

The Baroque Period in Spain

- 17th Century
- The Age of Exploration
- New Spain

17th Century Spain

- The Spanish kings who ruled throughout the 17th century, reigned over an increasingly weakening empire.
- However, the 17th century was a rich period for painting and literature, which sometimes concealed the country's economic and political decline.
- **It was a period of great rebellion**, both the Portuguese and the Protestants in the northern Netherlands fought for independence from Spain.
- **Furthermore, what had seemed to be an endless flow of gold and silver from the Americas diminished.**
- **Attempting to defend the Roman Catholic Church and their empire on all fronts, Spanish kings squandered their resources and finally went bankrupt in 1692.**
- Despite this decline, 17th century writers and artists produced much of what is considered the greatest Spanish literature and art, and the century is often called the Spanish Golden Age.

Baroque Painting in Spain



Ecce Homo, c. 1665

Oil on canvas, 98 x 75 cm

Museum of Fine Arts, Budapest

- The primary influence on Spanish painting in the 15th century had been the art of Flanders; but in the 16th century, it had been the art of Florence and Rome.
- 17th century Spanish painting, profoundly influenced by Caravaggio, was characterized by an ecstatic religiosity combined with intense realism whose surface details emerge from the deep shadows of **tenebrism**.
- **This influence is not surprising because the Kingdom of Naples, in present day Italy, was ruled by Spanish monarchs.**
- Contact between Naples and the Iberian (Spanish) peninsula was strong and productive.

Diego Velasquez
1599-1660

Diego Velasquez



- **Spain's most gifted painter was also one of the greatest artists of all time.**
- A master of technique, highly individual in style, Diego Velasquez may have had a greater influence on European art than any other painter.
- Diego Rodriguez de Silva Velasquez was born in Seville, Spain.
- **The young Velasquez once declared, "I would rather be the first painter of common things than second in higher art."**
- He learned much from studying nature.

Las Meninas or The Maids of Honor



- Las Meninas or The Maids of Honor is the most famous of Velasquez's paintings, and his undisputed masterpiece.
- It is set in a room in the palace, equipped by Velasquez as a studio, and shows the heiress to the throne, the Infanta Margarita, with her court.
- The queen's maid of honor is kneeling at the Infanta's feet, handing her a jug of water.
- The other maid of honor stands behind the princess, and beside her we see a female dwarf and a male dwarf.
- Further back are a guard to the ladies and the lady in waiting.
- Velasquez is standing with brush and palette in front of a tall canvas.
- The princess's parents, the king and queen, appear in a dark frame, probably the glass of a mirror.

Las Meninas. Diego Velázquez. c. 1656 C.E. Oil on canvas



- Many levels of meaning
- Portrait of the Princess Mararita, painted for the King, who wanted to see his daughter everyday.
- Also a self portrait of Velasquez
- Depicts Velasquez's high status at the court
- He is wearing the emblem of a prestigious religious order
- The finished painting hung in the king's private study at the palace. It is now in the Prado Museum in Madrid.
- Influenced by van Eyck in the Arnolfini portrait







- His painterly technique adds to the ideas of portraying reality and dissolving reality, in which he creates a very realistic scene, but also uses some strokes of paint and shapes that celebrate the qualities of the paint, rather than being used to paint another subject.





Image Set 91

91. *Las Meninas*. Diego Velázquez. c. 1656 C.E. Oil on canvas.



Las Meninas

© Rich Lattin/Art Resource, NY

“New Spain”

- The advent of the **Age of Exploration** in the late 15th century resulted in the emergence of global commercial and cultural networks via transoceanic trade and colonization.
 - European ideas, forms, and practices began to be disseminated worldwide as a result of exploration, trade, conquest, and colonization.
- Spain paid for many expeditions to the “New World”, perhaps the most famous being Columbus’s voyage in 1492.
- These European explorers wanted to conquer and colonize these new lands.
- The Spanish were especially interested in the lands of what are call today Latin America.
- Great civilizations like the Aztecs and the Inkas soon fell to the technologically advanced and disease carrying Europeans.

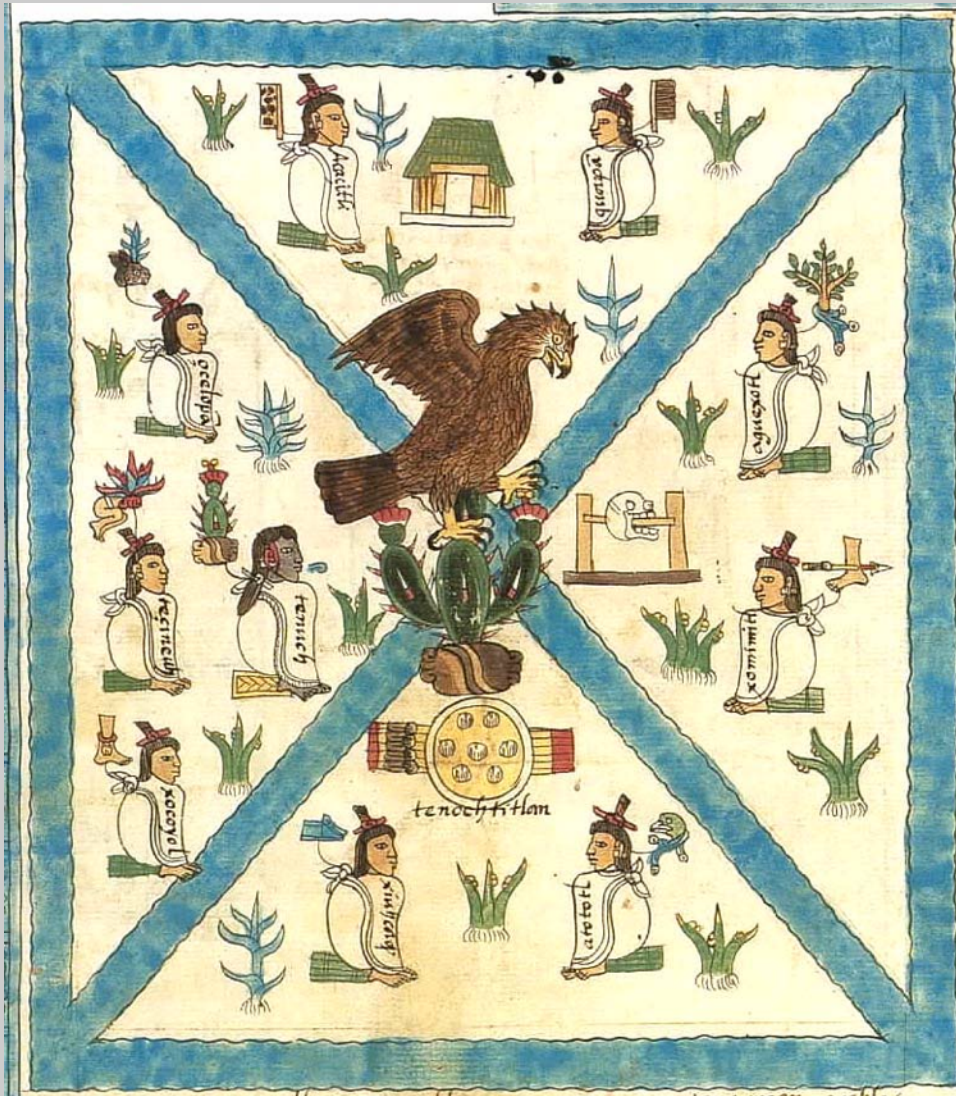
Hybridization in the Viceroyalties

- **Viceroy** is a regal official who runs a country or colony in the name of and as representative of the monarch.
- Art production in the Spanish **viceroyalties** in the Americas exhibited a **hybridization of European and indigenous ideas, forms, and materials, with some African and Asian influences.**
- From South America the Spanish were eventual able to sail onto Asia, conquering the Philippines.
- Although much colonial art is religious, nonreligious subjects were central to Spanish viceregal societies.
- Art production in the Spanish viceroyalties paralleled European art practices in terms of themes, materials, formal vocabulary, display, and reception.
- However, given the Spanish Catholic context in which this art production developed, **Spanish colonial art of the early modern period corresponded more closely to that of southern Europe**
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Codex Mendoza



Tenochtitlan, the Aztec Capital



- **Tenochtitlan** (place of the prickly pear cactus.) was established in the middle of Lake Texcoco in the Valley of Mexico in 1325.
- Much of the former Aztec capital is now below modern-day Mexico City.
- The Codex Mendoza frontispiece helps to corroborates other accounts about the city and its origins.

Content

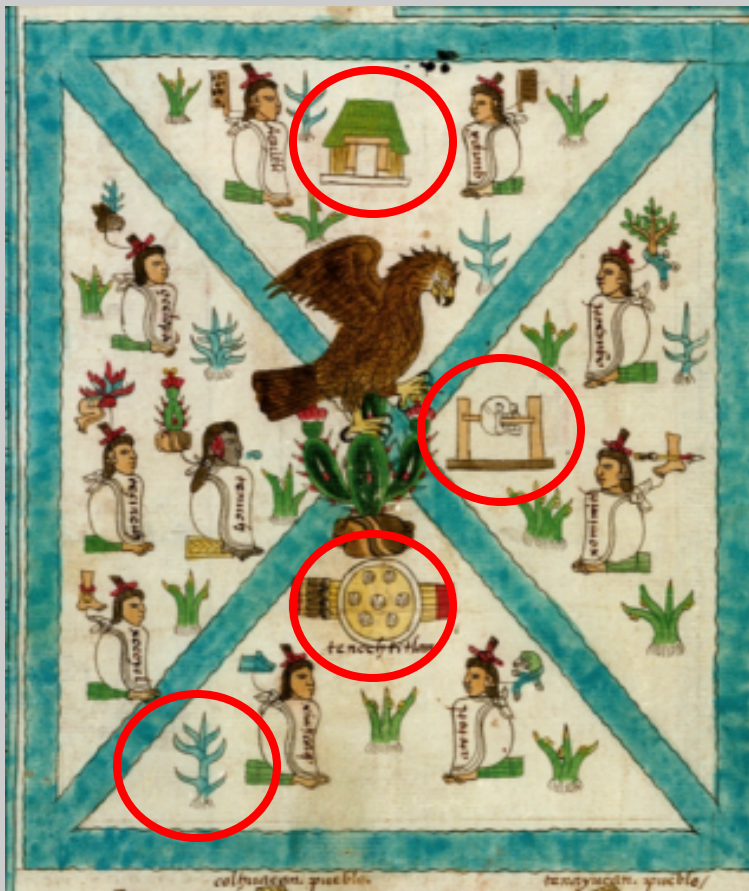


- It contains a schematic diagram of **Tenochtitlan**
 - The city is divided into four parts by intersecting blue-green undulating diagonals, representing **canals**.
 - The city was made of canals, similar to the Italian city of Venice, and was divided into four quarters.
- The division of the city into four parts represented the universe, which the Aztecs believed to be in **four parts**.
 - **aligned with the four cardinal directions (north, east, south, west).**

Origins of Tenochtitlan



- At the center of the front piece is an eagle on a cactus in the middle of a lake.
 - The eagle and the cactus are significant to an Aztec myth about their patron deity, Huitzilopochtli (Hummingbird),
- Huitzilopochtli told the Aztecs' to leave their ancestral home of Aztlan and look for a place where they saw an eagle on top of a cactus growing from a rock. Once they saw this sign, they should settle and build their city.
- The Aztecs saw this sign in the middle of Lake Texcoco, and established their capital on an island in the lake.



- Below the cactus and stone in the middle of the drawing is a war shield, indicating the Mexica did not settle peacefully in the Valley of Mexico.
- The simple structure above the eagle likely symbolizes a temple, possibly an early phase of the **Templo Mayor**
- A simplified skull rack (tzompantli) another structure found near the Templo Mayor.
- Different types of plants, symbolize fertility, including corn
- Ten men are depicted in the four sections represent the men who led the Aztecs to this island location.
- Their name **glyphs** are attached to them in a pre-Conquest style
 - a thin black line connects to a symbol that denotes their name



Tenoch



- **One man, different than the rest and seated to the left of the eagle, has gray skin, as well as a different hairstyle and red mark around his ear.**
 - These traits identify him as a priest who let blood from his ear as offerings to deities and ash covers his skin.
 - Other motifs, such as the speech scroll coming from his mouth and the woven mat upon which he sits, convey his high status as well.
- **His name glyph identifies him as Tenoch.**
- Tenoch died in 1363, and the first Aztec tlatoani, or speaker (the ruler), was elected in 1375 by a council of elders.

52 year Solar Calendar



- Surrounding the entire page are 51 year glyphs
- **One year is marked—the year 2-Reed; the reed has a cord wound around it and a fire drill appears above it.**
- These symbols note that the year 2-Reed was the first year of a new 52-year cycle, the time during which new fire was drilled to begin the new cycle and signal the completion of the previous 52-year cycle.
- For the Aztecs, the New Fire ceremony occurred every 52 years—a complete cycle of the solar calendar—and it assured that the sun would rise again.
- Just prior to the beginning of a new cycle, new fire was drilled in the body of a sacrificial victim.
- The fire was then distributed among people to light their homes.



Which ones are the Aztec warriors?



- The Aztec warriors are also identified by their shields—identical to the one that is associated with Tenochtitlan—and their obsidian-bladed weapons.
- The defeated men come from two different locations, **both identified with place glyphs** as Colhuacan and Tenayuca, both located around Lake Texcoco.
- Burning temples paired with specific hills note that Colhuacan and Tenayuca were defeated

Image Set 81

81. Frontispiece of the Codex Mendoza.
Viceroyalty of New Spain. c. 1541–1542 C.E.
Ink and color on paper.



Frontispiece of the Codex Mendoza

© The Bodleian Libraries, The University of Oxford



Angel with Arquebus, Asiel Timor Dei

- Painted by the Master of Calamarca (La Paz School).
- c. 17th century CE
- Oil on canvas, likely in Peru or the Andes

Context



- The **Council of Trent** (1545-1563), which led to many reforms in the Catholic Church, denounced angelic depictions and names except Michael, Gabriel, and Raphael.
- Baroque Spain and its colonies ignored this ban.
- Images of beautifully dressed androgynous angels were popular in the **viceroyalty of Peru, and became common throughout the Andes.**
- These representations of heavenly, aristocratic, military beings were created as **Christian missionary tried to wipe out the practice of pre-Hispanic religions and enforce Catholicism.**

Content: Harquebus



- The harquebus is a long barreled gun created by the Spanish in the mid-15th c.
- First gun to rest on the shoulder when being fired and was the latest military weapon technology at the time.
- **The Latin inscription of Archangel with Gun, Asiel Timor Dei indicates the name of the angel, Asiel, and a particular quality: Fears God.**
- This painting was found by itself, but was likely part of a larger series that included angels performing other activities such as drumming and holding lances.

Fusion of Cultures



Jerome Wierix,
Holy Trinity with
Archangels
c. 1586-1600

- European religious prints were widespread in the Americas because they were cost effective and easily circulated.
- These images were adapted into a new “American” style
 - **The clothing, name, and pose of angels like Asiel Timor Dei separate it from European prints, making it specifically American.**

Context:

How did the concept of angels fit into indigenous culture?



- **In Catholic teachings, angels explained the spiritual function of the universe, and therefore were easily understood as sacred beings to indigenous people.**
 - Early American images often alluded to an angel's connection to certain indigenous sacred planets and natural phenomena, such as rain, hail, stars and comets.
 - Catholic angels were also equated with **Inca tradition through the myth of the creator god Viracocha** and his invisible servants, the beautiful warriors known as huamincas.

- The Latin inscriptions in the upper left corner of the painting *Asiel Timor Dei* are versions of the original names of angels, and were related to the names of planetary and elemental angels in indigenous religions.

Function: Propaganda



Jacob de Gheyn from *The Exercise of Arms*
Dutch, engraving, 1605

- Guns did not exist in the Americas before the Spanish conquests.
- **There is evidence suggesting indigenous people saw guns as having supernatural power.**
- Paintings of angels with guns could represent both the **power** of the Spanish weapons and the **protection** offered to faithful Christians.
- 17th century Dutch engravings depicting the proper use of firearms may have inspired paintings such as *Asiel Timor Dei*.
- **However, the Andean paintings differ from the prints, since they combine local dress and do not present realistic military positions.**

Content:

What do you see?



- The angel in Asiel Timor Dei holds the gun like a professional, close to his chest.
- **However, the angel does not hold the trigger, nor does he hold it at eye level.**
- Face of the angel is serene.
- Figure is graceful
- Almost looks like a dancer.
- The extended lines of the angel's body recall the Mannerist style still popular in the Americas in the seventeenth century.



Aristocratic Dress

- Dressed as an aristocrat, distinct from military attire
- **The dress of Asiel Timor Dei was an Andean invention that combines contemporary European fashion and the typical dress of indigenous noblemen.**
- The excess of fabric in Asiel Timor Dei indicates the **high social status** of its wearer.
- **The elongated plumed hat is a symbol of Inca nobility**, as feathers were reserved for nobles and religious ceremonies in pre-Hispanic society.

Image Set 90

90. *Angel with Arquebus, Asiel Timor Dei*
Del. Master of Calamarca (La Paz School).
c. 17th century C.E. Oil on canvas.



Angel with Arquebus, Asiel Timor Dei

© Paul Marwan/The Bridgeman Art Library

Virgin of Guadalupe



- Miguel González. c. 1698 CE
- **Based on original Virgin of Guadalupe.**
- Oil on canvas on wood
- Inlaid with mother-of-pearl

The Cult of the Virgin



The Immaculate Conception,
Bartholomew Murillo, Spanish, 1678

- With Spanish colonization of the Americas, devotion to the Virgin Mary crossed the Atlantic.
- The conquistador, Cortés, even carried a small statue of the Madonna with him on his travels
- After the defeat of the Aztec capital of Tenochtitlan in 1521 and the establishment of the Spanish Viceroyalty of New Spain, the Virgin Mary became one of the most popular themes for artists.
- One Marian cult image eventually became more popular than any other however: **The Virgin of Guadalupe**
- Her image is found everywhere throughout Mexico today, gracing churches, chapels, homes, restaurants, vehicles, and even bicycles.

The Original



- Located in the Basilica of Guadalupe, Mexico City. 16th century CE
- **The original image of Guadalupe** (left) is considered by some to be an **acheiropoieta**, a work that is divinely created, rather made by human hands.
- Others believe the image the work of an indigenous artist named Marcos Cipac (de Aquino), working in the 1550s, so about 150 years before the AP Art History image.
- Portrays imagery connected with Immaculate Conception symbolism, drawing motifs from the **Book of Revelation**.
- The Book of Revelation describes the Woman of the Apocalypse as “clothed with the sun, with the moon under her feet and a crown of twelve stars on her head.” In the Guadalupe image, twelve golden rays frame her face and head, a direct reference to the crown of stars.



- In 1531, a converted indigenous man named Juan Diego was walking to mass.
- As he walked on a hill, which had been a shrine to the Aztec mother goddess. Guadalupe appeared to him as an apparition, calling him by name in his native language.
- Juan Diego described her as dark-skinned, with “Garments as brilliant as the sun.”
- She requested that Juan Diego ask the bishop, to construct a shrine in her honor on the hill.
- The bishop did not believe Juan Diego and requested proof of this miraculous appearance.



- After speaking again with Guadalupe, she told Juan Diego to gather Castilian roses—growing on the hillside out of season—inside his **tilma**, or native cloak and bring them to the bishop.
- **When Juan Diego opened his tilma before the Bishop, the roses spilled out and a miraculous imprint of Guadalupe appeared on his tilma.**
- Immediately, Bishop Zumárraga began construction of a shrine on the hill.



- Images depicting Guadalupe proliferated in the 17th century as devotion increased.
- Prints, paintings, and **enconchados** (oil painting with shell-inlay) replicate the original tilma image.
- **Sometimes artists included inscriptions that mention the representation is a true copy of the tilma image.**
- Suggested artists believed some of the power of the original image might be transferred to the replica.
- **Besides replicating the tilma image, artists often included the narrative of the miracle in the four corners of the composition, like the 1698 version by Miguel González.**
- Frequently flowers frame the mandorla surrounding Guadalupe, a direct reference to the Castilian roses in Juan Diego's tilma.
-

Enconchado

East meets West.



- **Enconchado** is an image making technique using inlaid fragments of shell.
- Inspired by Asian decorative arts, this special technique was invented in Mexico.
- Throughout the colonial period there was a significant influx of Asian goods to Mexico via the legendary Manila Galleons that connected the East to the West.
- The Japanese embassies of 1610 and 1614 to Mexico also contributed to the fashion for Asian-inspired objects.
- .

Virgin of Guadalupe



- Miguel González. c. 1698 CE
- **Based on original Virgin of Guadalupe.**
- Oil on canvas on wood
- Inlaid with mother-of-pearl
- Located in the Los Angeles County Museum of Art



- Surrounded by **four roundels** depicting her three apparitions to the Indian Juan Diego in 1531, and the moment when Juan Diego unveiled her image imprinted on his tunic before Bishop Juan de Zumárraga.
- Each roundel is supported by an angelic figure that lend a sense of playful dynamism to the composition.
- An important element is the work's elaborate shell-inlaid frame that combines lavish floral motifs with symbols of the Litany of the Virgin.

Creole and Creolization

- **Creole** originally referred to descendants of the Spanish and Portuguese settlers who were born and raised overseas.
- While the Spanish and Portuguese may have originally reserved the term for people of strictly European descent, the creole population came to be dominated by people of mixed ancestry (**mestizos**), which came to be understood as **Creolization**.
- This mixing happened relatively quickly in most Spanish and Portuguese colonies.
- The growth of a mixed population was due to both:
 - the scarcity of Spanish and Portuguese women in the settlements
 - the Spanish and Portuguese Crown policy of encouraging mixed marriages in the colonies to create loyal colonial populations.

Creolization and National Identity



- Motif at the base of the Gonzalezs painting, the Virgin floats above an **eagle perched on a cactus**, Mexico City's legendary coat of arms.
- This is a significant detail that:
 - points to the rapid **Creolization** of the cult of the Virgin of Guadalupe in the second half of the seventeenth century.
 - Represents her increasing association with a local sense of **identity**.
 - **Guadalupe's connection to creole identity and the creole desire for Mexican independence was solidified after father Miguel Hidalgo raised a liturgical banner of Guadalupe during his cry for independence in 1810.**

Image Set 96

96. *The Virgin of Guadalupe (Virgen de Guadalupe)*. Miguel González. c. 1698 C.E. Based on original Virgin of Guadalupe. Basilica of Guadalupe, Mexico City. 16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.



Virgen de Guadalupe

Digital Image © 2011 Museum Association/LACMA. Licensed by Art Resource, NY



- *Spaniard and Indian Produce a Mestizo*
- Attributed to Juan Rodríguez Juárez. c. 1715 CE
- Oil on canvas.

Content

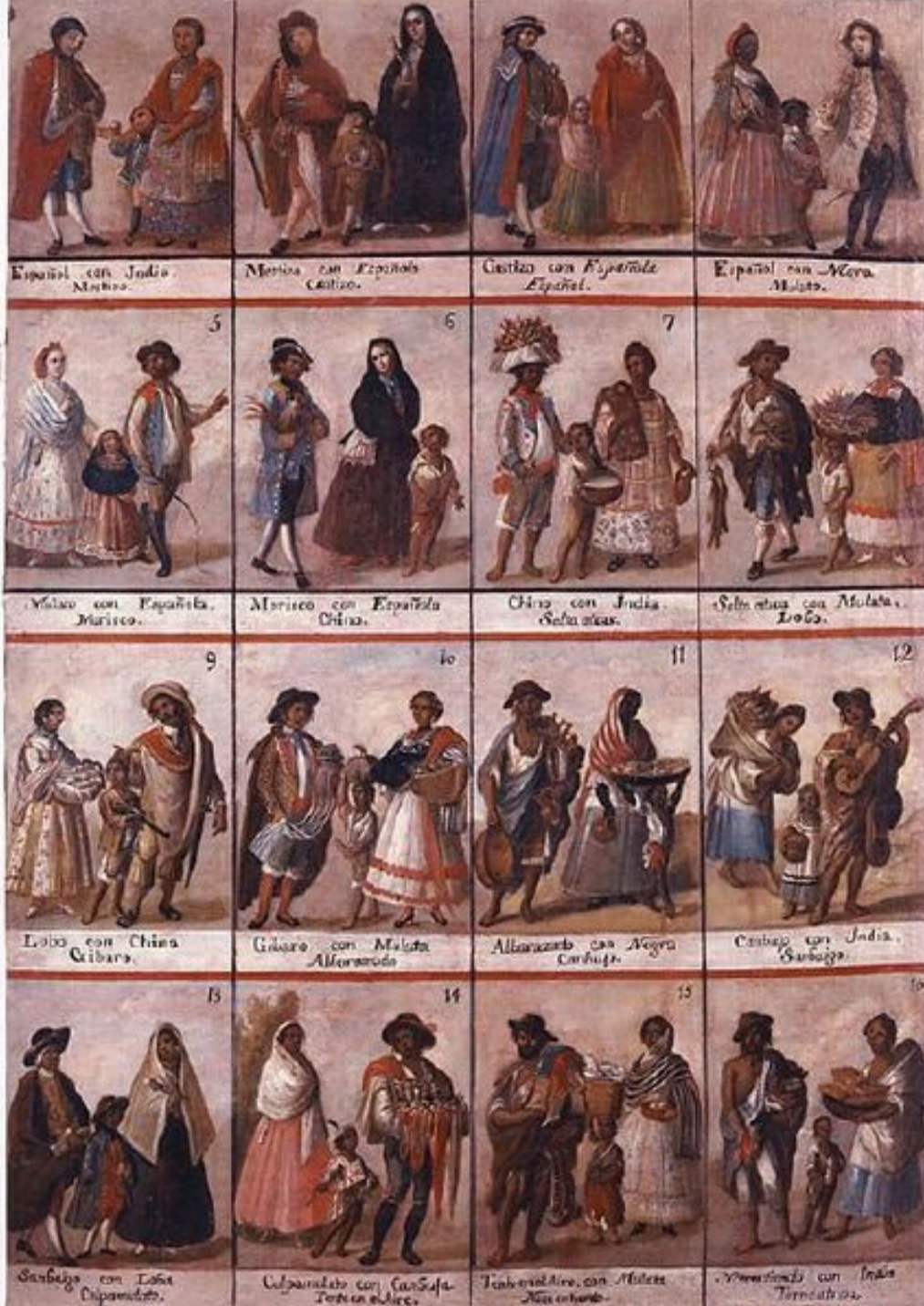


- Mother and father flanking two children, one of whom is a servant carrying the couple's baby.
- The indigenous mother, dressed in a beautiful traditional garments worn by indigenous women from central Mexico.
- She turns to look at her husband as she gestures towards her child.
- Her husband, dressed in European clothing, including a powdered wig, gazes down at the children with his hand resting on his wife's arm or his child's back.
- The young servant looks upwards to the father.
- The family appears calm and harmonious, even loving.

Context: Pinturas de Castas



- This painting, probably the first in a series, depicts a Spanish father and Indigenous mother with their son.
- It belongs to a larger series of works that seek to document the inter-ethnic mixing occurring in New Spain among Europeans, indigenous peoples, Africans, and the existing mixed-race population.
- This genre of painting, known as **pinturas de castas**, or caste paintings, attempts to capture reality, yet they are largely fictions.



- Often as the series progresses, discord can erupt among families or they are displayed in tattered, torn, and unglamorous surroundings.
- **People also appear darker as they become more mixed.**
- Casta paintings from the second half of the eighteenth century in particular, focus more on families living in less ideal conditions as they become more racially mixed.

Who were the patrons?



- Some were commissioned by Viceroyalty, or the stand-in for the Spanish King in the Americas, who brought some casta series to Spain upon their return.
- However, little is known about the patrons of casta paintings in general.
- The inscriptions on casta paintings create a racial taxonomy, similar to a scientific taxonomy, so there is an expression of **Enlightenment** thinking, and the misguided idea that people can be categorized based on their ethnic makeup and appearance.

Image Set 97

97. Spaniard and Indian Produce a Mestizo. Attributed to Juan Rodríguez Juárez. c. 1715 C.E. Oil on canvas.



Spaniard and Indian Produce a Mestizo

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Screen with the Siege of Belgrade and Hunting Scene



Screen with the Siege of Belgrade and Hunting Scene



- Made for the circle of the González Family, c. 1697-1701 CE.
- Tempera and resin on wood, and shell inlay
- It was made in what is now in Mexico, but at the time, called New Spain.
- Commissioned by Jose Sarmiento de Valladares, viceroy of New Spain

Fusion of Many Cultures



- Originally 18 feet in length and 7 1/2 feet tall, this biombo enconchado (**folding screen decorated with inlaid shells**) blended Asian, European and American influences.
- **Since Spain also colonized the Philippines**, it traded goods from Japan through the New World, and works with Asian influence were very popular in both New Spain and Spain.
- It borrowed the traditional Japanese folding-screen form known as byobu.
- Depicted images inspired by Dutch news prints and French and Italian tapestries; and was inlaid with concha, which means shell in Spanish, using a technique invented in Mexico by local artists.

Form and Content

- **Biombo enconchado** originally included six additional panels, so it was twice as long as it is now.
 - Screen was likely used to divide a large state room in the Visceregal Palace in Mexico City



On the front of the screen, the scene from the Great Turkish War, which was a contemporary event and based on a Dutch print of the same scene. An ornamental hunting scene is portrayed on the reverse side, which was a inspired by a print from Europe.

This side of the screen was used for the more private room on the other side—it was likely seen more by women, rather than the other side with the Siege of Belgrade, which was for political visitors who met with the Viceroy.

- It was a form of **propaganda** to advertise the power of the vast Hapsburg royal line, who were ruling Spain as well as central Europe where this battle took place.



Image Set 84

94. Screen with the Siege of Belgrade and hunting scene. Circle of the González Family.
c. 1697–1701 C.E. Tempera and resin on wood, shell inlay. (2 images)



Siege of Belgrade

© González Family. *Folding Screen with the Siege of Belgrade (front) and Hunting Scene (reverse)*, ca. 1697–1701. Oil on wood, inlaid with mother-of-pearl, 90 1/2 x 108 5/8 in. (229.9 x 276.8 cm). Brooklyn Museum, Gift of Lilla Brown in memory of her husband John W. Brown, by exchange, 2012.21



Hunting scene

© González Family. *Folding Screen with the Siege of Belgrade (front) and Hunting Scene (reverse)*, ca. 1697–1701. Oil on wood, inlaid with mother-of-pearl, 90 1/2 x 108 5/8 in. (229.9 x 276.8 cm). Brooklyn Museum, Gift of Lilla Brown in memory of her husband John W. Brown, by exchange, 2012.21



Portrait of Sor Juana Inés de la Cruz.

Miguel Cabrera
c. 1750 C.E.
Oil on canvas



- Miguel Cabrera's posthumous portrait of sor Juana Inés de la Cruz (1648-1695) is a famous depiction of the esteemed Mexican nun and writer.
- Considered the first feminist of the Americas, sor Juana lived as a nun of the Jeronymite order (named for St. Jerome) in seventeenth-century Mexico.
- Rather than marry, she chose to become a nun so she could pursue her intellectual interests. .
- She wrote poetry and plays that became internationally famous, and even engaged in theological debates.



- In her portrait, she is shown in a pose similar to depictions of St. Jerome, sitting in his study surrounded by books and symbols of his knowledge.



- In 1690 she became involved in an ecclesiastical dispute.
- Responded to the criticism she received as a woman writer, she defended her right as a woman to write and to be a scholar.
- Despite her eloquent defense, the Church forced her to relinquish her literary pursuits and even her library.
- After giving up her intellectual pursuits, she cared for the infirm during an epidemic but she fell sick and passed away.

Context



- Typical nun portrait of eighteenth-century Mexico.
- Sor Juana wears the habit of her religious order, the Jeronymites.
- She also wears an **escudo de monja**, or nun's badge, on her chest underneath her chin.
- Escudos de monja were often painted, occasionally woven, and they usually displayed the Virgin Mary.
- Sor Juana's escudo shows the Annunciation.
- Her left hand toys with a rosary, while she turns a page of an open book with her right hand.

Image Set 99

99. Portrait of Sor Juana Inés de la Cruz.
Miguel Cabrera. c. 1750 C.E. Oil on canvas.



Portrait of Sor Juana Inés de la Cruz

© Jean-Pierre Courau/The Bridgeman Art Library

Resources

- Kleiner, Gardner's Art Through the Ages, Wadsworth, 2013
- Marilyn Stockstad's Art History: Fifth Edition (Volumes one and two)
- Metropolitan Museum of Art's "Timeline of Art History." Available online at <http://www.metmuseum.org/toah/splash.htm>
- Strickland, Carol. The Annotated Mona Lisa. 1992
- "The Web Gallery of Art." Available online at <http://www.wga.hu>
- Kahn Academy, <https://www.khanacademy.org/test-prep/ap-art-history>
- College Board
- Annenberg Learner
- <http://www.learner.org/courses/globalart/>