

# 소설을 통해 살펴본 남미 역사 이해

## Latin American history through the Novel

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🔊 **[02:00]**

Okay, we are going to look at a couple of details more in a very near.

And then I want to show you some images of the new world baroque and talk about some of the particular artists, architects, sculptures that [02:14] Fontes is so high on in especially in his chapter 9, the baroque culture of the new world, that's an interest of mine in particular.

And I think of anyone goes to Latin America in almost any part, maybe not so much the Southern [02:27] cone but certainly mass America, the Indian region Venezuela, Brazil, you will see the baroque.

So we're going to spend some time on that today.

But look for a moment at the bottom of page 157,

I'm interested as I said in the relation of Spain and Portugal.

They're both on the Iberian Peninsula, long history of unfriendly and then later more friendly relationships but here you'll see what's going on.

🔊 **[02:57]**

The pope decided to divide the western hemisphere and get part of the Portugal and part of the Spain.

It's just amazing how Europe once it got on to this conquest does empire idea started to think about the whole world as theirs.

We just had a question who got, which beats.

And so, this is treaty [03:19] 라틴어 influences completely the nature of the boundaries of Brazil and the rest of Latin America that is Spanish, the rest of I should say Hispanic America.

Let's just read it together the legitimacy of the Spanish American empire was based



not only on the rights of conquest, but on nothing less than a series of papal bulls.

Those are official announcements, preannouncement of the pope, papal bulls dividing the colonial world between Spain and Portugal.

It occurs to the pope to just dividing thing up between two countries.

Wow.

Protected by [? 03:56] fertnat and very early, two years after 1492, you're going to see.

Protected by fernenan is a valid the Spanish papal expander the six [?04:04] 드레르 디고 고르기야 had more or less bought his way into the papacy and very devoted in many hours to further in the fortunes of his vaster [?04:14] 르퀴샤 엔 쉐사레 보르기야.

But he had time left over, notice the ironic, but he had time left over, little sarcastic I guess, to favor his royal [?04:28] paytrance, through the treaty of [?04:29] 토르데시 야 1494, Alexander the 6<sup>th</sup> it should aboard the dual line from the north to the south pole, 307 leagues, west of the eyesores those islands in the Atlantic coast of Spain giving Portugal all lands to the east from Brazil to India and Spain all lands to the west from the Caribbean to the Pacific.

Then you remember that [?04:59] 후안티스구안테스 as well.

You know that's fine for Spain and Portugal but what about France, what about Holland?

There were aspiring imperial powers too.

And he goes on to talk about that he goes to talk about England in next paragraphs, Queen Elizabeth was so find that's not going to work all the seas and air-ballooned everybody therefore they belong to me she says.

And then we hear about piracy and so forth.

So [?05:22] 후안테스 zips over that part of history and, yet I wanted to point it out to you because of the incredibly long lasting to these today, division of the Spanish and Portuguese colony is now Brazil and of course to the west, Peru, Ecuador Chile and so forth.

So anyway, just that a little detail, there is another details which I marked on your outline concern with the relationship between Portugal and Spain.

For 60 years, Spain rules Portugal.

In incorporates it under Charles the 5<sup>th</sup>, and makes it, I'll do it slightly [06:00] later under fill up second his son making Portugal part of Spain of the Spanish regime.

🔊 [06:14]

Portugal fights that on in something like 1640, I'll have to look that up for sure, and to do [06:16] stay in Elizabeth there was a big avenue speaking of the glories of the restoration of the monarchy in Portugal.

So I just thought I wanted that to be pointed out to you.

Okay now what I want to do is to look at page, chapter which I love, but the chapter 9, I love all of these chapters tell us so much.

But let's look at chapter 9.

I want to just show you some of the work of the artists and architects, he mentions.

If you'd go to, it's the very beginning, I would page 194, we have a picture to, before the chapter begins, the baroque facade of the church of [07:02] 산로렌소로코도씨 Bolivia.

Attributed to Hose [07:07] 곤도리 1729, so early in the 18<sup>th</sup> century here, in Europe the baroque is the 17<sup>th</sup> century but extends well into the 18<sup>th</sup> century in Latin America and really into the end of the 18<sup>th</sup> century.

In the 19<sup>th</sup>, it comes neo-classical style sometimes the baroque is removed from interiors of the churches so you'll see baroque churches in Latin America today with baroque facade and you walk in and it's a neo-classical inside because the style's changed and that's the whole long story to why they changed.

But think of our nation, think of Washington D.C., think of the capital, think of the Washington, Lincoln and Jefferson memorial, they're neo-classical, they're 19<sup>th</sup> century.

The U.S. doesn't have a baroque period because we become a nation much after the baroque period really.

Think of Jefferson, Ben Franklin [08:05] 로저맨 of the enlightenment, the baroque is the century before it's the catholic art, it's the art of monarchy of empire.

But what's interesting and why 후안테스 celebrates it, you know why would he celebrate the Spanish art that's oppressive art, an imperial art, art imposed on indigenous color, why culture, why would he celebrate that because he says that what we became.



We became the new world baroque.

The art of conquest became the art of counter conquest.

We indo [08:36] ibero afro Americans put our stamp on the European style and we got something that is ours.

So there's a lot of [08:47] polymersizing going on here if you want.

But when you look at the façade, the picture in our book at 194 and I'm going to show you the bigger pictures of the façade in a minute.

You'll see that it isn't like Europe, here we have arch angels with his drawers.

**🔊 [09:02]**

He's a little skirt, pantaloon kind of thing, highly highly decorated and what look on either sides, here I can show you another pilas but just in our book.

We don't have a look on please.

Look above, it's like the lever of the arch, you'll going to see the either pilasters.

Those were columns but they're not really sub-weight bearing columns, they're kind of stuck to the wall which was what you call a column that a stuck to the wall as a decorative things their pilasters.

Look at these funny little fellows, or are they women, they're little angels.

They seem to have musical instruments.

This is what is specifically fabulous about this church which I've never laid on [09:49] I intended to one of these days.

Let me show you on my computer if we can switch to that, thank you.

This is the whole façade, the picture you have is come into focus here in a minute, the picture we have in our book is here of course, the upper [10:07] 퀘르포 as they say, the upper story of the façade.

And what I'm going to show, it's the up here detail I'm going to talking about, you can even see them in this [10:17]도우이 zoomed in or maybe we can see them a bit.

But I'm going to talk about these figures, here on either side, and then let's see one's here on either side.

This become, and now let me just go to the details.



That's one of these figures, that's going to come into focus in a minute, there you go.

Notice the way the decoration was handled.

These are block sculpted stones that were put into place like a mosaic, it feels very different from other types of baroque.

It's... what we call folk baroque or naïve baroque.

The baroque is characterized by being busy often.

There's a phrase about a horror of a vacuum that baroque has horror of vacuum, all spaces are filled.

But here our interest is in this figure.

A themes has art historian 1936 when the new world baroque was starting to be appreciated instead of saying 'woo that's just the art of our conquerors but we got independent in 18 something or other 1921 in the case of Mexico or 1810 depending on how we count.

And now there's a retaking [?11:32] stock, if you want a taking stock of this art form.

And the indigenous or the naïve the folk elements become very important.

Because what do we...I should have European example here to show you but there's something called caryatids often a woman torsos holding up the next level the corners or something like that, something sticking out.

So this art historian Argentine actually named [?11:57]헝귀도 if anybody is interested in him, I can give you his text.

🔊[12:00]

He says, 'do you know what we have? We don't have caryatids, we have indiatides we have something that is indigenous figures.

So there's a gloss on the European way of doing things and it's ours.

This is how we do at here and this becomes instead of something that's kind of lesser and poorer than the European, it becomes something better because it is syncretic.

So you remember that 후안테스... so that's the other picture that I have.

And I have some places also whole façade, I should have looked it, I'm not going to



start looking at for it now but just go back here a minute.

Maybe I'll find it, you'll never know, but let me see just if I can back to this front.

This is an indented piece and indented arch on a bigger flat façade, the building structure super-simple rectangular but then there's explosion of activity of figures of decoration in an indented door way.

That's monumental, I mean that... it's huge.

But that's typical of the world baroque.

Whereas you go to Rome and you will see Roman baroque which is where the baroque starts in the 17<sup>th</sup> century [?13:19] barominian mini argo to great architects you'll see curving facades.

You'll see buildings are set into small spaces in a city.

There's a different field with relationship with exterior side, yes, Amanda's hand up here, sorry Amanda...

(Student is speaking)

And it was about but not in this period that it was in the original page 100 and I ask you it seemed Egyptian almost like a [?13:51] higher blank.

Is there some kind of connection that you know the pyramids and the [?13:56] hireblasm?

(Professor is speaking)

Yeah.

(Student is speaking)

Oh no.

(Professor is speaking)

You know what, this is such an interesting question Amanda e-mailed me, I said asked me the question because it's so interesting.

The...because she's finding and I think that's fair to be found.

Similar is with indigenous art and Egyptian art including the structures of pyramids and so forth.

Let's hold off from that for now, and keep going on this baroque thing and then I'll say a couple of words about the relationship with Egypt to indigenous America.



As far as anybody knows there is none.

There are coincidences, however, in the geometries in the pyramids and so forth.

So it's a question we'll look into more but, one thing I do know... nope let's keep on going here.

Because I'm going to direct you right to 186, we will get to this question because I want you to think about the visual styles if you want.

And the visual forms of the expression of indigenous art as well or what we call art indigenous ceremonial representation as well, what it was for indigenous peoples.

**🔊 [15:01]**

But I don't know if any of you would have given [? 15:06] 콘도리 as an example on that last question on the quiz or not.

But he would have been a good one.

We get off whole paragraph upon him and after this 1936 essay by the Argentine art historian, he becomes one of the arbiters of this counter conquest.

There's the notion of the new world baroque, as an answer back to Europe saying we're not you, you're us, we're different.

We've mixed cultures and so let's celebrate that.

Look what he says about this artist.

Be [?15:41] fath and it is only this church that he's known further there are some pieces of furniture thought to be his.

But this is a very mysterious figure, in the Indian quarter of the great mining capital of [?15:55] protosy here say has it.

There once lived an orphaned Indian from the tropical lower lands of the [?16:00] chako.

According to Mathy wen by the name of Hose Kondori and in [?16:08] 포토씨 he learned to work in a wooden cross in a furniture building.

By 1728 the self-taught Indian architect was constructing the magnificent churches of [?16:20]포토씨, surely the greatest illustration of the meaning of the baroque in Latin America.

Now that's a big statement.

The greatest illustration of the meaning of the baroque, the meaning of the baroque is a mixture of style and cultures that ends up being wildly and wonderfully itself.

Among the angels and vines of the façade of [16:41] so in end the princess appears and all the symbols of the defeated Incan culture are given a new lease on life.

The Indian half moon disturbs the traditional serenity of the Corinthian vine.

Let me can see if we can see that the Indian half moon and Corinthian vine I suppose he's talking about this.

These are the Corinthian vines, so you can figure out where it is he's talking about and it may be that on the flat sides of either side of this door way is sun and a moon that often happens in Latin America baroque as well.

The half moon the Corinthian vine American jungle leaves and Mediterranean clover intertwine that would seem to be here this clover leaf figure the sirens of Ulyseus play the Peruvian guitar.

And the flora, fauna music and even the sun of the ancient Indian world are forcefully asserted.

We looked at the Peruvian baroque earlier this semester and do go back to that it's on your website I believe in week three.

This site I'm going to show you in a minute not this one but I'm going to put this up on our website is on week eight the new world baroque.

**🔊 [17:58]**

Finish this paragraph there shall be no European culture in the new world unless all of these native symbols are admitted on an equal footing.

That's easy for the twenty century writer to say, it was a long term process of trans-culturation in the new world before indigenous symbols and African symbol forgiven equal footing.

They were there because the crafts people were Indians and cater were Afro-Portuguese more than anything cause that's why I want to go now is to the next big example and I put it right down.

I put it on your outline or my outline is pages 201 and 202.

This is [18:47] 알리트라디노 my Portuguese isn't great but it's more like Spanish pronunciation of it, but it starts on the top of 201 and I have just a couple of his sculptures but we are given on the following page two examples, here's one.





On the screen, this is the prophet Daniel but first of all let's turn this around and look at the ways in which he talks about this figure.

Fascinating figure, [19:22] 알레트라디뇨 doesn't mean little Alexander as you might think it is a little cripple.

He had leprosy.

It's a fabulously interesting story, actually I want to start at the very top of the page, no, the very bottom of the 200, where he starts to talk about the mix of African and European cultures in the new world.

So far we've been talking about European and indigenous or Indian mixtures.

It's the paragraph that starts at the bottom of 200.

That out of this suffering a culture could be both continued and reborn and contact with the previous cultures of the new world, isn't itself a proof of the peoples will to survive not to be defeated by suffering or even by justified ranker.

And like the culture of the Indians the black culture of the new world found expression in the baroque.

In the same way that a Spanish American baroque came into being from [20:21] in Mexico to [20:22] 포토씨 in upper Peru.

We just saw [20:26] 토난띠트리 the end of last time to [20:30] 포토씨 which we've just seen now.

In Bolivia in upper Peru, Bolivia used to be a century used to be called outdoor Peru, high Peru, during the colonial period.

Through the encounter of Indian and European saw the fusion of black and Portuguese created one of the greatest monuments of the new world.

The Afro Portuguese of baroque [20:49] in Brazil, the most opulent gold producing region of the world in the eighteen century.

**🔊 [20:57]**

There then a lot of Antonio Francisco [20:58] known as [20:59] 알레스트라디뇨 what many considered common nations of American baroque.

So both of these guys are on pinnacles.



[?21:08]콘도리 in Bolivia and 알레스트라디뇨 in Brazil.

The son of a black slave woman and the white Portuguese architect, [?21:16]알레스 타디뇨 was shunned by both parents in the world.

The young man suffered from leprosy.

So instead of seeking the society of man and woman he joined a baroque society of stone.

He's referring to the statues.

The twelve statues of the prophets, he carved in the stair case, leading to the church of the good child Jesus, in [?21:40]콩고냐스 데 캄포 sorry my Portuguese is horrible, reject the symmetry of the classical sculpture.

You seeing Daniel, the prophet Daniel, here I'm going to show up a close up of the prophet Hoseya in one minute, when my... you see... these visionary looking out and their huge statue and twelve of the statues leading up the stairs to a church that he also designed and I'm going to show you some pictures.

I hope that is well.

Okay, like Bernini's Italian figures, Bernini the greatest sculptor of the ecstasy of Saint Teresa and so forth we'll see it in a minute.

Like Bernini's Italian figures but how absolutely remote from geographically these are three dimensional moving statues rushing down the spectator they are rebellious statues twisted in mystical anguish and human anger.

And then, I'm very interested in the paragraph that follows where he talks about the roundness of the baroque.

If you think of the capital in Washington D.C, what you're going to think of is vertical line.

You're going to think of all those calms.

Where those the dorm up there that surround but basically neoclassical is like this think of the Parthenon that's the classical.

It's doing doing doing doing doing.

So it's gridded.

But the baroque has much more infest in sinuous lines, the vines let's say they are twisted and intertwined.



Because everything is connected to everything.


In style, if you studied Baroque you'll see that, there is the real desire for everything to be hooked on to it, so one thing kind of grow out of another thing, whether it's a stylistic detail or whether it's a figure.

So anyway this business of the roundness of the baroque middle of the page 201 interests me.

The roundness of baroque is refusal to grant anyone or anything to privilege point of view its assertion of the perpetual changes.

The conflict between the ordered world as a few and the disordered world of the many were rendered by this maitre architect in the church of our lady of the pillar and oral preto literally black gold Brazil.

I'm not sure I got a picture of that church.

 **[23:58]**

But I just get to point out that roundness again it's easy for the twenty century revisionist historian to say that.

There is something about the baroque that was imperial, that was okay you guys all be capital and the imposers of the baroque.

The baroque was a vehicle of vampire a monarchy of Catharcism.

But as I said now in the middle of the twenty century and on through now, currently.

The new world baroque is requalified a state of independent than subjugation.

So that's why he is doing here and this roundness of baroque suggest its inclusiveness.

It's all the things that we've just read.

So that I wanted to point out, you go to the last paragraph of this section and you'll see one more time the [24:48] 오메나헤 the homage to this roundness, let's say.

Working at night, surrounded by sleep perhaps [24:58] 알레샤디뇨 gave a body to the dreams of his fellow men and women.

He had no other way of speaking to them except to the silence of the store.

As it shaped itself however this new culture of this Americas this Indo-Afro-Iberian culture demanded a voice and it found it in the greatest poet of colonial America.

We're not going to go to [? 25:20], we have a web paper up.

That's almost finished on sort of that you will be able to see on our website.

So I'll leave it to you to read about [?25:30] the Shakespeare of Mexico, probably the best poet.

Of all of Latin America at least until [? 25:38] which we also have a web paper or two on.

But let's go now to the new world baroque that I want to show you on our website.

Let's see here.

But let's... let's go now

I want to show you on our web website let's see here .

You'll see this is week eight.

This is my teaching function here.

Soit looks a little different from yours but on week eight.

I have put several slide shows.

I'm going to show you the one called new world baroque today.

I want you to know about the European baroque because it's hard to know what European baroque is about if you don't I mean the new world about if you don't know what the old world about.

And then this is site that I found I do want you to pay attention to baroque architecture and in the literature [? 26:22]설과나 is high baroque do we were not reading her we're reading about her [?26:26] 인플렌티스.

But this chapter nine I consider to be essential .because he's finally gotten to the point where we can say something about Latin America we gone through Spain for four chapters.

Then we moved over to the Indian world remember and then we were back to Europe with age of empire in the [?26:43] the golden ages which is one just before this the century of gold is translated [?26:48] 씨그루데오도, Seventeenth centuries Spain.

And now onto the baroque cultures of the world.

So let me show you this um..... this is up....



🔊 [27:00]

This is the one that you go to own your website and I'm just going to show this isn't perfect but um...let me show it to you this way.

And just talk to you about some of this images this is an..... So this is less about [27:18] 푸안테센 more about other kinds of new world baroque that he doesn't mention in this chapter which is awful lot of it.

This is an atrium cross, what is that mean?

The cross that is middle of front yard baroque church in Mexico.

The atrium is not we've seen as already the atrium is not what we think of in modern terms which is an indoor garden.

Right with sky line often in a big building's lobby there's an atrium is the yard, fenced in of churches and to this day when you go to Mexico and many other places in Latin America if you walk into the church are there in middle is a cross this is a part of particular cross as you will know that is not the private cross---which has nobody Christ donors nor is the catholic cross which has the suffering Christ whole body.

There is a face here.

And that's Christ what's going on?

This is sixteen century atrium cross in Mexico.

In important iconographic revision of European iconography, here we already have the new world if not baroque at least new world cross.

Why wouldn't there be a body wanted on a cross?

Because the colonizing friars are trying to extirpate that is eradicate the practice of ritual will sacrifice.

So how can you say look at this wonderful here is our gods on a cross when you're saying to indigenous culprits but don't you sacrifice anybody in front of your gods.

So Christ is a sacrificial god, if you want um.

But there was.. as I say here... disjunction disconnect between an image of a dying man on a cross and what the fires and later the securer clergy were trying to teach indigenous converts.

So these are there several of them around, quite a few of them around but if you ever seen one of those sixteen century Mexico.



Because that the only place where this um.. revision of iconography occurred .

This is a particularly famous one of happens to be basilica in Guadalupe in Mexico city at first you say where is the face then you'll see it's right here, there is the crown of thorns the beard and so forth.

Lots of thorns the instruments of torture as their called or of the passion are there, the nail, the letter the crowed here three times.

So what you have in this very interesting revision of the iconography instruments of torture, here there is a skull down and there's plenty going on that is instructive the baroque was always teaching instrument for illiterate converts...[?30:06]

### 🔊 [29:57]

There's a skull down here, there's plenty going on that is instructive the baroque was always teaching instrument for illiterate converts people who couldn't read including some of the priests I mean literacy was not like we think of it today.

So these were all important teaching vehicles and so you get the instruments of the Passion of the torture of the Christ just what the Passion capital P mean if in this kind of art historical and in the etiological talk.

So you get the instruction going on at the same time you're not getting for indigenous converts, a counter message about sacrifice.

Today if you go to Mexico and again Colombia will do I haven't been a lot to Ecuador, nor have I been to Peru but there is a great favoritism for the body of Christ as a suffering emblems, emblem of his suffering.

And so lots of these and there often rather from a North American Anglo position if that's yours, it happens to be mine at first a little gory.

Here at a Christ of [?31:20] 이리르데리르무어라 called the Christ marrrt, seated all of these moments on his way to the cross or on the cross, always the terrible ruins and blood often the blade back behind and you say why this preference for the physical suffering of Christ.

It's absolutely historical and it has to do with the Counter Reformation and thus maybe more than you want to know about this.

But it's not as [?31:49] is often said well, people in Latin America are very poor, and therefore relate to poverty and suffering, some of that but you don't have be a poor Latin American.

To worship if figures such as this in the quite contrary.



They're generally beloved in [? 32'09] Simonesanta or holy week these are taken off from the world put in the aisles for people touch the wounds and so forth.

Counter reformation was battling the reformation, 'the' Catholics or battling the protestants.

What are the protestants done about the Eucharist, if your protestant you know, that there's a huge difference between the Catholic mass and the protestant communion.

Protestant communion was decided overtime that this was not a moment of blood of Christ when the wine is change into the blood of the Christ.

It's the wine or grape juice in tradition I grew up in, is symbolic.

There is not trans-substantiation which in the Catholic Church means the body and blood of Christ are present during the mass that the wine is the blood.

### 🔊 [32:58]

So what happens is there is a huge amount of emphasis in the 70's and 80' centuries on blood, on the blood of Christ and [?33:10] the whole innocent of that blood.

So this, the Eucharist, meaning the mass, is what is really at issue here.

It's the suffering of Christ but it's also that the transcendence of suffering by Christ in his blood.

Because the blood is what is salvific, so there's etiological theories... yes, Julie.

(Student Speaking)

On page 144 and 145, as noted in the outline in the father and mother they talk about how Jesus Christ as a sacrificed God help you naïve on the native cultures and native religion to help them adopt to Christianity.

Because they also believed that the God's sacrifice themselves...

(Professor Speaking)

Yes, that's very interesting point, too.

Yes, that this whole issue of sacrificial salvation, let's say, sacrifice as a mode of salvation is a theme and indigenous and especially in now and Maya cultural practice.

So yes, make a note that we won't go back to 144 and 145, but he's essentially talking about the same kind of syncretic Goddess would be the version of Guadalupe.

He comes back to that and gives us whole lift in chapter 9 of the version of [?34:49] 카펠 데칼디다델코브레 and so forth in, let's see if we can see that, it's a... go to

199 this is basically Julie what your... I think pointing out beyond the indigenous overlay, let's say, or the coincidence of this theme of sacrifice.

We have this syncretism as well on 199, Christian, [?36:16] Euroban, syncretism it's at paragraph as you get as long with as a Goddesses that have besides the Guadalupe that have this dual function.

So thank you for that.

And now, let's keep on going here, we're making slow progress.

Okay, the new world baroque has never talked about except, well let me say, not never.

Most euro certainly frantist talk about the new world baroque is mixing of culture we've already said that several times.

And I wanted to show you the goddess [?35:49] quat lique.

I've asked you to be responsible for her, she's discussed and her myth is discussed in the chapter that Julie's just pointed to on indigenes belief system.

## 🔊 [36:01]

But we have here is not a head that this is a monstrous figure really and it's huge in the museum in anthropology in Mexico City in the Aztec section.

You remember the [?36:11] choose decapitated, I believed that is because she is goddess, blood sprouts from her neck and blood turns into facing serpents.

Serpents are very important.

So here you have the face, the profile with the fangs coming out looks like a little gauti but it's a fang and on the other side the profile of another one facing.

So these are facing serpent heads with a necklace of hands, a skull, and hearts.

This a reference to she's both a goddess death and life so sacrifice implies life.

[?36:52] lique means serpent skirt [?26:56] cowat is nowatle as we know from cowat leque and also from catsalcowatto the plument serpent and then this monstrous even the bottom which is carved all around.

But now look at what I wanted to show you, this isn't exactly new world baroque, but it's the idea and this is a modern version of [?37:15] cowatlque painted in 1918 by [?37:18] Satorlinor edran and I believe we have a web paper from some year or other upon him or maybe we don't.



I'm not sure I have to think about that.

But he is definitely [?37:30] dis faed died at age 28 shortly after this is a sketch for mural never got painted.

Here we have [?37:38] Qualique my slide cuts off her head except it's not her head, the serpent heads.

And what do we have superimposed upon the body, the body of Christ.

You see it, here, here's the Christ with the red coming out of his knees, out of his wound.

But look at how it works.

Remember I said the hands of the necklace are here.

And here the Christ's hands draped over either side, there's the wound in the hand.

You see the other hand here, and we've given by [?38:09] 사토리노엘란트 and necklace of [?38:12] 샴파수친 or marigolds which are the day of the death flower.

If you go to any celebration, the dead will be also with some marigolds that's the first and second of November and these other flowers.

For me I love [?38:27] 사토리노's work and I stick it in here to suggest another syncretic, a representation of syncretism.

Very self consciously saying that this is Mexico or indigenous [?38:39] were Christians were both and see how to blend.

So his work is quite stunning.

Then the version of Guadalupe when you see in always in this version, she never looks any different why because her image was imprinted on the apron of Juan Diego the Indian fellow [?39:01] 투흠쉬피어드 in 1531.

## 🔊 [39:04]

I stated that as a fact indeed though I happen myself not particularly to be a believer in much.

What I do believe in is belief.

And I admire belief and what I know about Mexico is that this is a fact for virtually on Mexicans.



They are very sealed even if they aren't practicing Catholics won't believe in the power of the version of Guadalupe who appeared favor in the Mexican people.

Of course this is all cultural.

If you want, if you want to be cynical, say well of course the Spaniard was interested in bringing in the Mexican people.

So what happens they invent this version that has a darker skin appears to an Indian fellow and this is terrific in fact the Catholic Church fought this for a long time.

They said 'Oh no that's just like [? 40:00] 어덜리트리, that's the Indians wanting one more God as for themselves and inventing one.'

It really takes them until about 1648 for the version of Guadalupe to be accepted by the Catholic hierarchy.

So you can think of it as a kind of medicine avenue move, but in fact it seems to be to be far more profound culturally than that.

This is actually in the Basilica of Guadalupe all these piece of cloth hangs, you can go and see.

How many, does anybody done that?

It's absolutely fascinating it's a huge filmograph which fought 12<sup>th</sup> of December is the feast day of the version of Guadalupe, indeed in New York city there's a huge [?40:41] 포포레이드스 and so forth it's not just Mexico but millions of people.

Something like 6 million people from all over converge on the [?40:50] 비아 so called the Guadalupe the Basilica and celebrate her power.

The Mexican flag is draped here in front, I took that picture in particular, because I want to show the mixture of her theology and her politics that is she's very much associated with Mexican nationalism.

Here's the close up of the face and hands.

And then what happens is that there were millions of paintings and what I love about the ones I'm going to show you is its narrative.

One, two, three, four.

What happens here is that the version of...to Juan Diego.

He's called Juan Diego he's located historically he was made saint by pope John Pall the 22<sup>nd</sup> is that right, the last pope who named more saints than all the popes in history.



Very interesting point, why?

Because the Catholic world needs saints in order that people continue to be enthusiastic about Catholicism.

🔊 [42:01]

Juan Diego, it said, appears...sorry.

The version appears to Juan Diego, these are angels hold and say 'look look' these angels say to him.

And here what was he do, he flees we're going to see this medallions close up him a minute.

He flees and then she appears to him again and she says "go to the bishop."

First she says up here, "go to the bishop and tell him that I want a church built here for myself please."

He does, the bishop says "no way what are you talking about?"

He goes back and the version says that "show these roses, these beautiful roses from [42:34] 카스티어 that don't bloom here at this time, bishop will then believe you."

And when he goes to the bishop, he unfurls his apron is called [42:43] 털마.

And the roses fall out but here's the image of the version on the cloth.

And then there's a whole long story but the cloth is laid on the table and the wood on the table has a version painted on it.

It's very important.

So for what you are getting is the whole different idea of the image.

This image as the thing itself, it's like a rabbit's foot.

It's like a relic something that itself the material thing has power.

One more time the same set of the images, I'm not even [43:13] pro-pinding out how baroque all of this is noticed horror of a vacuum.

Notice the angels here before with something else.

And we get always this movement toward the final image which is the victory of



belief.

Seeing is believing when the image itself is presented to the arch bishop, he accepts the idea.

Then these scenes, these four scenes start to take on a life of their own.

So we often times these four scenes, here the angels saying.

Look this is the first one here, he runs away and then look at I'll show you next.

Here are the roses from 카스티예르 and then he unfurls the 틸마 and there's bishop [?44:00] 수마라 the first arch bishop I guess, I should say, kneels in reverence.

Here roses [?43:56] Castio, and then he unforce the 틸마야 and their bishops 드마르가, the first arts bishop, I guess I should say.

Um, [?44:05] Neos in reverence.

So, these are painted in the middle of the 18<sup>th</sup> century.

This is very baroque [?44:10] Nigel Cabreida is the great, one of the great Mexican baroque painters.

Now I can overdue this, but let's look third scene where Juan Diego, Neos and their roses involve.

That gets painted again and again and again.

I just have two, two here.

But this is that moment sort of between where, where Juan Diego and the version are the clothes in touch.

It seems, it's also very easy, I think.

He got painted by lots of anonymous, I mean, lots of the paintings are anonymous because it's a fairly easy structure to paint, I think.

But here we have angels up here, and god with baroque curtains and so forth.

Now, look at this one.

Look, this is a little medal like that a medal on either side is, it's been condensed into two these whole story.

🔊 [45:00]

But right here, whole story and any Mexican who looks at this going to know this is the story about the miracle of the version and the miracle of reliving and image so that double, double miracle, if you want.

We see the roses and so forth.

And someone would have [?45:16] warned this around her neck, I suppose.

I believe it's about that, that side.

So, the image of version and the story of the living of the image.

Now, what do you see here?

If you looked this, you did know what we are just talking about, you [?45:31] settle that's probably version of Guadalupe.

Look at what we've got here.

We've got the [?45:33] tilma.

Here's piece of cloth.

Here are the [?45:37] roses.

So, this is a painting as much more about the story of the appearance and miracle in Mexico that, that is just about a particular version.

Most versions have certain kinds of stories attached but not, not to this complicated extend.

So, I think it's very interesting symbolic representation.

Notice there is always one little chair of holding her up, she's on a half moon here, or she slivered on a moon versions off on a slivered moon.

And there is bunch of discussion as that why so, yeah.

(Student Speaking.)

Um, that's very interesting, because it uses a natural imagery which then indigenous religion was very inclusive of, um, nature images like the sun.

(Professor is speaking.)

I think you could say that.

There is also a discussion of the moon in particular with versions as signaling the, um, female cycle.



And here is an immaculate version, someone who, so that her physicality is, is reminded of the miracle of this immaculate version.

So, especially versions in moons might be a little more specific than just integrating natures, general matter though, I think there might be something be set on that line, too.

(Student Speaking.)

And also, the version of Guadalupe, in particular, was, um, essential to the Mexico's independence and uniting the people under New Spain as their own unique culture, um, like when Guadalupe in [?47:23] Dalgo shutted. . . (They are speaking in Spanish.)

(Professor is speaking.)

Yeah, no, she has always been associated with Mexico nationalism, absolutely.

Yeah, Cody?

(Student Speaking.)

(Professor is speaking.)

No, very good question, no, very common in Spain.

There is a version of Guadalupe, there is a place called Guadalupe, where the conquistador has went to ask for the protection of the version before coming to the New world.

🔊[48:00]

It's a very different image.

It doesn't look at all like this version of Guadalupe.

But know there we've had always been, let say, particular the version of rosary, let's say.

She is always got a Christ's child here in this arm, she is always got a rosary here, and often, at the below, people in purgatory hoping for the rosary and so forth.

Or you can recognize lots of versions, the version of the immaculate, conception well, always have her hair down and she'll often be stepping on and say, so, no, the iconography of various types of versions is only one figure right, the mother of Christ, but she has so many different appellations and often there is a certain iconography connected to it.

What the version of Guadalupe is specific and unique about is, it is always very same image because it appeared and there is a whole story about the tilma and so forth.

So, so, that's a very good question.

The analog to this singular representation of the version are the Russian icons.

I don't know if you looked into East orthodox way of representing things.

But, there was a schism between Rome and the eastern orthodox treats became eastern orthodox in part, because of the way that the holy host would be represented.

And the western idea was, well, you represent them in different ways.

[?49:25] First the Eastern Orthodox notion is that those images are sacred [?49:33] called icons and they haven't change since really I don't know the eleven, twelfth centuries and this is a big counsel of [?49:39] 나이시야 in seven hundred, dealing with this problem of how you represent divinity.

Now, why this is a problem, remember the old testaments in junction, no graven images.

You are not going to have images of god.

And you are not going to have images of Christ.

And when I was in Sunday school, I learned that's because the cults besides the Hebrews had graven images, and we read about in the old testaments, you know, the calf and so forth was worshipped.

And Hebrews, we're not going to do that because their god was spirit, their god is disembodied.

What happens in the Christian, revision of that god becomes a man, so there is all representation of Christ, of course.

But, the, the issue of how to represent divinity is huge.

And I can give you lots of text on subjects because that's one that interests me.

But what you have then is we know Islam is that there is no representation of creatures, god is the one who make creatures, so that old testaments in junction goes ahead in Islam, so you have Islam is calligraphy, fabulous geometrical, beautiful art except for Persian miniatures.

So, there is an exception.

But, um, basically, an Islamic are, you have no representation of selves or of animals.



That's god's business.

And also in Judaic art, in Jewish art.

The old testaments, a junction against graven images.

🔊 **[51:01]**

Why our god is spirit, our god doesn't have the body, our god is bigger than any single body.

It is blast for me to represent, divine selves.

As the Roman Catholic tradition takes it in very different direction, where there is just nothing but beautiful, in my view, many beautiful, anyway, representations of saints, and of the biblical narratives and the holy family and the Christ is on the cross and so forth.

So that one more way in which whereas we think of those [51:34] Bearwolves in Massachusetts appearance weren't into this the protestant still aren't and even U.S. Catholicism is not as given over to images as, as Latin America Catholicism.

But in protestant ideal, Martin Luther says you know, we got a reform to church, one thing we are going to reform is all these hierarchies.

And you know, all those angles, all those popes, and all those saints, that were supposed to be worshipping get rid of the pictures of them because we don't want it any part of them anymore.

So the protestant church, then become very sober over time.

There is iconoclasm, the protestant rebellion, goes into churches, tosses pretty things on fire because that's not the way we're going to think about Christ.

I think about Christ is a vertical matter not a horizontal matter, that is not about hierarchy of saints, priests and so forth.

It's me and god, it's the single believer.

We don't even need a priest between the believer and the god.

So, there is very different way of thinking about visual representation.

Now, let me just zip along here, we've got here just three minutes.

There is, there is kind of Coma after this painting and then we get is the baroque there is always not enough.



It's always more, it's always excessive.

So, now what we have a sub-genre of the version of Guadalupe paintings that come what we've seen god painting the image.

To remind what I say, the version imprinted her image on Juan Diego's tilma.

I'm doctrinally incorrect, it's not true.

Only god could do that.

And so here, we reminded that we have trinity here in the middle god with his, there is whole sub-category to this called [53:21] 안타이에, the workshop or something like that [53:27] 타이에샤 were lost 타이에르티스트 meaning god with his paint brush painting the image.

We have [53:35] coursed of Christ, course the holy spirit which is the dove.

What is Christ has in his hand, arrows, now we know with that means.

We have the angels holding up the cloth that will eventually go on to Juan Diego's neck, tie with knot behind it.

I can go on about this [53:55] wiven of Latin here, but I think I'm running out of time, so let me just show you another.

## 🔊[53:58]

If there is one thing in the baroque, there are five things or ten things.

Here we have not god the father, god of [54:04] 인디비노핀토, he is called, it's not [54:10] 핀토르디비노 either.

But now we have Christ painting the image again the torrent of roses up here in the sky, reminding us of divinity of the image itself.

And then I go to the Mexico a lot and I have a little apartment for I stay.

And I decided one day to go out to take pictures of the version of Guadalupe where you can walk for a block in Mexico City without seeing some.

So I started with cab stands, this place you are going to see one here.

Every cab stand has a protectress and its most often version of Guadalupe.

There is a close up of it.



Here is another one.

[?54:50] Another cab stand block away with and on twelfth of December six o'clock in the morning if you go to want [?54:56] to on this cab stands, they are going to have [?54:58] **마리아틱?** playing **라스마니아타스?** birthday sign **타말리스**, and so forth.

This is very, it's a belief system, that's, that's very alive in Mexico.

And more and more in the South west of the U.S.

And New York City, a friend of mine is going to for the parade on the twelfth of December.

This is my apartment complex, [?55:21] does it have with a, with a tile.

[?55:25] Legi thing, and little [?55:26] legi were flowers placed here, a public bench of park, near, nearby.

And even in the trees, you see in alter to the version of Guadalupe.

So, it's very interesting and important cult, I guess I would say, but in the best sense of the word, we now think of cult is bad thing.

But, what cult's mean is group that are of like belief.

And so the version of Guadalupe and Guadalupana as is called generally, this is a very powerful.

**🔊[55:57]**

Okay, I will now let you go, please catch up with your reading and next week I want you to see in next Thursday, we will begin [?56:06] **가르쉬 마르키스스** love and other demons.