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Eyeing the Other: The Indigenous Response II, Peru

Guaman Poma de Ayala was the descendant of a noble Inca family. He was a famous chronicler. His chronicle can be viewed on the website for the Royal Museum of Copenhagen. It acts as an encyclopedia or Inca culture, but is also an example of European-Inca hybridity. This manuscript was made for the king of Spain, so many elements are Europeanized for the sake of translation.

Early on, Inca realized that they could use coat of arms to reinforce their own identity. They created their own heraldic plaques, and use iconography that was related to their own beliefs. These coat of arms often used hybrid imagery.

The Inca believed that certain people could turn themselves to stone and become huacas. A red fringe is worn on the Inca crown, to show who is the ruler.

The Inca wore uncu, which were a sign of rank. They usually bore a checkerboard pattern.

The Spanish chose not to have Cuzco as their capital. Because of this Cuzco, retained a certain amount of Inca authority.

Confraternities were non-clerical religious communities. The Andeans formed these to maintained their kinship groups. Each confraternity would sponsor a float for the Corpus Christi procession, and would have someone impersonating an Inca.

Copacabana was a pilgrimage site that the Inca thought was the origin of humankind. It was soon turned into a Christian pilgrimage site.

Kinship groups would claim particular iconographies for their own.

Many native artists would paint themselves as even more pious than the Europeans.

Sun and moon imagery appeared at a lot throughout churches, which the Spanish were fine with. However, people soon started worshipping the actual solar and lunar images.

Quero cups reflect the notion of hanan and hurin. They existed before the conquest, but started to have figural conquest after it. Corn beer was drunk by the two halves of a town in order to rejuvenate the community.

Huacas were integrated into church architecture.

Alonso Chiguan Inca

Attempt by an Andean noble to express his lineage from the Inca and place in contemporary elite society.

He wears what he thinks an Inca would have looked like, but also wears gold disks, a decorative uncu, a necklace of Inti, a European-style cape, and holds a cross, that come from Europe.

It was illegal to wear these outfits, except during religious processions. People couldn't have paintings of old Inca rulers. He gets around this by painting himself dressed up as one of these rulers. This would be illegal if it weren't in the context of a religious procession.

Very accurate depiction of an Inca crown.

His coat of arms has the double headed eagle of the Spanish monarchy and a fringe from an Inca crown.

Latin American portraits have massive shields with inscriptions on them, as if he is going out of his way to prove how noble he is.

Christ Child dressed as an Inca

Andean Christ child imagery was very popular in the late 17th and 18th century. At one point they were dressed as Inca, and this was prohibited. They made them less representative of royalty and the old regime, but still native.

Painting of a statue.

Hybrid costume. Gown echoes the shape of an uncu, but is European in pattern.

Since the Inca thought time was cyclical, this is messianic. The Inca believed that someone would save them from the Spanish (Pat-chi-cuti), and this Christ reflects this notion.

Colonial Uncu

Made for a descendant of the Inca.

Covered with tocapu, which are checkerboard symbols representing authority and lineage. They refer to civilization. The back of the garment, an imitation jaguar skin, which represents savagery.

On both side of the uncu are images of Inca battling Chuncho. The Chuncho were people from the Amazon. This is another representation of the dualism of the cosmos, and the balance it creates.