

# 소설을 통해 살펴본 남미 역사 이해

## Latin American history through the Novel

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- ✓ **Dictated:** 김나정, 김민겸, 김성도, 문혜린, 박현서

🔊 [2:00]

This little tiny dots on the horizon, okay. Here we go.

We're going to start Galliano's second volume today and I know that you know that we haven't covered the first one [02:14] thoroughly in class.

But what I want to do before you do your web papers is have you see at least as an overview having read through the three volumes of Galliano because I think it will give many of you ideas about what web topics you're going to choose for your web paper.

Amanda was just reminding me that I had said on the paper that you should clear your topic with me.

If you want to just send it to me over the web site, send me an email and most likely I'll say fine or I'll say no or I'll say what about this for that but do now be thinking about the topic for your web paper which me indeed become the topic for your final paper.

Never know, so.

Do you notice any differences in the second volume from the first in terms of the way it reads, the way it feels, any of the strategies, these mosaic strategies of Galliano, or does it just sort of see like more the same?

Anybody notice anything in particular, yeah Amanda?

You have to push your button there.

(Student Speaking)

Yeah. It's more now about an integrated culture, isn't it?

And even though there's plenty I want to start with the [03:50] Peruvian painter who puts parrots remember in his scenes of seats Sebastian and so forth were told.

Nonetheless, yeah, I think that's right.



Somebody had commented about the cruelty of Christianity in particular Catholicism since that's what we were talking about at the moment.

We see now more that that kind of corruption there's plenty of bad news in this volume, but now it's the leaders who are corrupt or the indigenous people aren't so separate so you're right.

We feel the mesti sacking, we feel that process of racial mixing that has made Latin America much of Latin America what it is.

Today there still is the conflict though between Europe and America but now the America looks like a larger entities.

So we see, we see American mythologizing the new world, we see the search for gold because we're still on the seventeen and eighteen hundreds series, is that right?

Yes and the next day of course the volume of the nineteen hundred so we're still back in colonial times when European governance was not particularly admirable.

🔊 [5:00]

What I noticed too is that they're different forms.

Did you notice there is one that's in the form of a play and one that's in a several that are, you know, speakers that are labeled as if this were a play?

Sometimes we have something like advertisements.

I think they're used trying now to add some modern forms.

Do we have myths? Yeah.

It starts with one.

Let's just start and see the very beginning but there's only one remember we had forty pages of indigenous myths, creation myths, explanatory myths, punitive myths we were talking about.

Look at the very first page of faces of masks.

Well, let's look at the preface first.

Let's start with the prefaces. That's a page fifteen and roman numerals XV.

He says that this is the second book, right?

It's a smaller preface because he doesn't have to tell us that he wants to write a new kind of history we already see him doing that.



But he wants to remind that this is a weird kind of history that this is a literature, this is a literary history, an imagined history even as it's [6:13] incurred by tons of historical research as we see from the bibliography.

So this second volume of the trilogy it's not an anthology but a work of literary creation.

The author proposes to narrate the history of America and above all the author referring to himself of course I proposed American history of America and above all the history of Latin America reveal its multiple dimensions and penetrated secrets.

In the third volume, the one that will come next week of this vast mosaic, it will retire on time spaces and masks that's this one embraces it eighteenth and nineteenth centuries and then he reminds us of the format.

In case we haven't read genesis it's possible that someone would pick up this book by itself not read all three.

And he reminds us of course of the organization of the year and the place, the number beneath the section which tells where the source, what the source is.

So we see again his intention to narrate the history of American above all the history of Latin America.

And then look at the very, go to page three, the very first entry what is it? It's not dated or placed.

So what we have here is a myth but now it's not going to be in indigenous myth, I mean that's how we handle it, it was not an event at a place or a person who lives at a certain place or does something in a certain year.

We say that it's a myth, it's a story culture tells itself to understand itself, that's what I use, I'm using that definition of myth.

Okay, so what is this myth, the promise of America?

You know Carlos Fuentes likes to say America, he says it was great, the Europeans got to wash their hands in the blood of the new world.

**🔊 [8:03]**

You know we've made a mess of it here so let's go do something in the Americas but then that metaphor washing their hands and blood.

We kind of recede this theme throughout the promise of America, sometimes we realize sometimes betrayed.

But we're going to see these two centuries the movements of liberation,



democracies and so forth.

So there's plenty that's going to be going on that's positive, but let's see what he says here in this one.

We will just look at it together.

A blue tiger will smash the world, another land without evil without [?8:36] will be born from the destruction of this one.

The land wants it, it asks to die, asks to be born this old offended land.

It's a weary and blind, it is weary and blind from so much weeping behind closed eyelids.

On the point of death it drives to the day's garbage heap of time that and at night it inspires pity from the start.

Soon the first father will hear the world for supplications land wanting to be another.

And then the blue tiger who sleeps beneath his hammock will jump awaiting the moment that right any Indians who always located for us.

This is [?9:13] and southern corn groups awaiting the moment journey through the condemned land anything to tell us hummingbird.

They dance without let up ever lighter in arena in toning the sacred chance that celebrate the coming birth of the other land.

Shine your ray, shine your rays hummingbird.

Form the sea coast of the center of American have sought paradise.

They have skirt and jungles and mountains and rivers in pursuit of the new land the one that will be found in without old age of sickness or anything to interrupt the endless fiesta living.

The chance announce that corn will grow on its own inch aero shoot into the thick it's all by themselves and either punishment nor blood pardon will be necessary because there will be no prohibition or blame.

So the dream of an earthly paradise from an indigenous point of view.

Now just go to a page four. We could keep on going we hear more about what I need people.

But look at page four, it's the next page.

The temptation of America, now it's dated and it's placed but what is it, it's the same



myth again, but it's the myth of Eldorado, it's the same idea.


But now the Europeans imposing their Eutopian visions, however mistaken upon the new world.

So I think in the beginning here is this again, this theme of the promise of America and how that promise plays out.

We won't read this one together the temptation of America but looks up at the top of page five.

If you didn't bring your book by some all chance, do look on, will you please?

It's no point in my reading without your following on the texts too hard unless you've got a great year.

 **[11:02]**

I don't know, it seems to me better to watch it on the printed page as well.

Look at the last paragraph of this one.

There's the quite a lot of irony here.

In the two centuries that have passed since the world grew and became around, he's reminding us that we're now at the beginning of the two century mark of America as a European idea.

In the two centuries that have passed since the world grew and became around, pursuers of hallucinations have continued heading for the lands of America from every warf.

It's like the growing needs, treading and looking and hoping, protected by a god of navigation and compress squeezed into their ships they cross the immense ocean.

Along with shepherds and farm, [?11:52] Europe is not killed by war, plague, or hunger and captains and merchants and roads and mystics and adventurers.

All seek the miracle.

Beyond the ocean magical ocean that cleanses blood and trans figures destinies, the great promise of all the ages lies open.

There beggars will be avenged.

There nobody's will turn into marquees.

Soundrels into scenes, jivit father, people who are going to be hanged into founders, and vendors of love will become [?12:26] debutante.



So there's a lot of irony, there of course not all of this is going to happen, but he's saying this is the hope.

All of the immigrants, and of the paragraph before we've seen the seeking for Eldorado.

So this idea and then the next sense in all of America, again it's not dated and it's not placed.

Notice it as a kind of idea, a myth, a central story that doesn't need a date and a place because it's [?12:59].

🔊 **[13:00]**

So we look at it.

One more...

No, I think we have others that I want to go to first.

By the way, interrupting myself I meant to start with this.

I was a little vague when I was going on about Galliano's biography last time.

Remember that we said that he fled coup, the military coup in Montevideo Uruguay in 1973.

Only to go to Argentina only to have to flee with the military coup in Argentina in which one you went to Spain where it happened he stayed until 1985 during which period he wrote this trilogy.

I did just want to make sure that I had a minute with those we are going to come to those in the next, those terrible military dictatorships in the southern [?13:56] four countries that were that, where the military overthrew elected government.

First in Brazil in 1964.

I said that and I wanted to check and make sure I was right and that's true.

Uruguay as we said 1973.

Look at those dates in century of wind.

Don't think that Galliano wasn't going to give those plenty of attention.

The same year, 1973, was the coup in Chile in which [?14:24] Allende was murdered.

A military dictatorship headed by Pinochet came into power.



People disappeared especially young people, intellectuals those who didn't flee.

If any of you and I know some of you have read the house of the spirits by Isabel Allende.

That is about that the leading up to that disaster September 11 1973.

So there were two military coups Uruguay and Chile in 73 and then Argentina in 76.

It took until 90s and then longer and Pinochet just recently died if I'm not mistaken.

He was sick.

He was in held prisoner in London and so forth.

If you want to see hair-raising movies that are really excellent and very informative, some of you will see them already about these coups in democratic republics.

Chile has hundred year tradition of democracy.

See the movie called *Missing* with Jack Lemmon.

It's be the American fellow who [?15:31] caught up in his, and he goes to Chile to see if he can find his son.

Then there is another call, the other version or the other story.

It came out under both titles.

And it's about Argentina, the other version or the other story, hair-raising, innocent people who get caught up in political horrors.

So I just want to clarify that why did those military dictatorships occur.

🔊 **[16:05]**

We'll be talking more about that next week.

But let me just say here that there was something called the doctrine of national security that the U.S. was completely in support of whereby it was assumed that no longer was there external threat that an army needed to protect against in the southern [?16:22] where the army is great.

Tradition is great.

And still he's in Argentina in institution where the educated elite were likely to be found.

But there was this idea that became more and more, let's say current here as well during the Vietnam period when there were leftists uprising among students and intellectuals.

The idea was that there is a kind of communist leftist threat within the country.

And that temporarily there might have to be measures taken to crack down on that threat which would imply the revoking of civil rights.

And so this principal's threat is no longer, I'm dealing with my notes a bit.

The principal threat to the region's no longer over digression between armies Within the continent or by invading forces from outside the two threats that had previously justified the huge military in the sudden [?17:30] in Brazil.

Now the threat was internal.

Answer so this sedition has threatened.

Threat of the sedition from within where communism would come in and of course Allende was elected as a communist in the communist party that these measures needed to be taken.

I mean because it is that is so paradoxically [?17:52] the situation can occur only with the military coup.

Because the ideas, it's a temporary solution.

Military crackdown on this internal problem and all will to save democracy.

Eventually all will be fine.

I needed to have had explained to me actually because it is hard to know how a military coup in four countries having such lethal affects on the people in the country.

It's a civil war in a sense.

How that could happen.

But it the U.S's role within promulgating this doctrine of national security is well known.

If you think of the Mccarthy era in the 50s or you think of it 60s when protesters were jailed.

And that kind of thing you can start to understand how if the government took even a stronger hand.

We might have had something similar.





I don't mean to say that necessarily.

So, but the erosion of civil rights now after 911.

Two thousand one is something that yearly resonances with this kind of tactic for controlling populations.

🔊 [19:12]

So anyway i just wanted to go back to that i should have done at the beginning.

Okay now we're back to our book.

Let me if it's okay with you I'll go ahead and point out some of the passages that seemed to me to be important.

And say some more things about the difference that I'd note in this volume as opposed to the last.

One thing it seems to me to be different.

We are seeing a lot more about writers and painters that we did.

There's a section on Poe, there's a section on Melville, a section on Whitman.

We're still seeing the political and the cultural.

But now that has amplified.

Because the continents both of them north and south have settled down and are producing forms of expression that can be thought As American.

So we see that we still see the great man.

You know we see the presidents in the dictators and we even see it in some women not many but it's more than we have.

And but he balances and i think this is he did last time.

In the other volume [20:20] will in the next.

He balances the everyday life of plain old people against the political events

The private in the public are very nicely balanced.

It strikes me in this volume in particular.

So we see certain aspects of everyday life at the same time.



We're following the political history of the western hemisphere nothing less.

There's also and predictably a statement or to about the ideal of history that these books embodies.

It's that nutshell you know that the little picture within the picture that shows us the whole thing.

I want to go there.

You could make an argument about others that are all like that somehow reflect the intention and even the structure of the entire book.

Go to page 173 we're talking about [?21:17].

[?21:20] was the teacher of [?21:22].

He was one of the great independent thinkers of Latin America.

There are several entries on him.

Clearly he's one of the heroes of the story.

As i said we don't have any doubt about which side Galliano's on.

It's almost too much that way.

They were the villains and there would be heroes and [?21:52] is a hero.

Notice that middle passage no date and no name.

I'm sorry, no date and no place name.

## 🔊 [22:04]

So already it's kind of raised to a mythical level and what is it that it is, it's a statement altogether of [?22:14].

It's not a commentary.

It's not we are going to get commentaries about him.

We are just one right on the opposite page which will look at.

But here Galliano wants to quote one of the [?22:25] as they're called the great liberators or in this case not a political man but a philosopher or teacher and then inspire of political men.

Look at the passage it's [22:42] why do i think this is a little mirror held up to the book as a [22:47].

Let's see if you agree.

Looked at the way European [22:51] look how America imitate.

At here he means Latin America.

He's [22:57] Americans.

Let's get original here.

See some see prosperity and having their ports full of foreign ships in their homes turned into warehouses for four any effects.

Every day brings the shipment of ready-made clothing even caps for the Indians.

Soon we shall see little gilded packages with the royal coat of arms containing earth prepared by a new process for the lads accustomed to eating earth.

Women making their confessions in French missionaries absolving, he's doing the French accent, absolving scenes in Spanish.

America should not [23:37] imitate but the original.

The wisdom of Europe in the prosperity of the United States are in America to enemies of freedom of thought.

The new republics do not want to admit anything that does not carry a pass.

To form their institutions the statesman of these nations consulted no one but reason.

And this day found on their own soil imitated originality since you try to imitate everything.

Where shall we go in search of models we are independent but not free masters of our soil but not of ourselves.

And then this phrase that I think it's the nutshell within the larger book.

Let us open up history.

And for that which is not yet written that each re-did in his own memory.

That's what he's doing.

That's a nice definition that one-sentence of this entire trilogy, opening up history and that which is written.



Imagine it.

Remember it.

There's another one of Galliano's books for he talks about [24:42] the Spanish word for remember at least one of them.

And he says [24:29] and i hadn't thought of this.

It's the Latin root.

It's to refill it in the heart as in [24:59].

So he, this idea [25:02] is beautiful.

**🔊 [25:04]**

You pass it through your heart.

You pass it through your sensibility.

So I think there again we're seeing one of the heroes who, whom Galliano would like to be.

You see his own models here are essential to him.

We can look at some of these others.

There is a one ironic one.

Now i don't have my page written down.

It's one line.

It's a quote by Sarmiento who was president of Argentina at this period.

Maybe you'll find it easily one.

Never mind.

We don't have to make anything.

We can import everything made from Europe and we can export raw material.

So that the opposite of what [25:51] is recommending.

**🔊 [25:55]**



Okay, I'd like to clip back now any comments or questions please do interrupt if you feel inspired to do so, or comment or whatever.

But since then I know that you do all the talking next time so do we do please come prepared, and even if you spoke last time I kind of help you'll come thinking of a couple of the passages that are worth calling to our attention, I'll try not to, I'll try to circulate in here, sound of your all voices but let's look at the paint, a painter that comes up early on a Peruvian painter. It's on page 13, 16, 17 [?26:36]

[?26:40]is what is now Bolivia, the city of [?26:44]. It was in what was called outdoor Peru, high Peru.

At this period and it was a huge silver mining capital max, its page 13, 17, 16 [?26:59]

Everybody there were in Peru here for the moment, and I want to show you some of the work of the two painters that are mentioned and then, so we are going to go through 2, 4 pages.

Orgean is we're given his whole name in the third, fourth paragraph [?27:23] he was a colonial painter who was a very famous his works to the extent they still exist are in museums, I loved his work in fact, and I like it that we are looking at the art work as a historical matter just as I like it that there are chapters now or not chapters, there are fragments on writers, and on, another words history isn't just faxed and documents its literature its art, its culture, cultural forms of expression, through which we can read the past.

So look at the Orgean and what I'll do is maybe we will just look at what I'll put up the painting that, let's see this is the best I can do for you.

I can also put it on a slide show, let me see if that works. One second.

This is the painting he's talking about in this passage and indeed you can see it was painted in 17, 16, it's a picture of the wealth of [?28:32].

The great parade, the great square and so forth, and I take it that the painting is this the way with the insects.

At least that seems to be the case.

Now, let's just read it together.

[?28:48] now I'm going to see if this stays where it is.

I guess it doesn't move on automatically.

[?28:55] enters [?29:06] beneath two hundred and twenty triumphal arches of tooled silver.

Triumphal arches work was the great way of welcoming the new viceroy.



And [29:16] would have had plenty of silver because a huge silver mining area does go on treatment to go back.

Hang on, we're going to, that's another of Orgean's but let's just look at this one here for now then.

Through a tunnel of canvases depicting Icarus and Eros [29:36] and Damian the colossus of roads and then he has fleeing from Troy.

There's irony there are all of those European myth painted on great ephemeral arches, these were things that came down.

It was like a big parade, the rose parade and after the parades done, the floats go away.

Well, this was a kind of tunnel of painted canvases.

But with all of these European mythic figures.

[30:09] is not what it once was.

Its population down by half the city receives the viceroy on the street of wooden out of silver.

But it's in the day of wonder and glory trumpets and drums resound, pages in [30:20] light up with waxed torches, the parade of captains on horseback.

Governors and judges magistrates, ambassadors with nightfall come the radiant, comes at the radiant masquerade.

The city offers the dust covered visitor the almonds of the 12 heroes of Spain.

The 12 peers of France, in the 12 civils, again, all of this European [30:46] costumes, the valiant stated in the emperor Charles salute him thus as many [30:54] Arab princes and Ethiopian kings has ever existed in the world or in dreams.

🔊 **[30:57]**

[30:59], depicts this data prodigies one-by-one he paints the thousand personages.

And [31:07] and the world's most generous mountain in Earth, I'm going to show you the pictures of the mountain, but there's a mountain that had incredible veins of silver.

At one point the richest source of silver, much more soar than Tosca, Sacatecas, then Mexico, which was also hugely rich area for silver.

One-by-one he paints the thousand percentages and Photo "c" on the world's most



generous mountain and Earth in blood and smoke huge lustered with silver, and paints his own image of the foot of the vas canvas.

Orgean eagle knows masteso and his fifties long black hair streaming from beneath his slouch hat, see if we can see him.

Let's see if we can locate him.

Pallet raised in one hand, he also paints two old characters leaning on canes and writes the words coming from their mouths.

So many marbles all at once whoever did see.

Never singed I think this grand in a hundred and some years.

Perhaps Orgean doesn't know that the marble of the thing he is creating believing he is just copying.

Sorry, perhaps Orgean doesn't know that the marvel is the thing he is creating.

Believing he's just copying nor does he know that his work will remain alive when the pomp of [?32:45] has been blasted from the face of the Earth, and no met no one can remember any, viceroy.

Okay, I'm going to put this up on our website in fact you'll notice that this morning I put up some we go on to this one, I think.

Some other Peruvian art and architecture from this period because I want you to think about the art and architecture as we are being asked to do.

This is on the Internet, let's see if we could find and I'll do the same find this description of the artist.

It's kind of too hard to do it up on the screen.

🔊 **[33:20]**

This is another painting of [?33:22] that I happened to love.

Rest on the flight to Egypt, he was a religious painter all the great painter painted hundreds of religious scenes because the church was the great peaks and for the art. But what is this is also called the laundering version.

Look what she's doing, she's washing.

She's got a kind of scrub board there, the baby Jesus on the left is asleep, a little angel is same, shh, be quiet, let's go back.

And Joseph is being handed something by the, by another angel.



So this is lovely domestic scene.

Look at what the virgin is wearing, she's wearing a hat, is in the fashion of Peru.

So, or Bolivia at this point.

But I like very much and this is what we're going to see in the next entry on, [?34:17], another painter of the same period and same place.

What's interesting here it is of the ways if this is the opposite of the royal procession we just heard describe where everything's European and its superimposed on Peru.

Now what we see is Peru changing the iconography, changing the Peruvian reality.

It's so affecting the, well, the scene it looks now a different.

Here is a painting we're going to come, I think also stop for one minute here. Let me do this.

Because I want to get there in a minute, but let's go first to, it's this one, maybe I'll make this big for a minute in a middle.

This is a key's thing.

Now, again what is celebrated here rather specifically in the past that we're going to read in a minute same years 17, 16 is the local color if you want.

You see in the painting there's a parrot up in the tree or a colorful bird or two or three in the trees, but we see is a palm tree.

We have the local, you know, it's still very stylized.

But, this is what Galliano is going to ask us to look at.

So, let's read the next passage here at the bottom of page 13.

Orgean's mentor, skip here permanent.

[?35:57] died surely after his eyes died.

**🔊 [36:00]**

The initial fog of blindness he managed in the initial fog of blindness he managed to paint his own likeness in route to paradise with the imperial tussle of the Inca's on his forehead.

The key space is the most talented of the Indian artists of Cusco.





In his works, parrots soar among the angels and light on the Saint Sebastian riddled with Eros.

This is Saint Jerome

I looked for Saint Sebastian and I didn't find him easily.

I'm going to look some more.

American faces birds and fruit appears smuggled into landscapes of Europe or of heaven.

We just saw it with the flight into Egypt with the laundering virgin.

While the Spaniards burdened flutes and ponchos in the [?36:53], the image makers of Cusco, now Peru, find a way to paint bowls of avocados [?37:04] strawberries and quinces on the table of the last supper, American fruits.

And to paint the infant Jesus emerging from the belly of the virgin and the virgin sleeping on the bed of gold in the embrace of saint Joseph.

The people ways crosses of corn or adorn them with garlands of potatoes.

And at the foot of the altars there're offerings of squashes and watermelons.

This is starting to be what we talked about at the end of last period in that is [?37:36]

We're starting to see now a scene credit mix of cultures.

We could also call a trans cultururation, we could just call it change over time when two cultures meet.

First there's the violent conflict that we've seen that conflicts continue, but now the form starts to complement each other.

That's why I love the new world baroque, and this is the new world baroque, the baroque is the 17th, 18th centuries basically and almost into the 19th practically and Latin America because the European forms are remade according to American local.

So if you've been Pueblo, if you've been to Mexico City or indeed, any of the Indian or missile American regions you're going to find new world baroque, because the baroque was imported wholesale by catholic colonizers that was the instrument of conversion.

But then it started to look so different and wonderfully so.

Ok, here's another one.

We're going to keep on going Marry mother first noticed the next two or three do not



have dates or places we now know, the mythic quality of this.

🔊[38:56]

Let me show you the painting, or the image, let's say that's under discussion here.

It's this one.

The virgin of the mountain or the virgin / mountain.

This is a complicated image but let's just look at it first.

It's the mountain where the gold comes out of.

The virgin is the mountain, right?

We have, of course, Christ in god and the holy spirit up above the trinity.

The holy spirit is the dove.

We have some angels looking at bit like...

I don't know.

They don't look like most European angels, this is already very peruvianized.

And, what we have down below is the noble man on the right, a clergyman, high clergyman on the left.

If we could read the small print in books you can, I've actually seen this painting in person, there's no doubt.

Whenever you see a medallion with writing, it's identifying the people that have been painted and usually identifying the donor.

So, let's go back one more minute.

What we have on the surface of the mountain are lots of little animals and people and things going on bizarrely.

But the point is the mountain is sacred.

This is super syncretism because we have the virgin and the mountain one on the same holy force.

It's what the colonizing clergy worried about.

The people would keep on using Christian forms but keep on worshiping in old ways.



It's what's interested, I think, Latin American Catholicism enormously, and why is so flourishing in so much of Latin America, as other religions are too now, more and more.

But let's look at what he does with Mary mothers.

In churches here, it's common to see the virgin crowned with feathers or protected by parasols.

Like an Inca princess and god the father in the shape of the sun amidst monkeys holding up columns and moldings adorned with tropical fruit, fish, and birds.

And unsigned canvas, notice I've got an up there, anonymous, so much of the baroque is anonymous because indigenous painters or mestizo painters who weren't known, weren't schooled, this is seems to me to be a very naïve painting, but it's the expression of a belief system, of course.

And unsigned canvas shows the virgin Mary in the silver mountain, between the sun and the moon, you see them?

Yeah, they are on either side of the mountain.

On one side is the pope of Rome.

This is actually a different version.

It's not the pope.

He's a church, higher up.

On one side is the pope of Rome, on the other is the king of Spain.

Mary, however, is not on the mountain, but inside it.

🔊[42:02]

She is the mountain.

A mountain with the woman's face and outstretched hands.

Mary mountain, Mary's stone, fertilized by god as the sun, fertilizes the land.

So this animism that we saw, remember the woman who cries for the god, whose the stone that's broken.

This animism, the syncretism goes on and it is clear they celebrated.

He's not worried about orthodoxy; he's not worried that the catholic church isn't going to have it.



He says no, this is in rich.

Look at this painting of the virgin.

Many Peruvian virgins are triangular and it is thought that they are based on this idea of the mountain as sacred, and therefore, virgins taking the shape, this form.

You are going to see and I'm going to go there in a minute that the images I put up.

There are lots and lots of Peruvian virgins that have this triangular shape.

Now, I'm going to... let's see...

We don't need to look at this for a minute.

Let's just read one more of it.

Let's just read it.

In Indian highlands, the virgin is mama.

And the land and time are also mama.

Earth, mother earth, the pachamama gets angry if someone drinks without inviting her.

When she's extremely thirsty, she breaks the vessels and spills out it's contents.

To her, is offered the placenta of the newly born which is buried among flowers for the children may leave, so that love may leave, lovers bury their knotted hair.

The goddess Earth takes into her arms the weary in the broken who once emerged from her, opens to give them refuge at the journeys end.

From beneath the earth, the dead make her flower.

So, the pachamama, and the virgin in Christianity have melded in the painting that we've seen.

This mother earth, this earth, and the virgin Mary are portrayed as one.

Student : Over this weekend, I watched a movie.

I think it's recently come out, called the fountain.

Prof : The fountain? I haven't heard about it, tell us.

Student : It talks a lot about, I guess, indigenous, I think, mind, beliefs?



And it expresses really beautifully this idea of eternal life through the burying of the dead and nature, so, I would recommend it.

Prof : Is it playing in regular theaters? Or did you rent it?

Student : I rented it.

Prof : Good. I'm glad to know about that.

🔊[45:08]

Speaking of movies about the maya, of course we have the Mel Gibson, Apocalypto, I don't know if any of you saw that, what did you think of that? Push the button.

Student : In a movie, Apocalypto, of course they have the subtitles, but if you don't want to read the subtitles, it's not necessary to get the true feeling out of the movie.

At first, I was kind of skeptical about it.

I mean, because Mel Gibson, I was thinking, OK, well not just because Mel Gibson, I like Mel Gibson, but you know, when people always do movies about things like that, I'm always skeptical of it, because they kind of interpreted it in their way.

Because I learn more about things like that through reading, because I just think that reading is more fulfilling than actually watching it.

But when I saw Apocalypto, the way he portrayed, I guess the people and the whole takeover from the Mayan, the smaller tribe, they came and attack and destroy their village...

I think what gave you the feeling were the people in the costumes and the makeup everything that he used that goes in that movie, it really gave you a really good feeling and reading what I've already read on the Mayans and ancient civilizations like that.

You can tell that he did a lot of research on it, before he actually chose the costumes, and he chose all that stuff, you can tell.

Prof : So, the violence didn't seem gratuitous to you.

Student : No, I didn't see. I mean, don't get me wrong, but the reason why I think is I'm glad that was in there because that's how it was.

Because it's all they believed in like the human sacrifices, and that's how they believe.

They got their harvest and they got all their food, they believe that you don't sacrifice



all these people, and God and I'm not going to give you what you need.

I think that he was really trying to make that come across that they did it not because they were just as say, savage people just like to kill.

Prof : OK, so that came across as a part of coherent cultural belief system.

That was what worried me, I mean, we're going to talk about human sacrifice when we read the chapter on indigenous cultures in the buried mirror.

And it's clear that there's a sense that you had to give back to nature, and that's just the game in order for the nature, for the sun to rise the next morning.

But I was little worried when I read reviews which were generally positive, actually, of the movie, and I was little worried that we just seem as if this "barbarian" people are barbarians.

I guess, you have to push your button again.

🔊[48:00]

Student : I guess the way that he did, he, you really got the background.

He really tried to explain, OK, why were these people cut and off their heads and turned out for them just being savages.

Prof : It used to be.

I'd ask a quiz question, maybe I will again on defend practice of human sacrifice from an wild and not wild or Maya point of view.

And, couple of my students, remember, said I can't defend, it's indefensible.

And well, OK, that's a modern, it is indefensible from our world of view, but I guess we want to think about others as well.

Student : I saw the movie, Apocalypto, also, and I was skeptical at first because especially after the passion, which was such a highly disputed movie.

I don't know if Mel Gibson could portray the culture from a fair perspective, especially since he doesn't have any native roots, I guess.

I mean, he's wholly westernized, and I guess, European sense...

And so, just like how and Octavio posses article, he says, you have writers, non-American writers, writing about what they observe in America, but what they really express in their writings are their own personalities and prejudices.

Prof : It's very easy to project their own belief systems on to others, and it's almost impossible not to, unless you spend a lot of time studying that culture.

And saying why this seems silly to me or seems cruel to me...

I mean, that's way it's so easy in history to say all those horrible conquests, they were horrible, they raped and pillaged and they were all out for gold...

It's good to miss historical point that it was another mentality all together, these were medieval men.

Not to justify them from our point of view, but to understand them from their own.

Student : But what I was going to was that the movie begins with a quote, and I can't remember who...

It says, before a civilization can be conquered from without, it must be conquered from within.

So, the all of the violence that is shows is the aspect of the imperialism that was already present in America, which was such an important aspect in the Spanish colonization.

Because such few espanols were able to sit on, really impose themselves in this already existing hierarchy of the emperor and the subject people who had to pay tribute, and so I thought that after taking the last 3300 class that's for Latin American introduction, I felt more comfortable with the movie after knowing that aspect.

Prof : The tribes were part of the reason the Aztecs land fell so easily was the other indigenous groups allied with the espanols.

So, when we speak about the other defeat of the Indians in 1521 were incorrect.

There was a victory for lots of indigenous groups, from class kal tecoh to class kala who felt themselves very proud to have help in the fall of their own oppressors who were the Aztecs.

🔊[52:00]

So and that was part of court cases genius and part of while I'm Eileen changed his concubine if you want his, his translator was so useful because she was able to help you make alliances with the enemies of the Aztec.

So that's an interesting point about the movie is well thank you.

Let's go one more I'm going to show you what I just put up a let's go to our website here I said and done thus far we're chatting

I want to show you that a picture of the mermaids that are at the next passage and



then we'll go on to other things hang on my students signed in here.

But I didn't I think as you consider what you want to do your website on you might look at some of the artwork that i have posted on our website there will be more overtime.

Now I'm sorry about all of this you'll have to put up with megan marines. Let's think about the mermaid sweat while we are on that thing here we go.

Now with the peruvian baroque exterminate clicks I want to show you a picture of us called tomorrow maybe you'll see I put up thirty six images we're not going to talk about all of them.

But I want you to see cruise call I want to see high colonial road and here we have the cathedral we're going to skip through these things.

They're labeled as quite carefully I hope but you see this is very typical of the Latin American or new world baroque in general a flat facade that super decorated with some curbs spaces.

But basically it's the ornaments on the facade I'm going to talk to a lot more about the baroque as we go on its my subject of the moment.

But here we go that's right ahead. There's armor made it

This is that she happens to be uh... detail on the cathedral in pool not which is in the south of and indeed this is what we're talking about let's look at it.

Mermaids in the main porto in the main portico of the cathedral of poona seem on the asked though will carve to mermaid flintstone although mar mailed mermaids symbolized the artist will not sculpt monsters he will create to a handsome ending girls.

Gate right angle players who will love without a shadow of guilt to these and the environment.

And i won't pronounce the names well but kiss can seem to and who want to incheon times rose from the waters of lake to keep track act to make allowed with the guide to a new buck that fight marta.

And i don't fire enlightening who in testing left awake of all came suck better lover reading all of that ancient mythology from the president's about eight to mermaids.

🔊 **[55:00]**

On that the catholic cathedral of poor not so again this motion of sims curtis and this motion but now the cultures are blending to make a new culture and an admirable one credibly medically ridge because both sets of myths are all of the facts of myths





indigenous.

And of course African we are going to see more of it as well along with the European control system that was imported.

Okay. Let's see.

That I wanted to do that series to tie them to the art and you'll look at some more pictures as you go. There's no point in are looking at them really here.

Because I am not prepare to lecture on all of this at this point but I will at some point give you any a kind of summary of baroque Latin-American broke let's not do it now.

I'm not ready for that. Okay do you have places that you would like to go that you've found interesting or informative have you had a chance to think about the passages that you wanted to point out.

Maybe feel like that. How was the reading going you're making your way through i take it.

What i think I'll do instead of listening to the sound of my over thirteen come through the use of i did want to do a little bit more on him then well I'll let you go.

And then I will count on you to do the work on Thursday.

Go to page one thirty one.

There lots I think he might win the prize actually in these in this.

These trilogies for being the most covered in a way well maybe body back to ninety day two hundred and thirty eight hundred and thirty one.

We get another passage that is completely seaman proteases words it's all I tell her side so we know it's all his writing.

Let's read it.

The others considered major had left him transmitter's ravings to the father's yet to be born. Everyone must be educated without distinction of race or color.

Let us not deceive ourselves without popular education there will be not true society.

Instruction is not education teach and you will have people who know educate and you will have people in other words you say no we want people who are active citizens who are engaged.

We don't want just road learning we want engaged learning to order recital from memory of what is not understood is to make do not in any case order child to do anything that has no why at the foot.



🔊[58:00]

If you are custom the child always to see reason behind the orders he receives his mission, he misses it when he does not see it and ask for anything teach their children to be inquisitive so that asking the reasons for what they are told to do they learn to avail reason not authority like limited people mark custom like stupid people.

Boys and girls who studied together in the school first.

So that then dissuade man should learn from childhood to respect women second so that women should learn not to be afraid of me.

The boy sitting there in the three principal trades masonry carpentry and sanitary iron work.

Because with her as wood and metal the most essential things are made inspection and a trade should be given to women so that they will not prostitute themselves out of necessity or make marriage a speculation to assure subsistence.

He who knows nothing can be divided anyone he who has nothing anyone can buy.

So is a very beautiful statement of his theory of education efforts what we love about it is the equality what I love about it.

Among other things is the equality of races engenders everyone visit universal education and quite an amazing idea.

It's not dated that it would be in eighteen twenty six because it's stuck the eighteen twenty six series.

Attention to rodriguez maybe it will start with the series on him on Thursday and then also do become prepared to chat preferred passages when we go there.

Let's look at it so in case we have and all remember dad died yes you want to read it for us.

Well you've got to put you've got a press your button and you were just saying is I think you for that before it. Let's repeatedly and they said that.

I found that the passage on page eleven fascinating it relates to the one you just read I think this it this one's ninety years before the passage you read approximately.

That it's about a doctor ok that which i needed for seventeen forty nauru pretend the mind doctor.

This doctor does not believe in drugs nor in the costly little powders from Portugal.

He mistrust pleadings and purges and has small used for the patriarch galen in his



tablet of laws.

Luiz gomez ferrera advises his patients to take a daily back which in Europe would be a clear sign of heresy or insanity and prescribes herbs and roots of the region.

🔊[1:01:06]

Dr. ferreira has saved many lives thanks to the common sense an ancient experience of the Indians and to the aid of the white handmaiden sugar cane brandy that revives the dying.

There is little he can do however about the miners custom of decent Balinese heather with political life.

Here every fortune is fleeting construed missus worth more than courage in the implacable war of conquest against this black claim which the sons in which the sun's light concealed.

No science has any role to play.

Captain Tomas, this is a treasure to the king went looking for golden found lead the doctor could do nothing for him but make the sign of across everyone believed the captain had a ton of gold stashed away but the creditor found only a few slaves to divide up.

Rarely does the doctor attended black patient in the Brazilian mind slaves are used in scrapped in vain ferreira recommends more careful treatment telling the bosses they send against god in their own interests in the places where they can for golden in the galleries below ground no black last ten years they handful of gold buys in new trial which is worth the same is a handful of salt arable hog very it's the first part of it.

Yet that therefore word forward thinking people are gradually rose on the right.

There are some people there that are time and Stephanie and has been taking never intercede or a presto in Portuguese means black gold right and or a presto is but one of the high baroque I'd love to have a might try to put up a website on that architecture or a pretzel and particularly in particular a sculptor named Alice tribunal we're going to see him again on the buried near we're going to see his buildings he happened to have leprosy.

And he sculpted Andrew with this terrible disability which is neither here nor there at just over proposed a very famous place and why was there such factors broke there cause it was cold there.

So there was money there so they were grateful minors who gave some of their fortune to the church to build a beautiful ivy adds a beautiful structures.

So wherever you have gold or silver you have fabulous baroque. Because there's the money and the label constructed sucks.



Anyway that's or a pretzel we're going to look a little bit more that I'm going to let you go thank you very much.

See you next time, please come.