

1. SALA "MANNERISM"

In this room you can observe some of the most ancient works of art from our collection.

During the XVI century, teachers who practiced different crafts arrived from Europe; from which Italians stood out, as they brought along the artistic style called "mannerism", which is a consequence of the late Italian Renaissance.

The mannerism style had a particular ideal vision about beauty, which is portrayed in large figures, pastel colours and fanciful poses.

The first mannerism painter to arrive to the viceroyalty was the jesuit priest Bernardo Bitti, who arrived in 1575. Bitti painted in the the jesuit temples of Lima, Cusco and High Peru, places where he took the art of European painting and sculturing to the hands of indigenous artists, starting the formation of the first painting and sculturing workshops.

Virgin & Child



Attributed to Bernardo Bitti, XVI century, oil on canvas

This painting is attributed to Bernardo Bitti and was elaborated, approximately, between the years of 1595 and 1605.

Can you observe the cloak and veil that cover Virgin Mary? In it we can notice the painter's particular interest to highlight the textures and fine textile details.

Mary's face is delicate, her fingers are long and barely seem to be placed against the child, holding him with much affection.

The child glances at the expectator, while he delicately caresses Mary's neck. The halo is composed with fine lines around his head.

Both character's clothes are composed by big cloth which falls in a heavily way in very marked angles. This represents one of Bitti's most classic works of art, the center of the mannerist style

2. SALA "MARIAN DEVOTIONS"

Do you recognise the main character in this room? It is Virgin Mary. Her cult is one of the most important within popular religion. The numerous Marian devotions are proof of it.

The Marian devotions correspond to particular ways to represent the Virgin, according to the place, the miracle given, a passage of her life, or any other virtue that may want to be highlighted.

The Virgin devotions got to America on the XVI century, brought by European religious orders. For example, the Dominicans brought the Virgin of the Rosary; and the Franciscans brought the Immaculate Conception Virgin.

In the Peruvian viceroyalty and other places of America, local devotions arise, product of the religious mixture of towns. The virgins' representation, combined the catholic tradition with ancient cults of feminine goddesses; such as the Pachamama, Mother Earth.

Virgin of Cocharcas



Anonymous, XVIII century, oil on canvas

The miracles of the Candelaria Virgin of Copacabana, carved by the indigenous artist Francisco Tito Yupanqui, made an indigenous devotee to set a similar sculpture, which was taken to Cocharcas. There, this one became a new devotion which took the name of such given town. Her cult became to be one of the most important from the Peruvian Andes, as it is one of the pilgrimage beacons that stay alive until present times.

As any other painting of this devotion, this work of art shows the sculpture of the Cocharcas Virgin above an altar, with a bunch of roses on her hand, and a landscape with traditionalist scenes which combined represent the pilgrimage.

Take a look into the landscape, can you find Cocharcas' bumpy ways and a detail from the Pampas river? These details make this work of art a very important document. These show daily scenes taken from Andean communities and their pilgrims' diverse origin; indigenous, black, "mestizos", Spanish and creoles.

The Virgin's clothes, rich in ornaments, was laboured with gold leaf, characteristic of Cusco's art school influential works of art.

3. SALA "ANGELS AND ARCHANGELS"

This room is dedicated to the paintings of archangels. If you observe the paintings around you will notice there are two types of archangels: the traditional catholic European and the harquebusier archangels from the colonial tradition from the Peruvian Andes.

The archangels are celestial beings; some of them are mentioned in the Bible and others in apocryphal gospels.

The biblical archangels in part, originated the harquebusier archangels. These are products of the "mestizo" devotion from the Peruvian viceroyalty, as they also represent winged deities from the original cultures.

By it, the majority of harquebusier archangels were painted in Cuzco. These were represented with feminine and masculine features of young people, which are dressed with elegancy and carry arms in their hands, generally, a harquebus.

Harquebusier Archangel



Anonymous, XVIII century, oil on canvas

The Harquebusier Archangel have in front of you, is placing gunpowder into his harquebus, using a fine rod.

News from the first harquebusier in Peru, date from 1528, when the Spanish Pedro Candia disembarked in Tumbes.

The sound of this great rifle was not similar to any other tool created by the Andean man; it was, on the contrary quite similar to the sound of a thunder. That is why the local people associated the bearer of this weapon with Illapa, the God of thunder.

Thus, the image of the harquebusier archangel is a Peruvian viceroyalty creation, which blends the Spanish soldier attributes, biblical archangels and Andean deities.

On this painting you can observe the general features on the character. Generally, is does not come along with any landscape. His clothes have wide long sleeves, fine lace, embroidery and ribbons. His hat is adorned with colourful feathers. And his wings have lively colour details.

4. SALA “RESTORATION PROCESSES”

In this room you can learn about the restoration processes of paintings and sculptures taking place in Pedro de Osma's workshop. Here we restore both the works of the museum and those from other collections.

Have you noticed the condition of the works in the museum? Many of them are over 400 years old. How do you think that they have been conserved to this day?

Over time colonial paintings and sculpture have undergone some changes. Thus, we find that some were repainted in order to renew their appearance, and others were reused due to the scarcity of materials; that is, boards or canvases which were already painted were recycled so as to make completely new pieces.

Hence, the pieces go through meticulous processes so that they can be restored to their original condition; such processes include x-rays to identify the overpainting; coves to remove the surface paint and varnish for the final touch.

Restoration of the canvas and mural of the Lord of Miracles

The photos show the mural that gave rise to Lord of Miracles cult in the second half of the seventeenth century, and the processional canvas inspired by this and painted in the eighteenth century.

These photos describe the gradual work of the restorers, who noticed the differences between the canvas and the mural. You can see, for example, that the sword in the Virgin's chest was added later or that the knot loincloth of Christ was on the opposite side to that one seen on the wall. You can also see the original color of the Virgin of the Cloud, located on the Lord of Miracles' back frame.

The other pictures depict the restoration of Christ's Descent made by the Spanish sculptor Pedro de Noguera in 1620, which belongs to the Church of Our Lady of Solitude. The photos also show the Archer of Death, a sculpture made by Peruvian artist Baltazar Gavilán in the eighteenth century, located in Saint Agustin's convent. Both works are an important part of the Hispanic-American sculptural heritage restored in our workshop.

5. SALA "SCULPTURE HALL"

This room was the former ballroom of Pedro de Osma's house. Its chandeliers, moldings and stained glass witnessed many social events, which led to the first carnival celebrations in Barranco. Nowadays, you can see here part of our sculpture collection.

Sculpture in ancient Peru served to create ritual images. The sculptors of our native cultures mastered wood, clay, metal and stone. With the arrival of the Spaniards, this sculptural tradition received the artistic influence of Spain. As a result, the sculptures created during colonial period portray techniques of indigenous, Spanish, mestizo and Creole traditions.

In this room, coexists sculptures with Sevillian influence and those with maguey technique. Peruvian artists started using maguey in response to the scarcity of carving wood, covered with plaster and glue fabric. This technique is present in Adam and Eve's sculpture, exemplifying the local input colonial sculpture.

The Pietà



Anonymous, XVIII century, woodcarving

Like Cuzco, Quito was a city with a particular artistic style. The Pietà is a work that belongs to Quito school and was made of cedar in the eighteenth century.

The Pietà is a Christian theme that depicts the moment after the descending of the cross. The dramatic scene of maternal pain and innocent sacrifice has been used frequently in religious art during the colonial period.

In this work the Virgin holds the body of her son lying on her lap. Can you see the details of Christ's wrist? They show the marks left by the ropes that held him to the cross. Beside them, the beating and bleeding wounds on his body intend to move the viewer.

The particular brightness in Mary's blanket has been achieved by using a technique called "silver leaf", a main feature of Quito school, consisting of covering the wood with silver plates which are then painted, in this case, with blue glaze tones. The image of the Virgin is complemented by the silver aura with flowers and star details.

6. SALA "ALLEGORIES HALL"

Throughout our history, image has played a leading role. The cultures of ancient Peru passed on much of their knowledge through clothing, sculptures and ceramics. During the colonial period, the use of images was an important educational resource that served to indoctrinate the Christian religion, thereby narrowing the gaps of language. Nowadays, image still dominates the mass media and has become a global language.

An allegory image describes an idea, which can be understood if we interpret the elements that compose it. Take a look around, many details of the work has symbolic content; if you look closely you will approach its meaning.

The Exaltation of the Cross



Lázaro Pardo Lagos Workshop, XVII century, oil on canvas

This painting was made in the seventeenth century and was inspired, like many others, in an engraving of the same subject.

The composition is full of characters, objects and details, which allude to Christ's sacrifice. The large wooden cross is the main element, the surrounding light beams are made with gold leaf, and if you look closely, you'll find traces of painted nails and bleeding wounds. The cross stands on a small hill where you can find a skull, which refers to triumph over death, along with symbols of earthly power of the Catholic Church and the nobility.

In this painting there are more than forty characters. Among them, at the top, is the Trinity: Father and Son were painted with the same appearance, and the Holy Spirit is presented as a white dove. Below, you can see an Eucharistic Pelican in its nest, this image responds to the belief that the pelican pinches its chest to feed their young with his body and blood.

Have you noticed who carries the symbols of passion? Groups of angels holding the crown of thorns, the column, hammer, nails, among others. Bright colors on their clothes, delicate hands and sweet faces generate an intense contrast the theme of martyrdom.

7. SALA "CUZCO XVII CENTURY HALL"

Cuzco, the ancient imperial seat of Incas, was known as heart of the cultural, social, religious and political life of southern Peru.

Cuzco's painting received its first impulse from Italian painters who came to the Peruvian Viceroyalty in the late sixteenth century. Subsequently, Spain and Flanders art served as a model for Cusco's artists in order to develop their own style.

In this room, you can find the work of Diego Quispe Tito and Basilio Santa Cruz Pumacallao's followers, both considered as best exponents of Cusco's seventeenth century. Their work contributed significantly to the formation of a local art from the eighteenth century, known as the Cuzco School.

Return from Egypt



Diego Quispe Tito Circle, 1680, oil on canvas

Do you know the story of the flight into Egypt? The Bible tells the story of an angel telling Joseph that he should flee with his family because Herod sought to kill the infant Messiah.

The scene of this painting corresponds to the return into Egypt, when Joseph, Jesus and Mary returned home. Their peaceful walk shows the lack of danger, transmitting special sense of calm.

The horizontal composition gives special importance to the landscape surrounding the Sacred Family. The inclusion of landscape in the Peruvian colonial art was a novelty of that time. This is a characteristic of the Andean seventeenth century painting and its initiator was Diego Quispe Tito.

The Return of Egypt is based on a picture of the Flemish artist Peter Paul Rubens. Can you identify the differences between the print and paint?

8. SALA "CUZCO XVIII CENTURY HALL"

Cuzco's eighteenth century is a clear testimony of cultural diversity in Peruvian Viceroyalty. Have you thought about the painters and sculptors of these works? Most of them were baptized Indians and mestizos who still lived with the traditions of their ancestral culture.

A striking feature of the Cusco School is the gold leaf technique, a decoration that makes use of thin sheets of twenty-four golden carat.

While for the European culture gold alluded to the economic wealth from these territories, to the local culture, it represented a way of subtly introduce their devotions: gold symbolized the sun and silver symbolized the moon, both considered as Indian deities.

Cuzco's art was quite original and highly valued in the colonial era. Large shipments were destined to different provinces of the vast Peruvian Viceroyalty and other colonies of the Spanish Crown in different parts of the world.

Virgin Girl Spinning



Anonymous, XVIII century, oil on canvas

The theme of the Virgin's childhood comes from the Apocrypha text, which were not included in the Bible. The Virgin is represented as a weaver, wearing traditional instruments: the spindle on the right hand and the ball of wool on the left.

The child is surrounded by a frame of flowers. She is wearing a robe, fastened with a brooch decorated with the monogram of Mary, a design consisting of the initial letters of her name.

The Virgin child has black hair and is adorned with jewels and clothing that reminds women of the Inca nobility. This was a theme used in the eighteenth century, especially in the Peruvian Andes. It was motivated by the interest of perpetuating symbols of the Inca nobility and Andean textile tradition.

9. SALA "PORTRAIT HALL"

This is the former dining room from Pedro de Osma's house. Here you will find pictures and furniture from colonial and the early republican periods. Like many other furniture from that eras, these show oriental styles, from Japan and the Philippines, and were decorated with a technique called "enconchado", which is the lining of tortoiseshell and mother of pearl inlay. These pieces reflect cultural influences due to the arrival of diverse migrant groups from around the world to the Viceroyalty of Peru.

If you look up, in this room you will find the decoration of polychrome reliefs, zinc plates that characterize the architecture of the museum. Designs of flowers and greenery accompany visitors on their journey through Pedro de Osma's antique home.

Inlaid Bureau



Anonymous, XVIII century, carved and assembled

Oriental influence was combined with the Moorish influence from the Arabs settled in southern Spain. This is uniquely represented by the bureau. This part of the eighteenth century was made with materials brought from the Philippines and was originally intended for Don Felipe Pardo y Aliaga's house.

This large piece of furniture has three sections that can be separated. The first body consists of five arches formed by small spiral columns, turned or coiled. Can you find where are the drawers in the cabinet? They are on the second and third part, do not miss the eye-catching keyholes from this piece.

This decoration is one of the most important characteristics of the piece, fragments of pearl and tortoise shell were embedded forming floral and foliage spread almost all over the entire surface of the piece.

10. SALA "SILVER HALL"

In this room there are three different collections: Guillermo Wiese's collection of coins, Vittorio Azzaritti's tableware collection and Pedro de Osma's collection of religious and domestic objects.

Since pre-Hispanic times, gold and silver have been related to the cult of the sun and moon. During colonial times, they became the main source of Peruvian Wealth, which attracted the interest of travelers in search of precious metals.

Potosi, currently located in Bolivia, was the richest silver mine in the ancient region of Alto Peru. It generated a very active economic network and was the largest city in America in the early seventeenth century. Santa Barbara, Huancavelica, was another major mine in the Viceroyalty of Peru, where mercury and quicksilver were extracted; both materials were used to process silver.

Misturero



Anonymous, XVIII century, filigree

This is a tool widely used in Lima's eighteenth century houses. The mistureros contained the Misturas that were scented petals of various colors. They were placed inside the cabinets to give a good aroma; during religious processions they were thrown into the crowd from the house's balconies.

Approach the misturero carefully and observe the flowers that decorate it. Can you see how it is done? Thin silver wires are threaded in spirals of different sizes. This technique is called filigree, which was already known in ancient Peru and was so important that still remains in use to this day. Prominent workshops that use this technique, continue being active. Both are located in Catacaos, San Jeronimo de Tunari and Ayacucho.

As in other household pieces, flowers and foliage are presented on the object. Both, petals and leaves, have been worked in filigree, even those who are exempt from the basket's body as the flowers on top of the handle.

11. SALA “ART FROM THE SOUTHERN ANDES”: TIWANAKU - INCA - VICEROYALTY (S. V - XIX)



This hall displays a selection of pieces from the cultures Tiwanaku and Inca, part of a private collection from Cusco, as well as paintings from the height of the Viceroyal period in Cusco belonging to the Pedro de Osma Museum. The latter are local artworks which underscore the relevance of indigenous issues and demonstrate the particular style that evolved from the blend of Western style and the ancient cultural tradition of the Southern Andes.

The Southern Andes were the main stage for political life in Peruvian history, from Pre-Columbian times to the Viceroyalty. The pieces in this exhibition allow us to delve into local traditions, as well as achieve a better understanding of the extended and complex artistic and cultural process that unfolded in the region.

The *quero* is a recurring theme throughout the exhibition, both as support and vehicle for the iconography of each specific moment in the Southern Andes. Although this vessel originated with the first cultures that arose in the Andean Highlands, it acquired a greater significance during the Tiwanaku period. It is essential to bear in mind that the *quero* played a prominent role in Andean ritual, was adopted by the Inca and, with revamped polychrome iconography, maintained its significance during the Viceroyalty. It remained in production throughout the Republic and its use persists to the present day.

This exhibition, which highlights artworks preceding the Viceroyalty, allows us to explore the Pedro de Osma Museum collection from a fresh perspective, giving it a temporal dimension that goes back to the origins of the great cultural traditions of Ancient Peru.

12. SALA “ART FROM THE SOUTHERN ANDES”: TIWANAKU (S. IV - XI)



IV-XI century, Sahumador

In olden times, several settlements arose in the **Andean Highlands**. Their wise use of natural resources allowed them to prosper in spite of the harsh living conditions, especially extreme altitude and cold. In the process, these highland communities achieved high levels of organisation, as is evident in the degree of complexity and structure attained by cultures such as Tiwanaku.

The mighty state of Tiwanaku was the result of local cultures such as Pucará and Chiripa. Tiwanaku, the ceremonial and political centre, was established to the South of Lake Titicaca, 20 km from the present boundary between Peru and Bolivia. Progress in agriculture and a more solid social-political situation enabled the Tiwanaku to expand to other territories; the coasts of Moquegua and of Atacama became important enclaves for the management of different ecological areas. The territorial extension of Tiwanaku led to an intensive exchange of goods and cultural contributions along the Southern Andes. Sophisticated vessels such as the *quero* and incense burners became essential to the transmission of their religious system.

The harsh climate and the uniformity of the highland landscape - in both the lake and the sweeping plains of Collao - forged the character and influenced the aesthetics of the Tiwanaku people. Generally speaking, its art shows a penchant for symmetry and regularity. The characteristics of the buildings in the Tiwanaku site are mirrored in artistic disciplines such as sculpture, pottery and textiles, with their rigorous design and impeccable finishes. The great figures of the Andean pantheon stand out among the representation motifs: felines, birds, camelids, snakes and the god of staffs. The pinnacle of the latter's frequent appearances is the renowned Gate of the Sun, in the Tiwanaku site.

13. SALA "ART FROM THE SOUTHERN ANDES": MYTH

Origin myths usually relate fantastical events related to the history of a civilisation's foundation and justify its authority over the peoples under its power. The Inca were no exception. According to Spanish chroniclers during the Conquest, the Inca explained their origin through two myths: *Manco Cápac and Mama Ocllo*, the couple who emerged from Lake Titicaca, and *The Ayar Brothers*, who came out of a cave in Pacaritampu mountain. In both, civilising heroes from the Southern Andes march North to found the city of Cusco and teach the natives the different arts and crafts.

In both myths Manco Capac and Mama Ocllo are the founding couple of the Inca dynasty. They come from ancient Tiwanaku lands, more precisely from Lake Titicaca, where an ancient sanctuary to mark the Sun's birthplace stands at Titicaca island. It has been noted that this myth grew in strength and importance during Inca Pachacutec's reign. The great reformer of Tahuantinsuyo had a great interest in establishing a link between the founding couple and this ancient and powerful *huaca* (an object or place of worship) in the Southern Andes, associated not only to the lake but also to the Tiwanaku site. From this moment on, the progeny of the Inca royalty were venerated as legitimate children of the Sun. With this cult to the principal deity their political and religious power was established.

14. SALA "ART FROM THE SOUTHERN ANDES": INCA (S. XV - XVI)



15th - 16th century, Quero

Heirs of a unique cultural development in the Andes, the Inca established a powerful and organised state, after a brief but extensive campaign in which they conquered land from the South of Colombia to the North of Argentina and central Chile. Inca prevalence in this wide territory is evident in the important infrastructure built in the annexed regions and in the Qhapaq Ñan, the extraordinary road system that begins in Cusco, capital of the Empire, and traverses the entire Tahuantinsuyo along the coast and the Andes. The administrative system was also upheld by a solid hierarchy ruled by the Inca. This complex network of alliances resulted from an elaborate system of exchange of goods and people throughout the land. The figure of Inca Pachacutec is essential; it was he who began the great reforms that, through military power, administrative prowess and religious means, sustained the unchallenged authority of the Inca dynasty as children and direct heirs of the Sun.

The legacy of ancient Andean civilisations became the platform for their development and the basis of their outstanding ascendance: Tiwanaku bronze, Northern goldsmithing, the hydraulic and agricultural technology perfected along the centuries. Among the art pieces here shown, the great pottery collection stands out, from small format pieces (bowls and platters) to large *aribalos*, giving us an overview of almost all the shapes and styles in Inca pottery. Some traditional shapes, such as the *quero* (widely used during the Tiwanaku era) remained relevant during the Inca period, where it adopted Inca aesthetics; specifically, the characteristic strict geometry, whether they were made of wood, metal or clay. The striking collection of Inca *conopas* show an impressive variety in design, shape and material.

We can also see *tupus*, sharp pins with an ornamental head, which both adorned and held in place women's cloaks. *Tupus* were made of copper or bronze, but mostly of silver, the metal associated with the goddess of the Moon. As was the case with traditional Andean *queros*, *tupus* remained in use throughout the Viceroyal and Republican eras.

Towards the end of the visit we can appreciate a vast collection of stone and bronze weapons of war. Several still have their original hilts, carved from hard wood from the Amazon.

15. SALA "ART FROM THE SOUTHERN ANDES": VICEROYALTY (S. XVI - XIX)



Anonymous, 1718, Marriages of Martin de Loyola to Beatriz Ñusta, and Juan de Borja to Lorenza Ñusta de Loyola

During an extended period of independent development, Andean settlements evolved a political and economic system that reached its zenith in the Tahuantinsuyo, led by the Inca dynasty. The arrival of Pizarro's troops led to the collapse of the local administration and the beginning of a new episode in the history of Peru and a large part of South America. During the troubled era of Spanish conquest and dominance the foundation was laid for a new way to lead the destinies of the local people. Military actions and treaties with the Inca elite and local groups consolidated the power of colonial authorities.

The collapse of the Inca rule throughout the wide territory of Tahuantinsuyo unleashed a process in which local and regional traditions adapted to the new cultural models promoted by the Spanish Crown. This constant change and cultural adaptation persists to the present day, and is part of the wider phenomenon of acculturation and syncretism that inevitably arises whenever two different civilisations clash. Peru's process was, however, one of a kind, since it took place between two cultures previously unknown to one another. The survival of ancient traditions is reflected in the adaptation of certain elements, such as the *tupu* and the *quero*. The latter contributed to the preservation of the tradition of toasts using pairs of vessels, and become a vehicle for the transmission of the old glories and customs of the Inca to their descendants.

The fall of Tahuantinsuyo led to a process of adaptation and alliances between local inhabitants, with their different regional traditions, and conquistadors, who brought their own cultural mores. Although the native population was forced to accept the new political, economic and religious rules, it also managed to preserve many of its beliefs, images and customs. The Inca elite, which during the Viceroyalty held a privileged position, continued its use of elements that partly defined its identity and hierarchy. Similarly, the native population preserved its religious images and Andean rituals under Western devotional forms. Two paintings in this hall illustrate this process: *Union of the Descendants of the Imperial Incas with the Houses of Loyola and Borja* and *The Corpus Christi Procession*.