

# Painting as Power: The Politics of Visual Culture in the Early Modern Spanish Empire

History 466      Spring 2009  
Mon & Wed 12:30-1:45    PSY 236

**Dr. Emily Berquist**  
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Office Hours: TBA  
And by appointment: eberquis@csulb.edu

**Course Description:** While as students of the liberal arts we are accustomed to seeing paintings as compositions, metaphors, or expressions of feelings, what are the politics behind the images, buildings, clothing, and maps that make up the visual culture of a certain time and place? This course guides students through learning how to read, interpret, and criticize the visual (paintings, architecture, clothing, illustrations) as historical documentation. We will ask political, social, and cultural questions of these documents in order to learn about their importance in the early modern Hispanic world. In so doing, we will learn to think more critically about the visual lexicons of the past as well as those that surround us today. The course is designed as an upper-division course with lectures on Monday and discussion on Wednesday. As an upper division course, it has a larger reading requirement which students must be prepared to meet. Each week, a student or students (depending on enrollment) will be responsible for leading class discussion. Each week, students are responsible for writing a response paper. There are twelve opportunities to write response papers, but students only need to write ten. Each student is given two free passes to use on a week of their choosing. The final assignment for this course is an inter-disciplinary assignment in which the student will assess a group of paintings from the Los Angeles County Art Museum. Free passes may not be used for the final assignment.

## COURSE MATERIALS

### Books:

John Berger, *Ways of Seeing*

Linda Curcio Nagy, *The Great Festivals of Colonial Mexico City: Performing Power and Identity*

Carolyn Dean, *Inka Bodies and the Body of Christ: Corpus Christi in Colonial Cuzco, Peru*

Ilona Katzew, *Casta Painting: Images of Race in Eighteenth-Century Mexico*

Barbara Mundy, *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas*

Rose-Marie Hagen, *Francisco Goya: 1746-1828*

**Course packet:** available at Copy Pro, 1785 Palo Verde Ave (at Atherton), tel. 431-9974

### Suggested Books for Background Reading (optional):

*The Art and Architecture of Viceregal Latin America*, by Kelly Donahue-Wallace

*The Arts of Spain: Iberia and Latin America*, by Marjorie Trusted

*The Arts in Spain*, John F. Moffitt

## GRADING AND FORMATTING GUIDELINES

Your work will be graded on a clear articulation of a thesis, effective use of evidence to support your thesis, analytical critique of the materials, and the development and organization (including writing clarity and cohesiveness) of the essays. Your oral presentations must be clear, concise, and engaging of the course topic and your colleagues.

Any work for the course that does not adequately convey having done the readings will automatically earn a "D."

I do not negotiate for grades with students under any circumstances. I will not hear any grade appeals for assignments or final grades of a "B" or better (except in case of blatant professor error.)

Throughout the semester, I will post your assignment grades on beachboard. You are encouraged to regularly check this site to be sure that everything is in order.

This is an upper division course. The written work you submit should be of the highest quality. All essays should be free of grammar, spelling, typographical, and form errors. All written work should be typed, double-spaced, with 12-point font size. Fonts such as Times and Times Roman are acceptable. Be sure to have 1" margins. Paginate your essay (page numbers) and staple the papers together. Your papers should have a title, an introduction, a thesis, supporting paragraphs, and a conclusion.

## CITATION

Throughout the course, in every piece of written work, students must follow the official Chicago Manual of Style format of footnotes and bibliographic citations. *Any written work not conforming to this standard will be downgraded ½ letter grade from what it would have earned originally.* This policy is non-negotiable.

If you wish to purchase a book outlining how this style works, I suggest:

Kate L. Turabian. *A Manual for Writers of Research Papers, Theses, and Dissertations*. University of Chicago Press, 2007.

There are also various websites that condense the information in the Chicago Manual of Style, like

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

You may also purchase the History Department Grammar and Style Manual (History Department Office, Fo2-106, \$5.)

For your reference, here are some examples of correct Chicago Style footnotes:

(book) E.C. Spary, *Utopia's Garden. French Natural History from Old Regime to Revolution*. (Chicago, 2000), 7.

(article) Jutta Held, "Goya's Festivals, Old Women, Monsters, and Blind Men," *History Workshop* (1987), 41.

Remember for your final paper that Bibliographic entries are formatted differently:

(book) Bronner, Stephen. *Reclaiming the Enlightenment: Towards a Politics of Radical Engagement*. New York: Columbia University, 2004.

(article) Blichmar, Daniela. "Painting as Exploration. Visualizing Nature in Eighteenth-Century Colonial Science." *Colonial Latin American Review* 15 (2006.)

## UPON COMPLETION OF THIS COURSE, STUDENTS WILL MEET THE FOLLOWING OBJECTIVES:

### Course Objectives

- students will understand chronology of the early modern hispanic world and be able to distinguish major changes
  
- students will understand historiographical debates and identify changing trends
  
- students will understand how historians execute research using primary and secondary sources
  
- students will practice and master analytical skills
  
- students will practice and master mechanical skills for historians)

### Assessment Outcomes

- weekly response papers
  
- weekly response papers, discussions,
  
- final paper
  
- discussions, leading discussion section  
weekly response papers, final paper
  
- weekly response papers, final essay

## IMPORTANT NOTICE:

The History Department now requires majors to move through a sequence of courses that begins with History 301, is followed by History 302, and culminates in a senior seminar (History 499) that matches one of the areas of concentration they have chosen for the major. History 499 must be taken in the student's last semester of work or after 18 units of upper-division work in the major.

Those 18 units must include at least 6 units, that is two courses, in the concentration of the History 499 being taken. Students in History 499 are required to assemble a portfolio that contains their work in their upper-division history courses. This portfolio is designed to enable students to show development in the major and mastery of key analytical, mechanical, and presentation skills.

As part of this process, history majors (or prospective history majors) should save all work from upper-division history courses for eventual inclusion in this portfolio. For portfolio guidelines, see [www.csulb.edu/history](http://www.csulb.edu/history). For questions and/or advising about the portfolio, contact Professor Sharlene Sayegh at [ssayeghc@csulb.edu](mailto:ssayeghc@csulb.edu).

## GRADING RUBRIC

### **Attendance: Possible Negative Points**

Attendance in class is mandatory. Absences are not excused unless they meet university regulations (see below.) Arrival in class more than 5 minutes after class begins counts as an absence, even if you remain in class for the entire session. Leaving early also counts as an unexcused absence. *Each unexcused absence counts for one point off your total final grade in the course.* This can

have a seriously negative impact on your grade. If you are the type of person who misses classes or is late frequently, this is probably not the best class for you.

**Participation: 15% final grade**

Your participation grade is based on your contributions to class discussion. Each student must contribute to each discussion at least once in each discussion session. Do not worry that your ideas will be criticized or held against you; our classroom is a supportive environment where we welcome all ideas, including challenges to our pre-existing notions.

**Leading Discussion: 15% final grade**

Each week, a student or a group of students (depending on enrollment) will be responsible for leading seminar with an introductory 10-minute presentation. During this time, presenters will briefly summarize the authors' approach, argument, and evidence. They will also share their own questions about the work, so as to facilitate discussion.

**Weekly Response Papers:**

**each is 5% of your final grade**

Throughout the semester; you are responsible for ten response on the week's readings. These are 2 pages, double spaced, 12-point font. They must articulate a clear thesis and support this argument with evidence. You are advised to follow 5-paragraph essay format. If your response papers go over two pages, I will not read the rest of the pages and whatever you write will not count towards your grade. *Response papers are due at the beginning of each class meeting and they must also be turned in through turnitin.com. Those response papers not submitted through turnitin.com will not be accepted.*

*Late response papers will lose one entire letter grade each day they are late.* This means that a paper that was due at the start of class at 12:30 on Monday but was turned in at 2 on Monday will lose one letter grade from what it would have earned originally. If turned in after 12:30 on Tuesday, it will lose two letter grades, so on and so forth. Remember it is always better to turn in a very late assignment and receive an "F" than it is to turn in nothing in at all and get zero points. *If you do not attend class the day an assignment is due, please email your work to me.*

You will notice in your syllabus that we have 12 response papers listed, but you only need to complete 10. This is because you have been given two free passes that you may use at any time throughout the semester. However, please be aware that choosing to use your free pass does not mean that you are exempted from doing the readings. *If it seems that students are not doing the reading on the days they choose to use their free pass, this privilege will be revoked for the entire class.* Students who choose not to use their free passes will have their lowest response paper grade dropped.

*Remember that response papers that do not adequately convey having done the reading will earn a "D."*

**Final Paper:**

**20% final grade**

The final paper, 8-10 pages double spaced, 12-point font, will be due during the regularly scheduled final exam time for this course. It will be submitted electronically through turnitin. com. The assignment will involve the student visiting the Los Angeles County Museum of Art in Los Angeles and viewing the colonial Latin American Art collection. More details will be given as the semester progresses. Free passes may not be used on this assignment.

**Note on final grading:** Grading on beachboard is done on a 1000 point scale to make for easier calculations. That means if your final grade on beachboard says 878, you have an 87.8. On beachboard grades, anything at a .5 or above will be rounded up for final calculations; i.e. an 87.8 will become an 88, but an 87.4 will remain an 87. Then the total final grade for the course will be calculated by subtracting the negative points for absences.

**NOTE: ALL WRITTEN TAKE HOME ASSIGNMENTS FOR THIS CLASS MUST BE PROCESSED THROUGH TURNITIN.COM (GO TO THE ASSIGNMENTS SECTION OF THE CLASS BEACHBOARD PAGE.) THEREFORE YOU MUST BE SURE THAT THE EMAIL REGISTERED WITH CSULB IS THE ONE YOU WILL USE – OTHERWISE YOU WILL HAVE PROBLEMS SUBMITTING YOUR ASSIGNMENTS. STUDENTS MUST ALSO TURN IN A HARD COPY OF EACH WRITTEN ASSIGNMENT DURING CLASS.**

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**READINGS & CLASS SCHEDULE**

**Week One: Introduction**

Monday, Jan 26: Welcome & Introduction

Wednesday, Jan 28: Reading Visual Culture as Historical Documentation

Reading: Selected Chapters from John Berger, *Ways of Seeing*

Activity: Discussion

### **Week Two: The Politics of Painting in the Spanish Royal Court**

Reading: Selected Chapters from Jonathan Brown, *Velazquez: Painter and Courtier*  
George Kubler, "Three Remarks on the *Meninas*," from *Studies in Ancient American and European Art*  
(both in course packet)

Monday, Feb 2: Lecture on Spanish Golden Age Painting

Wednesday, Feb 4: Discussion with student leaders  
Response Paper #1 Due.

### **Week Three: The Visual Politics of Spanish Rule in Colonial America**

Reading: Linda Curcio Nagy, *The Great Festivals of Colonial Mexico City: Performing Power and Identity* (entire)

Monday, Feb 9: Lecture on Public Ceremony in Colonial Spanish America

Wednesday, Feb 11: Discussion with student leaders  
Response Paper #2 Due.

### **Week Four: Art and the Catholic Church**

Reading: Selected Chapters from Gauvin Bailey, *Art on the Jesuit Missions of Asia and Latin America*  
"The Sacred and the Supernatural," from *Eyewitnessing: The Use of Images as Historical Evidence*, by Peter Burke  
"Religious Art, 1600-1785," from *The Art and Architecture of Viceregal Latin America*, by Kelly Donahue-Wallace  
(all in course packet)

Monday, Feb 16: Lecture on the Catholic Church and the Politics of Colonial Art

Wednesday, Feb 18: Discussion with student leaders  
Response Paper #3 due.

### **Week Five: Controlling the Display of Power**

Reading: Carolyn Dean, *Inka Bodies and the Body of Christ: Corpus Christi in Colonial Cuzco, Peru* (selected chapters)

Monday, Feb 23: Lecture on The Visual Politics of Inka Identity in Colonial Peru

Wednesday, Feb 25: Discussion with student leaders  
Response Paper #4 due.

### **Week Six: Indian Artistic Identity**

Reading: "Introduction: Art as a Tool of Christian Conversion," "Indians and Renaissance Art," and "Christian Murals by Indian Artisans," from Samuel Edgerton, *Theaters of Conversion: Religious Architecture and Indian Artisans in Colonial Mexico*  
"Hybridity and Its Discontents: Considering Visual Culture in Colonial Spanish America," by Carolyn Dean and Barbara Mundy, *Colonial Latin American Review* 12 (2003) (both in course packet)

Monday, Mar 2: Lecture on the Politics of Identity in Indigenous Art

Wednesday, Mar 4: Discussion with student leaders  
Response Paper #5 due.

### **Week Seven: The Visual Politics of Women's Clothing**

Reading: "Dressing Like an Indian: Producing Ethnicity in Urban Peru," from Karen Graubart, *With our Labor and Sweat: Indigenous Women and the Formation of Colonial Society in Peru, 1550-1700*  
"Textiles as Cultural Memory: Andean Garments in the Colonial Period," by Elena J. Phipps, from Diane Fane, ed. *Converging Cultures: Art and Identity in Spanish America*  
"A One-Eyed Gaze," from Deborah Poole, *Vision, Race, and Modernity: A Visual Economy of the Andean Image World*  
(all in course packet)

Monday, Mar 9: Lecture on the Politics of Female Dress in Colonial Spanish America

Wednesday, Mar 11: Discussion with student leaders  
Response Paper #6 due.

**Week Eight: Representing Race, Representing Order**

Reading: “A Marvelous Variety of Colours,” “The Rise of the Casta Painting,” and “Changing Perspectives: Casta Paintings in the Era of Bourbon Reforms,” from Ilona Katzew, *Casta Painting: Images of Race in Eighteenth-Century Mexico*

Monday, Mar 16: Lecture on the Casta Painting Genre

Wednesday, Mar 18: Discussion with student leaders  
Response Paper #7 due.

**Week Nine: Art as a Commodity**

Reading: Kelly Donahue Wallace, “Picturing Prints in Early Modern New Spain,” *The Americas, Jan 2008*  
Susan Deans-Smith, “Creating the Colonial Subject: Casta Paintings, Collectors, and Critics in Eighteenth-Century Spain and New Spain” *Colonial Latin American Review*, December 2005  
“Still (ed) Life, Beauty, and Regimes of Power,” from Richard Leppert, *Art and the Committed Eye: The Cultural Functions of Imagery* (all in course packet)

Monday, Mar 23: Lecture on the business of art in the early modern Spanish empire

Wednesday, Mar 25: Discussion with student leaders  
Response Paper #8 due.

**March 30 – April 3 – Spring Break**

**Week Ten: Art as Science**

Reading: Daniela Blichmar, “Painting as Exploration: Visualizing Nature in Eighteenth-Century Colonial Science,” *Colonial Latin American Review* 1 (2006)  
Anne Second, “Artisan Botany,” from Nicholas Jardine, ed. *Cultures of Natural History*  
Londa Schiebinger, “Prospecting for Drugs: European Naturalists in the West Indies,” in Claudia Swan, ed. *Conial Botany: Science, Commerce, and Politics in the Early Modern World* (all in course packet)

Monday, Mar 6: Lecture on Scientific investigation and art

Wednesday, Mar 8: discussion with student leaders  
Response Paper #9 due.

**Week Eleven: NO CLASS THIS WEEK –**

**USE YOUR TIME TO VISIT LACMA TO SELECT YOUR PAINTINGS FOR THE FINAL PAPER**

Reading: Excerpts from Sylvan Barnett, *A Short Guide to Writing About Art* (course packet)

**Week Twelve: The Art of Mapping Space**

Reading: Barbara Mundy, *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas* (entire)

Monday, Mar 20: Lecture on the politics of mapping

Wednesday, Mar 22: discussion with student leaders  
Response Paper #10 due.

**Week Thirteen: The Visual Politics of Cities**

Reading: Tom Cummins, “A Tale of Two Cities: Cuzco, Lima, and the Construction of Colonial Representation,” from Diane Fane, *Converging Cultures*  
“Urbs and Civitas,” by Richard Kagan, in *Urban Images of the Hispanic World*  
“The Upper Classes and their Upper Stories: Architecture and the Aftermath of the Lima Earthquake of 1748,” by Charles Walker, *Hispanic American Historical Review* 1 (2003) (all in course packet)

Monday, Mar 27: Lecture on The Visual Politics of Cities

Wednesday, Mar 29: Discussion with student leaders

Response Paper #11 due.

**Week Fourteen: Goya and the End of Enlightenment Art**

Reading: Rose-Marie Hagen, *Francisco Goya: 1746-1828* (entire)

Jutta Held, "Goya's Festivals, Old Women, Monsters, and Blind Men," *History Workshop* 1987 (course packet)

Monday, Mar 4: Lecture on Goya and the end of the Spanish empire

Wednesday, Mar 6: Discussion with student leaders

Response Paper #12 due.

**Week Fifteen: Tying up Loose Ends**

Monday, Mar 11: Discussion and Workshop of final paper topics

Wednesday, Mar 13: Workshop of final paper topics

FINAL PAPERS DUE DURING REGULARLY SCHEDULED FINAL EXAM PERIOD

(details on the assignment T.B.A.)

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**COURSE RULES & REGULATIONS**

**Absences for Student Athletes or Others Involved in Special University or Work Activities Policy:** If you are going to miss a class because of a sporting event, work training session, performance, or the like, you must present the professor with an official letter from your supervisor on university or business letterhead two weeks in advance. Failure to do so will jeopardize your attendance and participation grade.

**Attendance Policy:** You will see in the first pages of your syllabus that attendance is an important part of your participation grade. Each unexplained absence results in one point being deducted from your total final grade in the course. The university defined explained absences as follows:

1. Illness or injury to the student
2. Death, injury, or serious illness of an immediate family member or the like
3. Religious reasons (California Education Code section 89320)
4. Jury duty or government obligation
5. University sanctioned or approved activities (examples include: artistic performances, forensics presentations, participation in research conferences, intercollegiate athletic activities, student government, required class field trips, etc.)

Faculty members are not obligated to consider other absences as excused.

**Cheating and Plagiarism Policy:** Neither is permitted in my class under any circumstances. This includes copying from other students, past students, friends & family members, or the Internet. I know how to check for plagiarized work and how to recognize work that does not belong to the student, so do not try it! University policy allows the professor to determine the consequences of cheating. **IN MY COURSES, STUDENTS CAUGHT CHEATING AUTOMATICALLY EARN AN F FOR THEIR TOTAL FINAL GRADE IN THE COURSE.** The University has an extensive policy on the subject, you may find it at: [http://www.csulb.edu/divisions/aa/grad\\_undergrad/senate/documents/policy/1985/19/](http://www.csulb.edu/divisions/aa/grad_undergrad/senate/documents/policy/1985/19/)

**Contacting the Professor Policy:** If you email me, please do not just say "hey" or ask me a question. It is most polite to begin an email saying "Dear Professor Berquist." This is something that all of your professors will appreciate. I generally will respond to your emails within 24 hours. Do not email me more than once regarding the same matter within 24 hours. Occasionally I may be out of town or off email contact over the weekend, so you may find response times longer during non-working days. Although you may technically call my office phone, I might not be in and I generally prefer email contact. I ask that you not stop by my office without an appointment unless it is during office hours. (See office hours policy.)

**Grading Policy:** Each course has different percentages for grading which you will see on the first pages of your syllabus. However, to give you a general idea of grading:

- A – exemplary performance. Student completed all assignments on time, neatly, and put careful thought and analysis into all aspects. Well written and shows good evidence of critical thinking and mastery of historical methods. Outstanding above other work in the class.
- B – good performance. Student completed all assignments on time, neatly, and showed thought and analysis. Well written and shows some critical thinking, familiarity with historical methods. Above average work in the class.
- C – average performance. Student completed most assignments, some not on time, not always neatly. Shows only minimal mastery of course materials and no real critical analysis.
- D – below average, barely satisfactory. Student missing some assignments, or they were very late. Lack of thought an analysis, lack of understanding of historical methods.

F – unacceptable.

**Grade Complaint Policy:** Students are encouraged to check their grades on beachboard regularly, as well as to keep all assignments for the course. If it so happens that I fail to record a grade or record a grade differently than what I wrote on your assignment, please inform me of the matter as soon as possible and present me with the written proof so that I may change your grade.

While I do resolve errors in recording grades as quickly as possible, as a general rule, I do not negotiate for grades with students who received an “A” or a “B” on any assignment or in the course itself.

**Laptop Policy:** Except for special needs students with official permission, laptops may not be used to take class notes.

**Late Assignment Policy:** For every 24 hours an assignment is late, the assignment goes down one letter grade from what it would have originally earned. IE if an assignment was due Monday at 9 and you turn it in any time after that until Tuesday at 9, it loses one letter grade. This policy is non-negotiable. Late assignments are to be emailed to me so I can be sure of when they were received.

**Office Hours Policy:** I have two regularly scheduled office hours per week, which are posted on the front page of your syllabus. I will also meet with students for pre-arranged meetings – contact me over email.

**Special Needs/Disabled Students Policy:** I want to help you and accommodate you with physical and/or learning special needs. In order to facilitate this process, it is best to let me know of what you need by the end of the third class meeting so I have ample time to arrange for everything. You do not need to contact me in person in front of the entire class, if you feel uncomfortable with this you can email me or come to my office hours.

**Wait List Policy:** Unless the History Department requests a special addition of a certain number of students, I will not add students over the enrollment limit under any circumstances. If enrollment is full and some students drop the course, I will add students up until the enrollment limit. Those who are on the printed wait list given to me before the start of the semester will get priority, in order of how they are listed on the list. Any additional students can sign their name to the bottom of this list and we will proceed through. I will contact all students regarding this matter via email. Do not discuss it with me in class or in office hours – if you want to be on the waitlist all you need to do is sign your name and email on the paper I pass around. If there is a space for you, I will contact you.

**Withdrawal Policy:**

1. Withdrawal during the first two weeks of instruction:

Students may withdraw during this period and the course will not appear on their permanent records. To do this a student must file a Complete Withdrawal Application to drop all classes or a Change of Program Form for a specific class or classes.

2. Withdrawal after the second week of instruction and prior to the final three weeks of instruction:

Withdrawals during this period are permissible only for serious and compelling reasons.

For the complete CSULB withdrawal policy, please see the university catalog.

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***Selective Bibliography, Visual Culture in the Early Modern Spanish Empire***

Adorno, Rolena. *Guaman Poma: Writing and Resistance in Colonial Peru*. Austin: University of Texas Press, 2000.

Bailey, Gauvin Alexander. *Art on the Jesuit Missions in Asia and Latin America, 1542-1773*. Toronto: University of Toronto Press, 2001.

Barnet, Sylvan. *A Short Guide to Writing About Art*. Boston: Little, Brown & Co, 1981.

Baxandall, Michael. *Patterns of Intention: On the Historical Explanation of Pictures*. New Haven: Yale University Press, 1985.

Been, Anita Cavanaugh. *Animals and Authors in the Eighteenth-Century Americas*. Providence: John Carter Brown Library, 2004.

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Brading, David. *Mexican Phoenix: Our Lady of Guadalupe: Image and Tradition across Five Centuries*. Cambridge: Cambridge University Press, 2003.

Bradley, Peter, and David Cahill. *Hapsburg Peru: Images, Imagination, and Memory*. Liverpool: Liverpool University Press, 2000.

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- Freedberg, David. *The Power of Images: Studies in the History and Theory of Response*. Chicago: University of Chicago Press, 1991.
- Freedberg, David. *The Eye of the Lynx: Galileo, His Friends, and the Beginnings of Modern Natural History*. Chicago: University of Chicago Press, 2002.
- Guaman Poma de Ayala, Felipe. *The First New Chronicle and Good Government*. David Frye, ed. Indianapolis: Hackett, 2006.
- Graubart, Karen. *With our Labor and Sweat: Indigenous Women and the Formation of Colonial Society in Peru, 1550-1700*. Stanford: Stanford University, 2007.
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- Haidt, Rebecca. *Embodying Enlightenment: Knowing the Body in Eighteenth-Century Spanish Literature and Culture*. New York: St. Martin's, 1998.
- Hall, Linda B. *Mary, Mother, and Warrior: the Virgin in Spain and the Americas*. Austin: University of Texas, 2004.
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- Mills, Kenneth. *Idolatry and its Enemies: Colonial Andean Religion and Extirpation*. Princeton: Princeton University Press, 1997.
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