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World civilization
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The divine Narcissus (sor Juana inés de la Cruz, 1689)

1, What are the symbolic elements of the cannibalism ritual Staden describes, and what are their spiritual consequences? How does the ritual seem to fit into a broader Tupi culture that transcends particular villages or tribes?

- Sor Juana Inés de la Cruz was born in 1651-1695 near Mexico City, the illegitimate daughter of a Spanish soldier and a Mexican-born Spanish woman. Though formal education of women was forbidden, she learned to read and write by the age of three and continued with her self-education throughout her life, becoming a nun and the most significant Mexican poet and scholar of the colonial period.

The Indian wears a crown and an American beside him, a noble Indian woman in the mantas and huipiles worn when singing a ticutin. They sit in two chairs; several Indian men and women dance holding feathers and rattles in their hands, as is traditional during these celebrations; as they dance, music sings: Cannibalism took a charismatic and leading role in the theater of imperial violence and was used by all sides in the conflict. In addition to representing the politics of early modern imperialism, the coercion to which cannibals subjected their victims as they violently and forcefully condemned them.

2, Staden's book was very popular across Europe. What might audiences at the time have found interesting about Staden's stories and descriptions?

- As the early modern empires competed for economic, spiritual, and imperial control of the world, Europeans brought violence upon the natives and feared retaliation for their trespasses. Hans Staden was serving as a gunner in a Portuguese fort on the Brazilian coast. While out hunting, he was captured by the Tupinamba, an indigenous people who had a reputation for engaging in ritual cannibalism and who, as allies of the French, were hostile to the Portuguese.