

October 3rd, 2013

## The Image of Empire: Arts of the Viceroy

The Entrada was celebrated upon the inauguration of each Viceroy. It was a ritual re-enactment of the conquest of Mexico. It was a combination of processions, music, theatre, liturgical celebrations, and bullfights. It involved whites, aboriginals, and blacks who “performed” their own identities. It often used temporary triumphal arches, tapestries and paintings. It was a pageant that reflected religious power. These celebrations were times when natives could act out their own heritage.

The viceroys were inaugurated every 3 years. They would march into Lima for the Entrada. They were a sort of human symbol for the king, and was treated like royalty in both art and by his subjects.

Entradas followed the route of Cortes in order to re-tell the story of the conquest. A lot of painting and ephemera were produced for Entrada. Entradas included mock battles and even mock sea battles. They were performed gesture of equality between the two groups.

La Conquistadora were banners holding images of the Virgin Mary as the conqueror of Mexican paganism. They were held in the Entrada.

Viceroy would often show off their learning and connection to the European Renaissance.

The Alameda was the most important scientific contribution to South American cities. They were gardens that were meant to improve peoples’ health, but also reflected the idea that by coming to the Americas, the Spanish brought health and sanitation along with them. It became a place where people would come to show off their outfits and gossip.

Portraiture was used to convey lands owned, status and power. Massive shields with inscriptions on them were exclusive to South American art, and were a symptom of the insecurity of Spanish rule.

Casta paintings were taxonomic paintings of pairs of people of the same or different races with their offspring. They represent the Enlightenment interest in science and the racial obsession of colonial society. They were usually produced in sets, sometimes on a single canvas. They are the main source of visual evidence of domestic interiors and domestic life of the viceregal era. They are found almost exclusively in 18th century South America. It is racist, but doesn’t condemn people for their race, and shows them as happy. They decorated the homes of the rich. They also showed all sorts of class.

### Biombo with the Conquest of Mexico

There are very few images of Entradas. This is what the Entradas imitated.

Native Americans who took part in the Entradas played being Aztecs.

Someone dressed as Moctezuma re-enacts welcoming the Spanish.

Biombos were Spanish versions of Byobu, which were Japanese screens. The Manila Galleon brought these sorts of screens through Mexico on the way to Spain. There aren’t any biombos that contain Japanese subject matter.

The painting works as a biombo because the procession is so long.

Gives equal honour to both sides of the story; Moctezuma and Cortes (seen as the 1st viceroy) are equals. This is inaccurate.

The clothes of the Native Americans are inaccurate. They are a mixture of Aztec and European styles and motifs.

The two meet with a dance in the middle.

Biombos usually came in pairs.

This is an enconchado, which contains tiny pieces of mother-of-pearl glued to the surface of the painting.

Biombos usually celebrated a balance and equality that wasn't entirely accurate.

### The Entrance of Viceroy Morcillo into Potosi

One of the few depictions of an actual Entrada.

He had to enter into Potosi, and then travel all the way to Lima. He was quite old and it was a huge trek.

Holguin has painted himself near the bottom. He is a witness to these events.

They rented a triumphal arch, which comes from European antiquity. People beside the road hang textiles and oil paintings in order to signify the parade route.

The paintings hung show Greek myths. This, along with the triumphal arch, re-affirms the classical origins and power of Europe.

Events later on in the day are shown at the top. On the left, the procession is welcomed by the church. The church was thought to already be native, so it was on par with the land itself. On the right, the procession marches around the central plaza.

The Viceroy can be seen attended to by a confraternity.

The paintings hung on the triumphal arch were works of art commissioned for this occasion. Great poets also wrote poems in Latin for these arches.

### Catafalque for the funeral of Viceroy Diego Morcillo

Morcillo died soon after getting to Lima.

Catafalque is a temporary architectural structure to either enclose a tomb before the burial, or represent the deceased individual.

It was typical for these to take a pyramidal form.

It was covered in candles and inscriptions.

The body is actually present at this catafalque.

Like the viceroys, catafalques weren't just symbols; they were actual bodies of the Spanish monarch.

### The Mulatos of Esmeraldas

The oldest signed painting in South America.

Half-African, half-native American king and his two sons. They were the descendants of escaped slaves who joined native Americans.

They were rulers of land that was not in Spanish hands. They were powerful enough to hold Esmeraldas, so the Spanish king let them have it.

They are painted of heroes. They are dressed like European aristocrats, but wear elaborate piercings and jewelry.

They take off their caps in respect, but they are still armed.

Their outfits are not accurate, but give them a great deal of European honour.

### Casta Painting

Miguel de Cabrera was a very important artist. He did a whole series of these casta paintings.

The characters aren't shown with disrespect, and are given a certain amount of happiness.

Racial mixes aren't necessarily a bad thing. This isn't a bad thing.

Gives us a sense of everyday life-the child wears one of the hats they would have worn on walks.