

Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492-1820

Philadelphia Museum of Art, September 20-December 31, 2006

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The Philadelphia Museum of Art is presenting a fabulous international exhibition of Latin American art from the former Spanish and Portuguese territories of New Spain, Peru and Brazil. *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492-1820* spans the centuries from the arrival of Christopher Columbus to the emergence of national independence movements. The exhibition includes spectacular examples of painting, sculpture, feather-work, shell-inlay, furniture, objects in gold and silver, ceramics and textiles. Most of the nearly 250 works have never left their home countries before.

Equally as compelling as the art are the stories behind the art. The starting point of the exhibition is 1492, the beginning of globalization. This event has been characterized as either a triumph or a tragedy. In truth, it is both. The encounter between the “Old World” and the “New World” is filled with dark stories of conquest, annihilation, and subjugation, and also with the stories of resistance, endurance and accomplishment, and ultimately convergence. The Americas were new to Renaissance Europeans, but were home to deeply rooted peoples for more than 30,000 years. It is estimated that between 9 and 90 million indigenous people perished during the first one hundred years of contact, mostly through epidemics from diseases introduced from Europe. But, we also know the mingling between continents created new peoples, cultures, and customs, which continue on to this date.

Columbus’ first encounter with the Americas set in motion a truly complex process that would give birth to Latin America as we know it, today’s Spanish and Portuguese speaking countries in the Western Hemisphere. By 1492, the Americas had thousands of years of human history and were home to highly accomplished societies like the Aztec, Maya, Inca, and Pueblo and countless other peoples skillfully adapted to living in diverse environments. We know Europe persevered through its own complex history of war, peace, migration, settlement, and accomplishment to emerge imprinted with influences from the ancient Mediterranean civilizations of Greece and Rome and from Northern Africa and the Near and Far East. Africa indeed was home to its own kingdoms, cultures, technologies, and arts. Asia also possessed a deep history with enormous empires and countless small-scale societies. The resulting exploration, conquest, colonization and trade brought the people of the Americas in contact with the already mingling peoples of Europe, Africa, and Asia. Latin America and her people represent the earliest blending of the world.

Spanish, Portuguese and indigenous peoples stood before one another in mutual admiration and confusion over each other’s accomplishments and unfamiliar customs. Bernal Diaz del Castillo, one of Hernan Cortés’ captains wrote in 1518 after his first view of the Aztec capital of Tenochtitlan, now Mexico City:

We saw so many cities and villages built in the water and other great towns on dry land and that straight and level causeway going towards Mexico, we were amazed and said that it was like the enchantments they tell of in the legend of Amadis, on account of the great towers and pyramids and buildings rising from the water, and all built of masonry. And some of our soldiers even asked whether the things that we saw were not a dream... seeing things as we did that had never been heard of or seen before, not even dreamed about.

Moorish (North African Islamic) descendants and Sub-Saharan African slaves were present at the earliest journeys and settlements in the emerging colonies. Historians argue there were more Africans than Europeans sent to the Spanish territories before 1600. By 1571, Portuguese and Spanish sailors had established trade with Asia across the Pacific Ocean. The Spanish Manila Galleons exchanged the resources of the Americas – gold, silver, gems, textiles, indigenous crafts, cochineal, sisal, chocolate, vanilla, corn, potatoes, beans, tomatoes, chili peppers, peanuts, and squash – for prized goods in the Philippines imported from China, Japan, India such as spices, silk, ivory, textiles, carpets, ceramics, sculpture, and furniture. The Parián, a Chinese district or “Chinatown” was founded in Mexico City in 1703 as a result of this robust trade. Asian, Indian, Chinese, Japanese, and Filipino people have been present throughout the Spanish colonies since the late sixteenth century.

New cities were built from the vast resources of the Americas with hands and minds from around the world. Historians note universities in Santo Domingo (established in 1538) and Mexico City (established in 1551) were flourishing well before the English Pilgrim’s landing at Plymouth Rock in 1620. Printing presses were in full operation in capital cities by 1600. While the seeds of the American Revolution were taking root in 1770 the city of Quito (Ecuador) had an estimated population of 28,000, Rio de Janeiro (Brazil) had 36,000, Havana (Cuba) had 39,000, Lima (Peru) had 50,000 and Mexico City (Mexico) had 120,000 making it the largest city in the Western Hemisphere! This with compared with Boston’s 17,000, Philadelphia’s 25,000, and New York’s 35,000. We cannot forget that many great European accomplishments benefited from the abundant natural and skilled human resources of “New World” colonies and cities.

These truly global influences came together in viceregal Spain and Portugal to create new and unique people, ideas, and art forms. Latin American colonial art has long been viewed as an imitation of European art. Growing research highlights the unique blending of native, European, Asian, and African hands and minds in the conception of the fine arts of Latin America. This included the merging of techniques and materials to create new and exceptional forms and expressions in architecture, painting, sculpture, textiles, metalwork, ceramics, furniture, and decorative arts. The diverse artworks, like the diverse cultures that emerged, were emblematic of fertile exchanges between the continents and peoples of Europe, Asia, Africa, and the Americas. The Americas were providers, recipients, and a crossroads for ideas, techniques, and materials. The artwork in *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492-1820* provides a striking illustration of this time period and the amazing convergence of global cultures and ideas that occurred. We hope that you and your students will enjoy the exhibition!

Tesoros: TEACHER'S NOTE

A Note to Teachers on the Use of these Materials:

Enclosed are teaching materials for the exhibition *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492-1820*. This packet been developed for use in your classroom before, after, or in lieu of visiting the exhibition. These materials were prepared for use with grades 6 through 12. Therefore, you may need to adapt the information to the particular level of your students. Please note that some of the artworks presented in the exhibition and in this resource packet contain religious imagery that can be graphic in nature and may not be appropriate for all ages and audiences.

Also note we have made all materials available in English and Spanish. Spanish and indigenous terms have been italicized and spelled out phonetically where appropriate. These terms are defined in the text where possible. We have also included a glossary for bolded terms.

We have selected a sample of objects from a wide array of media that are visually and historically significant and demonstrate the blending of art and heritage in colonial Latin America. Finally, it is our hope that you and your students will enjoy these objects and exhibition.

This Packet Includes in English and Spanish

- 1. Introduction**
- 2. Timeline**
- 3. Political Map of Latin America**
- 4. Historical Map of vice-regal Latin America**
- 5. Object Lessons**
- 6. Curriculum Activities**
- 7. Press Release**
- 8. CD with PowerPoint presentation of sixteen works of art from the exhibition**

Tesoros: TIMELINE

Events in the Americas

Events in Europe

c. 1-600 CE Moche civilization flourishing on Peru's north coast with production of ceramics, fine metalwork, sophisticated agricultural techniques and building of pyramids	711-59 CE Umayyad dynasty conquers Iberia (Spain), beginning Islamic presence and a period of religious tolerance in the peninsula
c. 400-600 Teotihuacán culture in central Mexico included 100,000 citizens and hundreds of square miles of territory	c. 1000 Norse voyagers reached North America
731 Temple of the Giant Jaguar built on the Maya site of Tikal (Guatemala)	1154 Leaning Tower of Pisa built in Italy
1100 Cuzco (Peru) probably founded, capital of the Inca Empire	1200 Muslims expelled from Portugal; Spain restricted Muslims to the southern state of Granada
1325 Aztecs found the capital of Tenochtitlán (Mexico City)	1337-1457 100 Years War between France and England
1487 Quito (Ecuador) comes under Incan rule, making the Incan empire the largest in the Americas	1444 Portuguese ships reach Cape Verde, westernmost point of Africa

Convergence

- 1492** Christopher Columbus, sent under the Spanish crown, lands in the Bahamas while searching for India, beginning 350 years of Spanish rule in the Americas
- 1493** Pope Alexander VI grants Fernando and Isabella of Spain control of Columbus' discoveries obliging them to convert the indigenous peoples to Christianity
- 1496** Santo Domingo (Dominican Republic) first European colonial city founded in the Americas
- c. 1500** Incas build Machu Picchu (Peru)

- c. 1500** On the way to India, Pedro Alvares Cabral is blown off course, lands in Brazil claiming it for Portugal
- 1502** First African slaves brought to Hispaniola (Haiti, Dominican Republic), beginning the African presence in the Americas
- 1507** Martin Waldseemüller, a German cartographer, names the continents of “America” after Italian voyager Amerigo Vespucci
- 1512** Laws of Burgos passed regulating Spanish treatment of **Amerindians** making indigenous peoples follow European customs in clothing and farming techniques
- 1519** Hernán Cortés lands in the Yucatán (Mexico); first Spanish contact with Aztec officials
- 1523-24** Plan of Mexico City laid out over the site of Tenochtitlán, the former Aztec capital
- 1531** Native Mexican Juan Diego Cuauhtlatatzin sees the Virgin of Guadalupe on the hill of Tepeyac
- 1531-36** Francisco Pizarro conquers the Inca Empire (South America), reaching Cuzco (Peru) in 1533
- Mid-1530s** Mexico City has the first printing press in the Americas
- 1535** Founding of New Spain, first viceroyalty in the Americas
City of Lima (Peru) founded by Francisco Pizarro
- 1542** Viceroyalty of Peru created
- 1545** Silver discovered in the *Cerro Rico* (Rich Hill) of Potosí (Bolivia), supplying almost half of all Spanish American silver for the next century
- 1571** The Manila Galleon first sails between Manila and Acapulco (Mexico), trading American silver for Asian luxury goods. The trading lasted until 1815
- Before 1573** The potter’s wheel, tin- and lead-based glazes, and updraft kilns, introduced to Mexico City by primarily Sevillian potters around 1550, reach Puebla, Mexico, which becomes center of ceramic production
- 1607** Jamestown, Virginia, first English settlement, founded in North America
- 1646** Census records more than 35,000 Africans and over 116,000 persons of African descent in New Spain
- 1671** Saint Rose of Lima (Peru), first American saint, is canonized

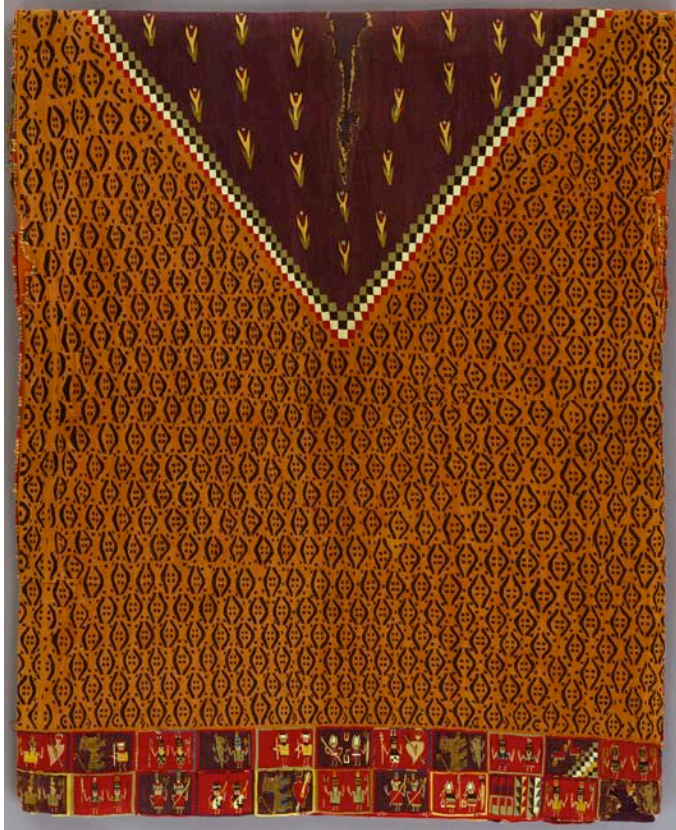
- 1688** Native artisans of Cuzco (Peru) separate from Spanish painting **guilds** to establish their own workshops. They develop the “Cuzco School” style, characterized by gold patterning, indigenous motifs, and planar (flat) design
- 1703** Parián district (Chinatown) founded in Mexico City representing the Asian presence of Chinese, Japanese, Filipino and Indian people in Spanish America since late 16th century
- 1717** Viceroyalty of New Granada (Colombia, Ecuador, Venezuela, Panamá) created
- c. 1750** The population of Madrid, Spain was 109,000 while Mexico City, Mexico was 112,000, Lima, Peru was 50,000, Quito, Ecuador was 30,000 and Rio de Janeiro, Brazil was 29,000. Philadelphia’s population was only 13,000
- 1754** Miguel Cabrera fails in his attempt to start a fine arts academy in Mexico
- 1776** American colonies declare independence from Britain
- 1780** Tupac Amaru II, a descendant of the Inca royal family, leads rebellion in Peru and Upper Peru (Bolivia). The rebellion continues for two more years after Tupac Amaru II is executed in 1781
- 1803** Mexico City, with 130,000 residents, is the most heavily populated city in the Americas
- 1806** Francisco de Miranda attempts unsuccessful rebellion against Spain in Venezuela
- 1810** Self-government declared in Caracas, Santiago de Chile, and Buenos Aires. The viceroy deposed in New Granada.
- 1813** Independence declared in Bogota (Colombia)
- 1815** Simon Bolivar issues his “Jamaica Letter,” an important text of the Latin American independence movement
- 1816** Independence declared by United Provinces of South America (Argentina, Bolivia, Paraguay, Uruguay)
- 1821** Independence of Mexico and Central America (Guatemala, El Salvador, Nicaragua, Honduras, Costa Rica) declared
- 1825** Bolivia declares independence
- 1827-28** Treaty between Britain and Brazil end slave imports into Brazil
- 1828** Uruguay’s actual independence

Tesoros: POLITICAL MAP OF LATIN AMERICA



Tesoros: MAP OF 18th CENTURY LATIN AMERICA





Man's Tunic, back

Artist unknown

mid- to late 16th century

cotton, silk, and silver

Lake Titicaca

Courtesy of American Museum of Natural History, New York City

LET'S LOOK

- What kind of animal print pattern is this?
- Who might have worn a tunic like this? Why?
- If you could pick any animal to represent personality traits, what animal would it be? Why?

Inca Empire:

The Inca Empire, called *Tahuantinsuyu*, meaning “Land of the Four Quarters” in the native language of **Quechua** (KEH-choo-ah), stretched from modern-day Ecuador through Peru and south into Chile and parts of Argentina. It became the largest empire in both North and South America, spanning roughly 3,400 miles with 10 million citizens. This impressive empire was unified by a network of some 20,000 miles of paved roads, the **Quechua** language, and an intricate system of recording information using rows of knotted and colored strings. These knotted cords, called *quipus*, were made from fibers and recorded astronomy, history, policy, and poetry with different colors, knots, and rows. Objects made from animal and plant fibers played a central role in Inca life and culture.

Regal Textiles:

Cumbi (COOM-bee) or fine woven cloth made from camelid (animals of the camel family like the alpaca, llama, and vicuña, all native to the **Andean region**) fibers was important in daily and religious life. Of all the arts of the Inca, their **textiles** were the most highly prized, and carried important royal, political and religious significance. Inca and Christian religious statues were dressed with woven garments in pre-Hispanic and **viceregal** times. Because **textiles** were easily transported and so valued, they were used as political gifts whenever the Inca invaded a new territory. The Spanish conquistador Francisco Pizarro was presented a royal *uncu* (OON-coo), or tunic, as a tribute gift by the last Incan king, Atahualpa, right before Pizarro captured him and claimed *Tahuantinsuyu* for Spain.

Description:

Uncus, like this one, were made by stitching one or more pieces of woven tapestries together to form the tunic. They reached to the knees and were belted at the waist. In the **viceregal** era, *uncus*, were used by the Spanish elite to connect them with Inca nobility. This *uncu*, a traditional male Andean garment, combined native and imported materials. Along with cotton and camelid fibers, this piece was also woven with silk, imported from China via Spain, and **Andean** silver worked into thread in Spain and then sent back to the colonies – both things unseen in pre-Hispanic Incan **textiles**. The red, v-shaped neck opening and the *tocapu* (toe-CAH-poo) or traditional designs on the front make this *uncu* typically Incan. *Tocapu* refers to individual or sets of geometric designs that contain a visual language (like the *quipus*) found in ritual items. Scholars are still unsure of the exact meaning of these abstract motifs but they can definitely be understood to convey the idea of Inca royalty and unity, even after the time of conquest.

The bottom of this *uncu* has a border that is visually and thematically different than the bold *tocapu* (detail below). Two rows of rectangular blocks have **Andean** military figures and seem to be telling a story. This tunic is unusual because the front and the back are different. On the back, seen below, is a jaguar skin pattern; the jaguar, native of the **Andes**, was respected for its strength and speed. In Incan decoration, they were a symbol of power and authority associated with rulers. This *uncu* might be referred to as a *capac uncu* meaning a “rich and powerful shirt” in **Quechua**.



front of tunic



detail



Artist unknown

c. 1740

oil on canvas

Potosí, Bolivia

Courtesy of Museo de la Casa
Nacional de Moneda, Potosí

LET'S LOOK

- Who do you think is the most important figure in this painting? How can you tell?
- What are the people in the upper half of the painting doing? What are the people in the lower half doing? How can you tell?
- Who do you think the central figure is? How can you tell?
- What do you think the ball in the center represent?

This painting depicts Mount Potosí, the Christian Virgin Mary, and **Pachamama**, Andean earth mother, as one.

Mount Potosí:

The mountain is located in what is now Bolivia. Mount Potosí was a sacred place to the **Inca** before the arrival of the Spanish and afterward became the richest source of silver in the Western Hemisphere. It was so rich in silver it became known around the world and dubbed *Cerro Rico* meaning “rich mountain” in Spanish. For pre-Hispanic **Andean** people, the sun, earth, moon, ocean, rivers, and geographical locations were connected with their many gods. Potosí was one of those sacred places. The mountain is covered with trails and mines. At places, it seems to be weeping silver. In the foreground is a giant silver orb and within the silver orb is a city, most likely Potosí itself. Silver mining continues there today.

Andean *Pachamama*:

This painting contains many references to its Andean origin. Looking closely at the mountainside cloak, we can see many of these interesting details: the Inca King Maita Capac wears traditional royal textiles and gold ornaments; the young Inca boy with the king is said to be the first person to reach the mountain’s peak; native animals like armadillos and llamas populate the landscape. Typical images of ***Pachamama*** show her with a halo of serpents and rays and her hands stretched to the side similar to this painting.

Virgin Mary:

Pope Paul III along with Holy Roman Emperor and Defender of the Catholic faith, Charles V, and other religious dignitaries are depicted kneeling before Mary. In the heavens we see God, Jesus, the Holy Spirit, and angels crowning the Virgin Mary/mountain/goddess. This coronation by God and Jesus identifies her as the Queen and Mother of Heaven while strengthening the connection to the native *Pachamama* earth mother.

Cultures Merge:

This painting is a clear visual example of how **indigenous** and European beliefs not only coexisted but merged in the Americas. The combining of different religious ideas into a single image was not uncommon. The Catholic Church adopted pre-Hispanic sacred **deities** and sites in order to help convert Incas and other native peoples to Christianity. Another well-known example of this practice is the merging of the Aztec earth goddess ***Tonatzin*** with the Virgin Mary to create the dark-skinned Virgin of Guadalupe in Mexico. The visual and spiritual merging of the ancient *Pachamama*, the Christian Virgin Mary with Mount Potosí shows how native thought and spirituality influenced Christian **iconography** during the **viceregal period**.



This is a photograph of a sculpture of *Pachamama*, also from Bolivia.

Find at least two similarities between her and the *Virgin of the Hill*.



Water Kettle

Artist unknown
c. 1750-1800
silver
Lima, Peru, possibly
Private Collection



Earthenware Pitcher (*botijo*)

Artist unknown
17th century
red-slipped clay and gold leaf
Santiago, Chile
Courtesy of Museo de América, Madrid

LET'S LOOK

- Can you tell what materials these two objects are made of?
- What do you think they were used for?
- List five things that are similar. List five things that are different.
- Which one would you rather have on your dining room table?

Water Kettle

Technical Background:

Silver was an important natural resource in pre-Hispanic and **viceregal** Latin America. Mines from Mexico to the Andes Mountains of South America made silver so plentiful that it was used to make everyday items such as chamber pots and could be found in even modest homes. Silver was mainly worked in two ways: repoussé and filigree. Filigree is when thin silver wire is formed into intricate, lace-like designs. Repoussé is when metal is hammered from the backside to create raised images or patterns on the front; this piece is made using repoussé. Pre-Hispanic Andean silversmiths had developed great technical and artistic expertise. When European **artisans** immigrated to the Americas, they brought with them iron tools which allowed for finer surface decoration. European and **indigenous** styles and themes merged to create unique American forms, as seen in this piece – a turkey, native to the Americas.

Description:

This turkey-shaped kettle or *pava-hornillo* (PA-va or-NEE-yoe) is believed to come from Lima, the capital of **viceregal** and modern-day Peru. Many silver objects were made in the shape of native and non-native animals. Highly realistic as well as functional, this piece shows the exquisite craftsmanship of the silversmith who made it. The tail plumage and the wing flaps all move; the curve of the neck and forward position of the head animate the figure while also serving as the spout; the beak is shaped specifically to keep water from leaking when poured.

Customs:

Hornillos, a combined kettle and water heater, along with cups, bowls, platters, cutlery, candlesticks, incense burners and chocolate pots were objects of silver commonly found in Latin American colonial homes. Chocolate pots and *hornillos* became fashionable because of two other natural resources of the Americas: the cacao bean and the *yerba de maté* leaf. These ingredients were used to make hot chocolate (made from ground cacao beans mixed with water, and flavored with sugar, cinnamon, vanilla, and chili powder) and *maté* tea (made by steeping *yerba de maté* leaves in boiling water.) The popularity of these drinks created a high demand for sets of silver to serve tea and chocolate.

Earthenware Pitcher**Tradition of Pottery:**

The tradition of pottery was strong in nearly every area of the Americas long before Spanish colonization. In pre-Hispanic Latin America, ceramics were important goods in the extensive trade and commerce networks that existed for centuries. Each place used native materials and developed regional styles. After Spanish art and artists arrived, **indigenous** cultures adapted to the style, decoration, and tools of European potters differently, creating original ceramic pieces.

Description:

Botijos (boe-TEE-hoes), like this one, handmade by nuns in Santiago, Chile, would have been prized more for their bright color, decorative motifs, and unique forms than for their aroma or even their function. Although this *botijo*, with its bulbous form, loop handle on the top, drinking spout on one side and pouring spout on the other, could be functional, ceramics like this one were luxury items used for special occasions. The red clay slip background of the piece makes a striking contrast with the blues and whites while complementing the dark reds and browns. The designs are inspired from Asian textiles with the gilded cloud shapes taken from Japanese screens popular in Europe and Latin America at the time. The shape of this *botijo* is similar to vessels made in Portugal, making this a very diverse piece of earthenware.

Customs:

Pieces of the type seen here were called *búcaros de Indias* (fragrant earthenware from Latin America) in Spain. Most *búcaros* (BOO-cah-roes) originated in modern-day Natá, Panama, Tonalá (or Guadalajara), New Spain and Santiago, Chile, where this pot was made. They were valued for the fragrance of the clay that infused water stored in them with an aromatic flavor. People believed that the porous, fragrant clay could purify the often-contaminated water and that water stored in *búcaros* had medicinal properties. Clay also cools water naturally, a quality important to people living in hot climates.



Feather Miter with Infulae

artist unknown

16th century

feathers glued on parchment, textile with embroidery

Mexico

Courtesy of Museo degli Argenti, Florence

LET'S LOOK

- These objects are covered with pictures. What do you see?
- What do you think these things are?
- And who do you think wore them?

Historical Background:

The **Mesoamerican** tradition of feather art was well established before the pre-Hispanic era. Similar traditions existed among the pre-Inca **Chimú** of Peru, where elites regarded it as the most prestigious art form. For the **Aztecs**, feathers were symbols of wealth and power. Associated with the divine, they were used in religious ceremonies. Feathers also served as ornaments and signs of distinction for governors and warriors. **Nahua** or Aztec feather artists were called **amanteca** after *Amantla*, a neighborhood in **Tenochtitlán** (now Mexico City), where most of them lived. Working together in groups on a single piece **amanteca** created highly prized shields, capes, warrior uniforms, headdresses, fans, coats of arms, banners, canopies and tapestries to hang in royal palaces. Moctezuma, the Aztec emperor at the time of Cortez's arrival, kept a royal **aviary** with colorful tropical birds so artists could always have feathers on hand. Feathers of the **quetzal**, hummingbird, parrot, spoonbill, troupal, and blue continga were commonly used.

Feather technique and description:

During the Spanish **viceregal** era, the art of featherwork was employed in the service of the Roman Catholic Church, under the direction of missionaries. Using techniques of the **amanteca**, native artists glued together thousands of brightly colored bird feathers to create detailed depictions of religious figures copied from black and white European engravings. The use of feathers transformed the engraved templates into brilliantly colored, and richly textured compositions. Featherwork was used to create “paintings” and images on **textiles**, as pictured here in the **miter** and **infulae**, religious garments. They are decorated with key scenes in the life of Jesus from the New Testament of the Christian Bible.

Feather craze:

Amanteca feather art, or *plumaria* as it became known in Spanish, became highly prized in Europe and other parts of the world after Cortez and others sent examples back from Mexico City. European royalty and aristocracy such as the Medicis in Italy and Habsburgs of Germany collected them. It is reported that the Chinese emperor Wan Li preferred the fine *amanteca* feather craft over the oil paintings typically offered by Europeans. This feather **miter** and **infulae** along with others were brought to Rome by the Mexican bishop Vasco de Quiroga, to be presented at an important religious meeting. We can tell that the **miter** and **infulae** were actually used, and not merely decorative, most likely for special ceremonies, by the signs of wear on them.



These historical images illustrate *amanteca* artists at work.



From Spaniard and Indian, Mestiza

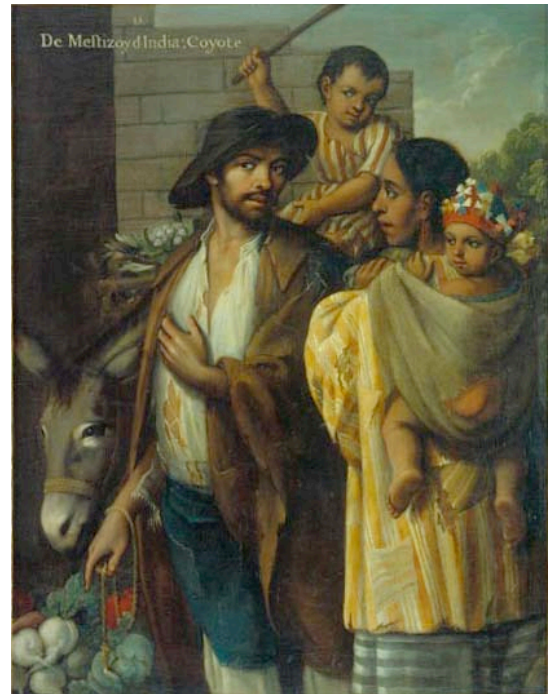
Miguel Cabrera (1695-1768)

1763

oil on canvas

Mexico

Private Collection



From Mestizo and Indian, Coyote

Miguel Cabrera (1695-1768)

1763

oil on canvas

Mexico

Collection of Elisabeth Waldo-Dentzel, Northridge, CA

LET'S LOOK

- Compare these two paintings. Find similarities and differences.
- Identify all the objects you see in the paintings. What do these objects tell you about each family?
- Make a list of adjectives to describe the clothing. What can you tell about each family by the clothes they wear?
- Pick one image. Create a dialogue among the people in the painting.

Social Background:

The tradition of *castas* paintings was popular throughout the **colonial period** in New Spain (modern-day Mexico). *Casta* means “caste,” a rigid system of **social hierarchy**. In this case, the social structure placed White European heritage as most desirable, followed by **Amerindian**, with Black African seen as least desirable. Although some Spaniards viewed

mixed marriages as undesirable, they were common in the Americas. In fact, intermarriage was recognized and permitted by Spanish law as early as 1501, only nine years after the arrival of Columbus. The practice of marrying in order to consolidate political power was common among European nobility. The Spanish Crown found it a useful strategy in forming alliances with native groups and creating a stronger Spanish presence in the ruling class. These alliances also provided benefits to members of the native ruling class.

By 1600, the **indigenous** Mexican population, and others throughout the Americas, had dwindled dramatically due to disease, inhumane treatment, and war – all aspects of European contact. Because this caused a native labor shortage, Spain began to import African slaves in far greater numbers, strengthening the *tercer raice* or “third root” of Mexican culture. Intermarriage between Blacks, Europeans, Natives, and racially mixed peoples became commonplace creating so many racial and ethnic combinations that thirty labels were invented to describe them! The large degree of intermarriage in the Americas created a sense of **mestizaje** (mae-stee-ZAH-hay), or mixed blood and heritage.

Description and Influences:

Some artists depicted racial stereotypes while others, like Miguel Cabrera, provided more dignified portrayals. Born in 1695, Cabrera, a **mestizo** (mae-stee-zoh), was abandoned at birth and raised by his godfather. He became one of Mexico’s best-known painters, earning fame for his aristocratic portraits, altar (*retablo*) images and *castas* paintings. *Castas* were painted on single canvases divided into sections or in a series, like these. Various racial combinations were shown by portraying a couple with their children. Each person was identified by race so the viewer could understand the combinations and results, as in these examples, From Mestizo and Indian, Coyote and From Spaniard and Indian, Mestiza.

Miguel Cabrera included symbolic details in his paintings, such as clothing and objects to reinforce each family’s race and socioeconomic class. For example, in From Mestizo and Indian, Coyote the family’s ragged clothes indicate their lower status: the mother wears native style clothing; the father has tattered European clothing; and the infant is unclothed except for the hat. The donkey is a clear reference to manual labor. In contrast, From Spaniard and Indian, Mestiza shows the Spanish father in expensive, formal clothing and the mother and child in fancy fabrics. The stall which displays rich **textiles**, symbolizes the father’s status as a successful merchant. These skillfully rendered paintings document the social attitudes and material culture of this time period.

The disappearance of castas paintings:

By the 19th century the rising accomplishments of non-European and racially mixed people in Mexico dispelled some of the racial stereotypes held by those of European descent. The growing belief that national identity and citizenship, not race, measured a person’s character coincided with Latin American independence movements from Spain, and *castas* paintings fell out of style.



Portrait of Don Francisco de la Robe and His Sons Pedro and Domingo

Andrés Sánchez Galque

1599

oil on canvas

Quito, Ecuador

Courtesy of Museo del Prado, Madrid

LET'S LOOK

- Choose an adjective to describe these men.
- What do you think the spears represent?
- What do they want people to know about them by looking at this portrait?

History:

The men in this portrait were descended from African slaves, shipwrecked on the shores of the Esmeraldas (meaning “emeralds”) in modern-day Ecuador, who married into the local community, settled in, and established a ruling class. The central figure, Don Francisco de la Robe, leader of the shipwrecked slaves, also became leader of the native community in which they found themselves. When the Spanish came to conquer this territory, it was very difficult. Don Francisco de la Robe and the appointed Spanish judge for the area made a peace treaty – the men freely kept their land but in service to the Spanish crown agreed to protect the coast of the Esmeraldas from Dutch and English pirates.

Powerful Portrait:

The Spanish judge commissioned this portrait to send back to the king of Spain to illustrate the successful, peaceful takeover of the Esmeraldas through the medium of this portrait of the la Robe men (loyal Spanish subjects and converts to Christianity). To show respect to the king, the feather-plumed hats are held in their hands. The steel-tipped spears represent their responsibility for guarding the coast. Their high status is indicated by their dress: fine European style clothes made from imported Chinese fabrics, and native, *tumbaga* gold jewelry. The stances of the men and the direct gaze of Don Francisco de la Robe convey strength, power and competence.

This painting is significant, not only for the subject matter, but because it is the earliest known signed and dated portrait from South America. It is also the only known painting by the artist, Andrés Sánchez Galque. Galque was himself **Andean** born and he portrayed Don Francisco de la Robe and his sons with all the dignity and power they commanded. He painted the men from life under the direction of the Spanish judge, who commissioned it for the king who

“would like to see these barbarians portrayed, who until now have been invincible...men ready, agile and very daring. Their usual custom is to wear flat gold rings around the neck, and nose-rings, ear-rings, lip-pins and finger rings, all in gold... They normally carry little lances in their hands and three and four darts of strong wood and, though with no iron, very sharp. All their portraits are very much the way they are and how they go about habitually, except the clothing...They have good understanding and are very astute and shrewd.”¹

¹ Benson, Elizabeth P., et al. *Retratos: 2000 Years of Latin American Portraits*, Yale University Press, 2004. Page 85.



From Spaniard and Indian, Mestiza

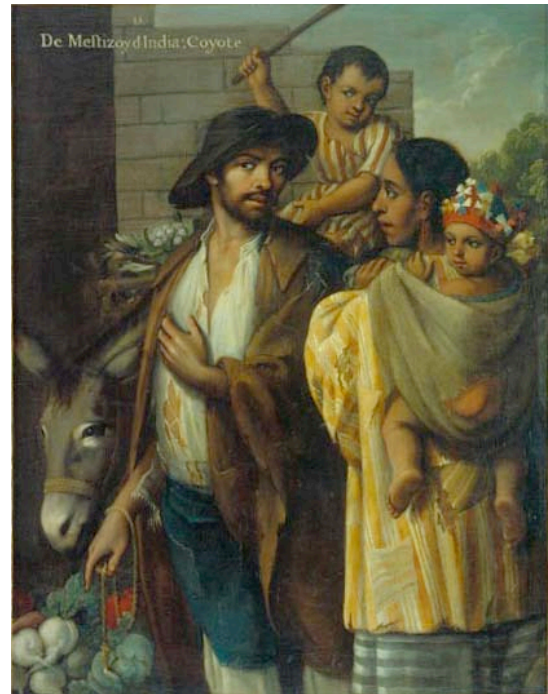
Miguel Cabrera (1695-1768)

1763

oil on canvas

Mexico

Private Collection



From Mestizo and Indian, Coyote

Miguel Cabrera (1695-1768)

1763

oil on canvas

Mexico

Collection of Elisabeth Waldo-Dentzel, Northridge, CA

LET'S LOOK

- Compare these two paintings. Find similarities and differences.
- Identify all the objects you see in the paintings. What do these objects tell you about each family?
- Make a list of adjectives to describe the clothing. What can you tell about each family by the clothes they wear?
- Pick one image. Create a dialogue among the people in the painting.

Social Background:

The tradition of *castas* paintings was popular throughout the **colonial period** in New Spain (modern-day Mexico). *Casta* means “caste,” a rigid system of **social hierarchy**. In this case, the social structure placed White European heritage as most desirable, followed by **Amerindian**, with Black African seen as least desirable. Although some Spaniards viewed mixed marriages as undesirable, they were common in the Americas. In fact,

intermarriage was recognized and permitted by Spanish law as early as 1501, only nine years after the arrival of Columbus. The practice of marrying in order to consolidate political power was common among European nobility. The Spanish Crown found it a useful strategy in forming alliances with native groups and creating a stronger Spanish presence in the ruling class. These alliances also provided benefits to members of the native ruling class.

By 1600, the **indigenous** Mexican population, and others throughout the Americas, had dwindled dramatically due to disease, inhumane treatment, and war – all aspects of European contact. Because this caused a native labor shortage, Spain began to import African slaves in far greater numbers, strengthening the *tercer raice* or “third root” of Mexican culture. Intermarriage between Blacks, Europeans, Natives, and racially mixed peoples became commonplace creating so many racial and ethnic combinations that thirty labels were invented to describe them! The large degree of intermarriage in the Americas created a sense of **mestizaje** (mae-stee-ZAH-hay), or mixed blood and heritage.

Description and Influences:

Some artists depicted racial stereotypes while others, like Miguel Cabrera, provided more dignified portrayals. Born in 1695, Cabrera, a **mestizo** (mae-stee-zoh), was abandoned at birth and raised by his godfather. He became one of Mexico’s best-known painters, earning fame for his aristocratic portraits, altar (*retablo*) images and *castas* paintings. *Castas* were painted on single canvases divided into sections or in a series, like these. Various racial combinations were shown by portraying a couple with their children. Each person was identified by race so the viewer could understand the combinations and results, as in these examples, From Mestizo and Indian, Coyote and From Spaniard and Indian, Mestiza.

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Writing Desk

Artist unknown

1750-60

wood, lacquer, bone, gold paint

Puebla, Mexico

Courtesy of Museo José Luis Bello y González,

LET'S LOOK

- What is the first thing you notice about this desk?
- What does this desk tell you about the person who owned it?
- Why would someone want a desk like this in their home?

Social Background:

In the **caste** system that developed in colonial Latin America, wealthy *criollos* (cree-OH-yos) held a place right below Spanish **viceroyalty**. The term *criollos* was used to refer to people who were of European descent but born in the New World. Being of European heritage but born and raised in the New World created an identity crisis for *criollos*; they had to create a social, political and cultural place for themselves in a new country while keeping their “Spanish-ness.” The **niche** that many *criollos* found was one of wealth. During the seventeenth and eighteenth centuries, Latin America was one of the most prosperous regions in the world (due to the abundance of prized natural resources) and, in turn, landed *criollos* became some of the richest people in the world.

Criollo homes on the outside were modest so they would not rival government and religious buildings. However, on the inside they housed extravagant works of silver, ceramics, textiles and furniture, inspired by popular European fashions like the mid-eighteenth century writing desk, or *secretario* (say-cray-TAH-ree-oh), pictured above.

Description and Influences:

The *secretario*'s surface is decorated with marquetry, a technique popular in Spain. Marquetry involves carving out patterns or designs in wood and inlaying those carved out sections with other materials, typically, bone, ivory, tortoiseshell or mother-of-pearl and woods of contrasting colors. The geometric pattern on this writing desk is inspired by the Moorish *mudéjar* (moo-DAY-har) style introduced to Spain while it was under Moorish rule. The *carpinteros* (car-PEEN-tay-rohs) or carpenters of New Spain became highly adept at this style.

When the *secretario* is open, we can see another decorative technique called *maque* (MAH-kay), an imitation of Asian **lacquer**. **Lacquer** was already used by indigenous craftspeople but the trading of ideas and objects with Asia helped it become more highly developed in the Americas. The bright red color used on this *secretario*, and many other similar pieces, is significant in both cultures. For many Asian cultures, red is an auspicious color (the color of good luck). In Latin America, red was associated with wealth because it came from cochineal beetles which were expensive and difficult to use. Indigenous maps, **hacienda** architecture, and native flora inspired the scenes painted on the red background.

Message in the writing desk (*secretario*):

Criollo fascination with Asian arts was more than a passing fancy. They saw ancient Asian cultures as connected to the civilizations of the Americas. Owning these decorative arts reinforced the importance of the adopted colonial homeland and raised their status in comparison to Europeans, to which they felt inferior. Even though *criollos* had little formal political power, they had extreme wealth. This writing desk exemplifies not only the wealth of New Spain during the colonial period but the diversity of its people and its arts.





Portable altarpiece

Artist unknown
end of 17th century
silver, stucco and maguey
Alto Perú (Bolivia)
Private Collection

LET'S LOOK

- Can you find any similarities between the two images?
How are they related?
- This piece is only about 8 inches high. Why do you think it is so small?
- Is this object plain or fancy? Why?

Portability and durability:

This miniature altar, or *urna*, is only about 9 inches in height. It is thought to come from the region around Lake Titicaca, along the present-day border of Bolivia and Peru in the Andes mountains. Christian missionaries traveling through the high mountains, wide valleys and differing climates of the Andean region needed altars that were portable and durable. Like a suitcase, the folding panel design protects the artwork inside while being constantly moved around. The use of sturdy metals, such as silver and gold, and of specially prepared stucco (plaster) ensures that this altar able to stand up to the natural elements.

Description:

Though small and sturdy enough for priests to carry, this tiny *urna* was meant to be beautiful as well as instructive. The outside of the altar shines in silver that has been tooled to create flat, floral and geometric designs that won't be damaged by travel. When opened, the inside of the *urna* is full of delicate sculptures that depict the Christian Virgin of Copacabana holding the infant Jesus, surrounded by angels, and saints. While the outside decoration must be strong and durable, the protected sculptures and decoration surrounding them are crafted from stucco reinforced by **maguëy** fibers that have been painted and gilded (covered with gold).

From *Copacahuana* to Copacabana:

Christian priests needed objects that illustrated Biblical stories in order to teach and convert native Andean people. In order to help those they were trying to convert make a stronger connection to Christianity, Spanish missionaries often overlaid local religious beliefs with Christian meanings. The central figure depicted in the altar is the Christian Virgin of Copacabana. However, before the Virgin of Copacabana, there was an Andean **deity** called *Copacahuana*, who was depicted as a human-headed fish figure, much like a mermaid. Her name meant "view of the lake" and a statue of her stood on the shores of Lake Titicaca with a commanding view. Taking into account the mermaid-goddess' popularity, the Spanish replaced her statue with an image of the Virgin Mary. Thus *Copacahuana* became the Virgin of Copacabana. This is an example of how the Spanish used an existing **indigenous deity** to create a new Christian image for the purposes native conversion and worship. The new Virgin quickly became an important figure of worship and the Spanish built a sanctuary for her and the visiting pilgrims in 1583. She has since become the Patron Saint of all of Bolivia and the Bolivian Navy. This portable altarpiece draws on the potency of this blended Virgin Mary.



Santa Ifigenia

18th century

artist unknown

wood with gilding

Guatemala City, Guatemala

Church of la Merced, Guatemala City

LET'S LOOK

- What are your first impressions of this person?
- What do you notice about her clothing?
- What does it look like she is doing?
- What is the purpose of this sculpture? Where would you find her?

African Saint:

This sculpture represents Saint Ifigenia (ee-FI-guh-nee-ya), the first African to become a saint. Ifigenia lived during the first century (after Jesus Christ's death) in Ethiopia and was converted to Christianity by the apostle Matthew. Matthew convinced Ifigenia, a princess, to give up her worldly riches and live a religious life. After her father died, Hitarco, the new king, wanted to marry her but Matthew opposed the marriage. Hitarco had Matthew killed (**martyred**) and ordered Ifigenia's house to be burned down. According to the story, Matthew appeared from the dead and sent the fire back up the hill to Hitarco's palace. Ifigenia was **martyred** shortly after and was later made a saint because of her religious devotion.

Description:

In this sculpture, made of painted wood, Saint Ifigenia wears a medallion with the figure of Saint Matthew to illustrate their ties. Although she was Ethiopian, only the color of her skin shows her African heritage. Notice her facial features, Guatemalan colonial sculpture is characterized by oval faces, large eyes and small mouths. Saint Ifigenia is adorned in layers of elegant cloth that show her importance and also the skill of the craftspeople who sculpted her. The flowing folds of her robe and the graceful position of her body create a feeling of movement and energy. The decoration on her dress is made with a technique called *estofado* (es-toh-FA-thoh) to imitate brocade or embroidered fabric.

Golden Touch:

Estofado is created by first priming the wood with a thin layer of gesso (a white chalk-like substance combined with an adhesive) to create a smooth surface. A thin layer of gold, called gold leaf, is applied to the gesso and painted over with flat areas of colors. Then, yet another layer of floral or geometric designs is added. Finally, the paint is etched with intricate patterns to expose the gold underneath. Scholars think that this sculpture may have been carved in Spain then shipped to the New World to be completed, perhaps by the Spanish master gilder Juan Agustin de Astorga, who had emigrated and settled in Guatemala. However, many artisans had a hand in its creation. The *imaginero* (ee-MAH-hee-ne-roh), or carver, carved, prepared, and repaired the wood. The *encarnadores* (en-CAR-na-doh-rays), or artists specializing in painting the skin tones, and the *estofado* artist put on the final decorative touches.

African Legacy:

This sculpture of Saint Ifigenia is part of a large altarpiece that is still in the Iglesia de La Merced (Church of the Lady of Mercy) in Guatemala City. This is significant because figures of people from indigenous cultures were seldom placed on altars. Apparently, it was important to the friars of the order of the Lady of Mercy to preserve and perpetuate the African legacy in Christian history by having a prominent *retablo* (ray-tah-bloh) dedicated to Saint Ifigenia, paid for by a brotherhood of free and enslaved Africans. Two black communities worshipped in this church so it is very appropriate that Saint Ifigenia, thought by many to be the patron saint of slaves, is housed here.



Fire at the Retreat of Nossa Senhora do Parto



**Reconstruction of the Retreat of
Nossa Senhora do Parto**

João Francisco Muzzi
c. 1789
Oil on Canvas
Rio de Janeiro, Brazil
Courtesy of Museu Castro Maya, Rio de Janeiro

LET'S LOOK

- Find five things that are different in both images.
- Find five things that are the same.
- What do you think happened?

Maravilhosa:

These two paintings documenting the burning and rebuilding of a retreat for women in Rio de Janeiro are the only known paintings by the artist João Francisco Muzzi, who was better known for his botanical drawings and stage designs for the theatre (Italian operas!) Rio was officially founded in 1565 as the colonial capital of Portuguese Brazil, nicknamed *Cidade Maravilhosa* (Marvelous City) because of its natural landscape, wealth, and culture. Visual documentation of historical scenes or everyday life from this time period in Rio was rare. This pair of paintings showcases the exceptional skill of the artist while depicting real life events.

Description:

These images provide specific information about daily life in late-eighteenth century Rio de Janeiro. They illustrate examples of **social hierarchy**, local customs, contemporary fashions, existing transportation, fire-fighting practices, and construction techniques. The building depicted in this painting, built in 1742, was a retreat for women in need, providing shelter and support particularly for unwed mothers. In the fire scene, we see some of the residents throwing belongings out the window and fleeing from the burning building. Soldiers and firefighters can also be seen using engines to try to extinguish the flames. In the second painting, the beginning stages of reconstruction are depicted. The building was quickly rebuilt in accordance to the plans created by African-descended sculptor and architect, Mestre Valentim. In the middle of the foreground, Mestre Valentim presents his plans to the Viceroy Dom Luis de Vasconcelos. Vasconcelos is in both paintings, wearing a white wig, red jacket, and black pants. He commands the rescue efforts in the first painting and discusses the designs for reconstruction in the second. In these two scenes, we get a glimpse of life in a city with a history dating back to 1565.

Miracle:

Inscriptions on the back of the paintings read, in Portuguese, “Fatal and rapid fire that reduced to ashes, August 23, 1789, the church, its images, and the whole retreat of Nossa Senhora do Parto; only the miraculous image of Our Lady was saved, unharmed, from the fire” and “Fortunate and prompt rebuilding of the church and retreat of Nossa Senhora do Parto initiated August 25, 1789, and finished December 8 of the same year.” *Nossa Senhora do Parto* means “Our Lady of the Delivery.” The survival of a painting of the Christian Virgin Mary from the raging fire was thought to be a miraculous event, undoubtedly prompting the rapid reconstruction of the damaged buildings. It is recorded that when the project was finished, a procession walked through the streets of Rio and replaced the image of the Virgin Mary back to its original church.

Tesoros: CURRICULUM CONNECTIONS

ART ACTIVITIES:

Collaborative Symbolic Design

Suggested Image: Tunic

Materials: Color construction paper, glue or computer

Visual designs can have symbolic meaning – stand for something else. Pick a place that is important to you. Create a list of adjectives to describe it. Think of colors and shapes that could represent your place. Design a five-inch square abstract symbol by hand or on the computer. Combine the finished squares to create the complete work of everyone's symbol.

Portraits

Suggested Image: *Portrait of a Woman in Mourning*

Materials: Paper and something to draw with

Portraits can reveal the personality and lifestyle of the sitter as well as what they look like. In pairs, ask your partner questions about their personality, life experiences, interests and likes. Pretend you are the artist—what could you do to reflect their entire personality? How would you dress them? What would you have as personal items? How would you pose them? What would you have as the background? Create a portrait of your partner incorporating what you learned.

MATH ACTIVITIES:

Proportion

Suggested Image: Portable *Urna*

This *urna* stands 8 inches high. There is a permanently installed altar that stands 20 feet high. What is the proportion of the *urna* to the altar? What is the total difference in inches between the two altars?

Suggested Image: *Santa Ifigenia*

Saint Ifigenia is part of a much larger altarpiece. She stands 4 feet high. The altar is 7.5 meters high. First, convert meters to feet. Then, find the proportion of Saint Ifigenia to her home altar.

Geometry

Suggested Image: Writing Desk

Materials: Brown craft paper to fit student desks, rulers, pencils, tangram or other geometric shapes to trace.

Using tangram shapes, create an intricate, interlocking patterned shape design for your desk.

Grids

Suggested Image: Tunic

Materials: graph paper, colored pencils

Because of the structure of the loom, weaving figures and designs can be difficult. Creating woven designs is very similar to creating a design on a grid (or like computer generated images created with pixels). Use a piece of graph paper and try creating a design by filling in the individual squares.

WRITING ACTIVITIES:

Eyewitness Account

Suggested Images: *Fire at the Retreat of Our Lady of Parto* and
Reconstruction at the Retreat of Our Lady of Parto

Visual images can give an account of the times—the local customs, clothing fashions, landscape, etc. Find a painting or a photograph from a book or newspaper of your area or an image of a place you know well. Look carefully at the picture. Write an essay about what this image tells about your time and place.

Suggested Image: *The Carriage of Saint Sebastian*

Words and images are useful tools in documenting events. Attend a local or school activity. Pretend you work for a newspaper as a reporter, photographer or artist—pick one. Using your chosen medium, create an informative, accurate account of the event.

Biography

Suggested Image: *Don Francisco de la Robe and Sons: The Mulattos of the Esmeraldas*

Materials: Collection of portraits

Portraits are often created to give a sense of a person, not only of physical looks but also of personality, status, and sometimes occupation. Find a portrait that interests you. Look carefully at the image. Note the facial expression, body language, clothing, and personal objects. Based on your observations, write a biography about the person in the portrait.

Family Conversation

Suggested Images: *From Mestizo and Indian, Coyote and From Spaniard and Indian, Mestizo*

Materials: Collection of images of families from newspapers, magazine ads, paintings, etc.

Pick an image of a family doing something together. Imagine what the family members are saying to one another and write a dialogue (If there's time or inclination, act it out.) What does the picture and the conversation tell you about the family? What does the creator of the image want you to think about this family?

SCIENCE ACTIVITIES:

Noble Metals

Suggested Image: Water Kettle

Different metals have different properties. Some metals are labeled “noble metals”, like silver, gold, platinum and some are “base metals,” like iron, lead and copper. What is the difference? Why do you think artists liked to work with noble metals, like silver and gold?

Mud to Art

Suggested Image: Earthenware pitcher

For centuries, earth, clay, and mud have been used by countless cultures to make decorative and functional pottery objects. The earliest known pieces have been dated back to 10,500 BCE! Research the process that takes soft clay and makes it into a hard substance that lasts centuries.

Birds of Many Feathers

Suggested Image: Feather Miter and Infulae

Birds were sacred to many **indigenous** cultures of the Americas. Moctezuma, the last **Aztec** emperor had a royal **aviary** full of interesting birds. Some birds native to that area of Mexico are the **quetzal**, hummingbird, parrot, spoonbill, troupal, and blue continga. Make a list of other birds from that region. Pick one that strikes your fancy and do more research on it. Then, list birds that are native to the area that you live in. Are any of them the same? Why or why not?

HISTORY ACTIVITIES:

Research Topic: Geography and Natural Resources

Suggested Image: *Virgin of the Hill and King Charles V*

The natural resources and geography of the land help to form a culture. The **Andean region** had a vast amount of natural resources and many different climates. By the time of

Spanish encounter, much of the region was considered part of the **Inca** empire, the largest native civilization at that time. Learn more about the Inca culture, its arts and architecture, belief system, political and geographical structure, and language. What elements of the culture helped make the **Inca** empire as grand as it was?

Research Topic: Power Shirts

Suggested Image: Tunic

Many cultures throughout time have traditional garments that symbolize power and status. Think of cultures that have a history of hunting, armies and nobility. Learn more about the ritual clothing they would have worn. Compare and contrast them. (Hints: The Bamana culture from Mali, West Africa had special shirts worn by hunters, warriors, and shamen. Medieval knights would wear color tunics with coats of arms to symbolize where they came from and who they fought for.)

Research Topic: Genealogy

Suggested Image: *Genealogy of the Incas with Spanish Monarchs as their Legitimate Imperial Successors*

The Inca and the Spanish governing systems were very similar. They both had a monarch (king or queen) who ruled with absolute power. These monarchs inherited their titles from within the same family. The Incas believed that their kings received the authority to rule directly from *Inti*, the Sun God (like the French kings). Research the Inca kings from the rise of the Inca empire around 1100 CE until the fall around 1530. Research the Spanish monarchs during the same time period. Create one timeline of important Inca and Spanish rulers.

SPANISH ACTIVITIES:

Describe

Suggested Image: Any work of art

Create a list of words to describe the artwork and any observations you may have. Translate them into Spanish. Pretend you are writing a description of the object for an art catalogue – don't forget to write in Spanish and use your word list!

Or, pretend you are at an art exhibition standing in front of this work of art. Using the same word list, have a conversation with someone about the work and your opinion of the object.

Parts of Speech Game

Suggested Image: Any work of art

As a group, look carefully at the work of art, and think of an adjective, noun, or verb that describes what you see or think about the work of art. Go around the room, and say one of your words each turn. The object of the game is not to repeat a word—in Spanish, of course! Hint: At the beginning, think of at least two words. And, if someone takes your word, think of synonyms.

Tesoros: GLOSSARY

Amanteca: Indigenous craftsmen that practiced feather work in Mexico.

Amerindian: Term used to refer to native cultures living in the Americas.

Andean region: This term takes its name from the Andes Mountains of South America, the world's longest and the highest mountain range outside of Asia. The Andean region has many different climates ranging from high mountainous areas with snow to tropical rainforests to dry places, depending on location, altitude and distance from the sea. It includes the modern-day countries of Argentina, Bolivia, Chile, Colombia, Ecuador, Peru and Venezuela.

Aristocracy: Members of the governing body or upper class made up of hereditary nobility or very wealthy individuals.

Artisan: Highly skilled craftsperson.

Aviary: Large, enclosed space for birds to live resembling their natural habitat, as opposed to a cage.

Aztecs: Amerindian people of central Mexico in the 14th, 15th and 16th centuries. Their descendants continue to live in and around Mexico City.

Carreta: Type of wagon or cart used to transport objects.

Chimú: Residents of Chimor, in Peru, conquered by the Incas approximately fifty years before the Spanish arrived in America.

Colonial period: For the purposes of this teacher packet, period in history when parts of the Americas were colonized by Spain and Portugal, roughly from 1492, the arrival of Columbus, until the 1820's, when national independence movements began in earnest.

Deity: Divine figure worshipped as god or goddess.

Francisco Pizarro (1475-1541): Spanish conquistador who conquered the Incan Empire and claimed a large part of South America for Spain. He also founded the city of Lima in Peru.

Guacamayas: Brightly colored tropical birds found in Central and South America. Believed to be sacred communicators to the spirit world, their feathers were very valuable and often used to create feather work.

Guilds: Organization of persons, in this case **artisans**. These groups maintained strict standards in the quality of their works, protected the rights of their members, and often had strong political influence, much like modern-day labor unions.

Hacienda: Large landed (given by the Spanish crown) estate in Spanish-speaking countries, especially one used for farming, ranching, mining, or manufacturing.

Iconography: Standard set of symbols widely used by artists to represent a specific subject, particularly in religious art.

Incas: Pre-Hispanic South American people of the Andean Highlands. Their descendants continue to live in Ecuador, Peru, Bolivia and Chile.

Indigenous: Born, grown or produced naturally in a region or country. In this Teacher Resource Packet, “indigenous” refers to those peoples and cultures that were already present in Latin America before the arrival of Europeans.

Infulae: Lappets attached behind the miter, usually richly decorated.

Inti: Ancient Andean sun god, believed to be the ancestor of Incan nobles. Most worshipped of all the gods, particularly by farmers because he was the Giver of Light.

Latin America: term used to refer to Spanish and Portuguese speaking countries and people in North, Central, and South America.

Lacquer: Ancient technique using many layers of clear, plant-based resin to give a surface a hard polished finish.

Martyr: Person who dies for their beliefs.

Mayas: Amerindian Mesoamerican people of Southern Mexico and Central America. Their contemporary descendants continue to live in Southern Mexico, Guatemala, Belize, Honduras, and El Salvador.

Mesoamerica: Geographic region that extending from central Mexico to the countries south, including [Guatemala](#), [Belize](#), [Honduras](#), [El Salvador](#), and [Nicaragua](#). It was home to some of the greatest pre-Hispanic civilizations such as the **Aztecs** and the **Mayas**.

Mestizaje: Fusion of cultures and races resulting in a new and unique culture.

Mestizo: Descendant of a European and an Amerindian.

Miter: Traditional ceremonial headgear used by popes, cardinal and bishops. It consists of two pieces (front and back) sewn together on the sides and meeting in a point at the top with **infulae** attached to the back.

Nahua: Indigenous people from central Mexico who speak Nahuatl, one of the most widespread and important dialects in pre-Hispanic Mexico. The **Aztecs** and other cultures from central Mexico are of **Nahua** origin.

Niche: Place or position appropriate for a person or thing.

Pachamama: Andean earth mother goddess of planting and harvesting believed to be married to **Inti**, the sun god.

Pre-Columbian: For the purposes of this teacher packet, this term is used to refer to history in the Americas before the arrival of Christopher Columbus in 1492.

Pre-Hispanic: For the purposes of this teacher packet, this term is used to refer to culture in the Americas before the **Spanish Conquest**.

Protocol: Set of guidelines that dictate how an activity must be performed.

Quechua: Native Inca language; *lingua franca* of the Inca Empire.

Quetzal: Brightly colored bird found in the tropical areas of Central America. The **quetzal** was associated with the plumed serpent god, Quetzalcoatl, who was worshiped by the Mayas and Aztecs.

Retablo: Small oil paintings depicting images of saints painted on flat panels, commonly used in home altars to worship different Catholic saints.

Social Hierarchy: Categorization of a group of people according to their ability or status.

Spanish Conquest: Term used to refer to the events placing parts of the Americas under Spanish rule through military force, political coercion and disease.

Tenochtitlán: Capital city of the Aztec empire. Mexico City was built on its ruins.

Textiles: Goods made of fibers (silk, cotton, wool, etc) that can be woven.

Tonatzin: Mother of the Aztec gods.

Viceregal period: Period of Spanish rule in the Americas beginning with the arrival of Christopher Columbus in 1492 and lasting until the national independence movements began in 1820. Viceregal refers to the Viceroy who rules in the New World.

Viceroy: Literally translated from Spanish to mean “in place of the king”. A viceroy was the highest representative of the king in Spanish controlled colonies. Just as we have a Vice President – someone who can rule for the President should the need arise, Spanish and Portuguese colonies had a Viceroy – someone ruling in place of the king. Viceroyalty refers to the viceroy class.