

# The Pedro de Osma Museum

## GUIDE



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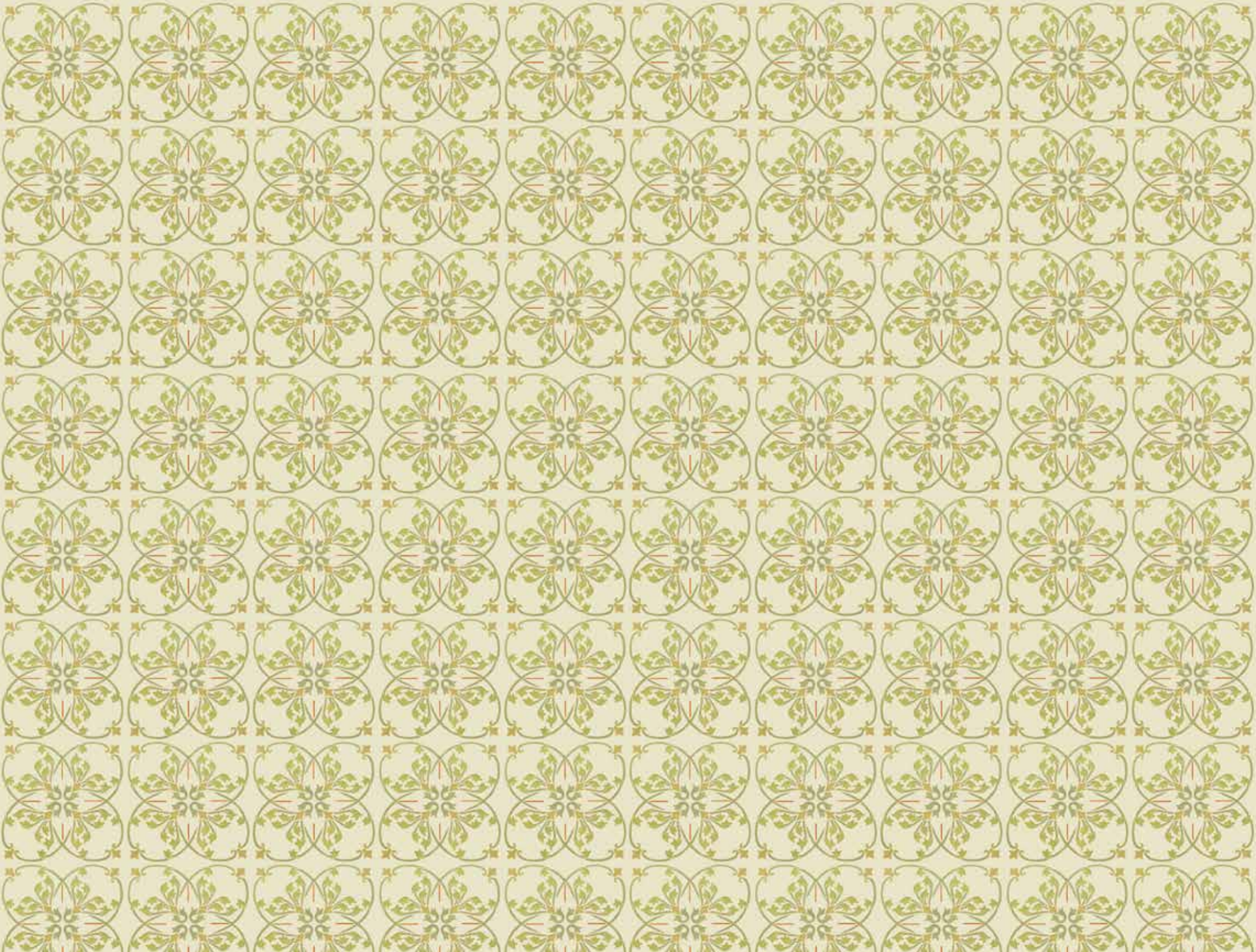
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The Pedro  
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**GUIDE**



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## INTRODUCTION

A century after its construction, the villa that accommodates the Pedro de Osma Museum remains the most magnificent building in Barranco. Built in 1906 by the prominent lawyer and politician Pedro de Osma y Pardo as a summer house for his family, it still evokes a happy era, one of hope and faith in the future. In the early 20th century Peru had finally left behind the years of economic and political crisis that followed the War of the Pacific, and was going through a period of growth and modernisation.

The residence was commissioned to renowned architect Santiago Basurco, who had made his name with the San Fernando Medicine School Pavilion at Universidad de San Marcos. The house is remarkable for its dimensions and beauty. Comprised of two buildings –the main house and the dining house– it is notable for its art nouveau stained glass windows, metal ceilings and crystal chandeliers, as well as its French gardens, marble sculptures, palm trees and ivy. The two enormous royal poincianas at the entrance ease the transition between the architectural ensemble and the boulevard that joins the districts of Barranco and Chorrillos.

When it was built, the house must have stood out as a palace embedded in the seaside resort that was Barranco at the time. The district was being shaped by a growing middle class that was settling down among the aristocratic summer houses, in what still was a rural area. With a tramway line and a train connecting it to Lima and Chorrillos, Barranco was a restful

place, home to outstanding writers such as José María Eguren and Martín Adán.

It was in this beautiful place that Mr. Pedro de Osma y Pardo summered with his wife, Angélica Gildemeister Prado, and their children Pedro, Angélica and Juan. In 1940 the two eldest, Pedro and Angélica de Osma Gildemeister, left the family residence in the Lima Centre and moved permanently to the villa in Barranco. By then, Pedro de Osma was already collecting Viceregal art.

This was an art that spoke eloquently to him of his own identity. On one hand, it connected him with his ancestors, noted officials of the Colonial government, who came from Spain to Peru in the early 19th century. On the other, this legacy played an essential role in the constitution of a national identity that had been very much debated when Mr. Pedro was still a young man. In this context, the collection he shaped paved the way for a reappraisal of Viceregal art, and it enabled the recovery of artworks that could have otherwise been lost. He was renowned for the generosity with which he showed the treasures in his collection to anyone interested. As many can recall, every evening between 6:00 and 8:00 Mr. Pedro received guests and offered them a guided visit through the treasures of his collection, where they would appreciate their quality and relevance. This would later inspire other prominent collectors.

In 1967, after the decease of Pedro de Osma Gildemeister, his heritage came under the care of the foundation he had established months before with the purpose of transforming his collection into a museum, allowing this legacy to be within the reach of all Peruvians.

Years later, Felipe de Osma y Porras, Mr. Pedro's cousin, took on the challenge of conserving and caring after the collection housed in the Barranco manor. He was the first president of the foundations named after Pedro and Angélica, which would later merge into one: the Pedro and Angélica



de Osma Gildemeister Foundation. From the beginning, this non-profit institution had a cultural and social approach; on one hand, it pursued cultural advancement and the preservation of the works of art in the Pedro de Osma Museum; on the other, it supported community programs for people in need.

Felipe de Osma y Porras' sons, Fernando and Felipe de Osma Elías, continued his work. In his capacity as the foundation's president, the former hired Francisco Stastny, an art historian specialised in Colonial art, to classify the collection and assemble a restoration team.

After years of hard work, in July 1988 the Pedro de Osma Museum became a reality. At first, under the direction of Pedro Gjurinovic, the museum opened by appointment only. Even in this limited way, visitors could walk through the rooms of the old summer residence of the de Osma Gildemeister family and enjoy the artworks in its magnificent collection.

At the same time, the restoration work of the pieces in the collection continued. The team was restoring not only paintings and sculptures, but also furniture, silverwork and textiles. This resulted in a prestigious restoration studio; its specialists have received important commissions from other institutions, such as the restoration of the processional image of the Lord of the Miracles, Baltazar Gavilán's *The Archer of Death* and Angelino Medoro's *Immaculate Conception*.

On June 1st, 1996, the museum opened its doors to visitors permanently. In the following years it went through several alterations and improvements. The first was the inauguration of the Silver Hall in 2004, composed of the Pedro de Osma Museum collection and two private collections on loan: the Azzariti Foundation collection of household objects and the Guillermo Wiese de Osma collection of Colonial and Republican coins.

In 2009 the exhibition design of the first and second pavilions was renovated, with an exhibition outline by Jaime Mariazza and Ricardo Estabridis.

Almost ten years later, in 2017, the temporary exhibitions gallery became the Art from the Southern Andes Hall; it houses pieces from the Tiwanaku and Inca cultures belonging to a prominent collection from Cusco. This hall is in dialogue with many of the most remarkable Viceroyal artworks in the de Osma collection.

These changes have also influenced the way the museum sees itself. In recent years, an understanding of its visitors' needs has led the museum to redefine itself as an educational space, where cultural mediation activities that have sprouted from the interests of its audiences take place. Participatory tours are a feature of the museum visits, both for children and adults. This dialogue allows visitors to discuss and reflect on the development of certain cultural manifestations that were, and remain, part of the continuous historical process of our society and territory. The museum is also in the process of professionalisation and insertion in the academic world, by means of forums and conferences led by renowned experts.

The Pedro de Osma Museum is, undoubtedly, the most important private Viceregal art museum in Peru, and is a singular patronage effort by the Pedro and Angélica de Osma Gildemeister Foundation.





## PRELIMINARY NOTIONS

Any reflection on the birth of Peruvian Viceregal art must take into account that this artistic tradition arose from a set of very particular conditions. Art history usually resorts to the concept of style to explain a society's aesthetic production within a certain period. Style, however, is considered a set of elements that change within a relatively stable framework: painting techniques may vary, for example, but it is understood that painting remains, as an activity, essentially the same. The conquest of America by a part of Spain in the 16th century set in motion a scene in which such a scheme of interpretation can only be applied with caveats.

To begin with, it is essential to keep in mind that the Conquest was a process which resulted in a convulsed era, encompassing virtually the entire middle third of the 16th century. It was only under the rule of Viceroy Francisco Álvarez de Toledo (1569-1581) that the administrative framework for the Viceroyalty of Peru was established, and consequently the conditions for the gradual development of Colonial art were laid down. On the other hand, in American society during the early Colonial period art went through a rupture. Even if native societies had an age-old artistic tradition, it had centred on pottery, goldsmithery and textiles, not on painting – at least not in the sense it had been practised in Europe since classic antiquity.

If we take into account these two factors we may see that early Viceregal art was shaped by the progressive insertion of European culture into American society, generating a superimposition of cultural elements and a resulting rise of different manifestations of syncretism, as many historians have pointed out. Another defining factor was the birth of an artistic production which, in spite of its long-standing tradition in Europe, had no precedent in American soil and was, in a sense, starting from zero.

## Syncretism

As was the case for most aspects of Colonial culture, this nascent artistic tradition was defined by a conjunction of native and European elements. Any voids left undetermined after European mores were entrenched were promptly filled by local traditions. In many cases, European cultural manifestations were given a different interpretation, responding to local belief systems. This phenomenon of intermingling and superimposition is known as syncretism, and is one of the main characteristics of Colonial art.

## THE FOUNDERS OF VICEREGAL PAINTING

In its early stages, Peruvian Viceregal art was defined by works imported from Europe. Later, a thriving local production developed, and painters were trained in studios throughout the Viceroyalty. In this process, a predominant position was held by three Italian painters who came to America in the last quarter of the 16th century: Bernardo Bitti, Mateo Pérez de Alesio and Angelino Medoro. Although other artists, mainly Spanish, had arrived at the Viceroyalty before them, the influence of these Italian masters was such that no testimonies remain of the mark left in our Colonial art by those pioneers. Bitti, Medoro and Pérez de Alesio, in contrast, trained and influenced artists such as Brother Pedro Bedón or Luis de Riaño, who continued their legacy in America.

Born in Camerino, Italy, in 1548, Bernardo Bitti trained as a painter before entering the Society of Jesus, at 20. Due to his talent, the Jesuit order,



**LUIS DE RIAÑO.** *Annunciation* (1632)

Oil on canvas, 180 x 135 cm

recently established in Peru, sent him to Lima, given the important role assigned to art in the evangelisation of the American peoples. Bitti arrived at Lima in 1576. Although he initially settled there, he would later work in almost all other cities of the Viceroyalty. He spent periods in Cusco,

Arequipa, Juli, La Paz, Potosí and Chuquisaca, among others, and returned to Lima shortly before his death in 1610.

Mateo Pérez de Alesio was born a year before Bitti, in 1547. There is no consensus on his place of birth; some experts say he was born at Lecce (in which case, the name by which he is known would be a Spanish derivation of 'Mateo de Leccio') and others at Rome, according to his declaration when he got married in Lima. Unlike Bitti, Pérez de Alesio did not belong to any religious order; his arrival at Peru seems to have responded to his interest in the demand for art in America and the social position he could attain here. Before his arrival at Lima in 1590 he was active in Rome during the early 1570s. There, he was admitted to the prestigious Academy of Saint Luke. He moved to Malta in 1577 and returned briefly to Rome in 1582, before he left for Seville the following year. By 1590 he had already settled in the Viceroyalty of Peru, where the greater part of his activity took place, and where he gained considerable fame. Historians have been unable to ascertain his date of death, although it must have taken place between 1606 and 1616.

Angelino Medoro was born in Naples in 1567 and it is believed he trained as an artist in Rome. In 1587 he can be traced to Seville, from where he sailed off to the New World. His first works were painted in Tunja and Santa Fe de Bogotá before the end of the 1580s. By 1599 he was already in Lima, where the greatest part of his activities took place. There he founded an influential studio whose apprentices would later work in the South of Peru. His period in Lima, the City of Kings, ended in 1618, when he returned to Europe. He spent his last years in Seville, where he died in the early 1630s.

## MANNERISM

Bitti, Pérez de Alesio and Medoro were to become the main formative influences for art in the Viceroyalty of Peru. They influenced art not only through



their paintings, but also through their knowledge of tradition and the religious prints they had brought with them, as well as the trail of disciples they left in their wake. Their style can be identified as late Mannerism. This art movement arose in Italy circa 1520, after the most remarkable period in Renaissance art, led by Leonardo, Raphael and Michelangelo.

Michelangelo's oeuvre embodies the evolution in 16th century European art: from clear Renaissance tropes to mannerist forms. Two works are usually referenced as exemplary of this style: Michelangelo's frescoes on the dome of the Sistine Chapel (1508-1512) and Parmigianino's *Madonna of the Long Neck* (1534-1540). In both cases, what is remarkable is the artist's effort to innovate in the pursuit of a certain grace which, instead of holding fast to the rules regarding imitation of nature, was able to astonish by its boldness and skilled execution. This style is defined, among other characteristics, by the characters' unnatural but extremely expressive postures, the delicate details in their appearance (their facial features and hand gestures) and the daring compositions, such as close ups that completely erase the context. A distinctive approach to colouring is another attribute of this style, as well as the importance given to lighting in the scenes, distancing this movement from classical softness and harmony.

Several art historians have considered Mannerism a period of crisis within the Renaissance. Some describe it as the understandable reaction of a new generation of artists who found it difficult to follow a path in which the summit had already been reached. However, this was not only an artistic crisis; the foundations of the entire social context were crumbling. Mannerism as a period coincides with a questioning of the Church by the faithful, who demanded the suppression of certain restrictions and obligations that were imposed on them. Martin Luther's ideas had spread widely; the ample support they received during the first third of the 17th century showed the situation was dire. In this scenario, Catholicism's answer to the instability generated within both theol-



ATTRIBUTED TO **BERNARDO BITTI**. *Virgin and Child* (ca.1600)  
Oil on canvas, 46.5 x 37.4 cm

ogy and society was the Council of Trent (1545-1563); to a certain extent, it was an attempt to halt the progress of Protestantism, which had already taken hold in a great part of Europe. The decrees issued by the Council of Trent had considerable effects on Catholic art. On one hand, artworks destined for worship were to be more closely supervised by the Church, with the main

purpose of curbing sensuality and nudity in these images. On the other, and more importantly, the medieval concept that visual arts were the illiterates' Bible was reinstated. Thus, it was understood, art was a powerful weapon for evangelisation.

Mannerism as brought to Peru by Bitti, Pérez de Alesio and Medoro was steeped in the aesthetic refinement characteristic of the period's style. However, the political and religious climate in which it had developed had established its role within society. The strictly aesthetic elements in their art played as crucial a role as the dogmatic ones in Peruvian Viceregal art.

ATTRIBUTED TO **BERNARDO BITTI**. *Virgin with Sceptre* (ca.1596)

Oil on canvas, 108 x 69 cm

An in-depth observation of some of the artworks in this hall allows us to identify several of the essential characteristics of the art by the Italian masters that were to shape Peruvian Viceregal art. In Bitti's *Virgin with Sceptre* we see a penchant for verticality, with slender, upright characters, delicate features (note the Virgin's hands, whose position is seemingly designed to please the observer, rather than hold the Child properly), and the elegant, although definitely artificial, folds in the garments, with a preference for geometry. This piece's iconography is important from a dogmatic perspective: the crown and sceptre present Mary to us as the Queen of Heaven, while the orb held by Jesus Child signals he is Saviour of the World. This image, as we can see, has the purpose of reinforcing the veneration of Mary, as dictated by the counter-reform movement.







**ANONYMOUS.**

*The Holy Trinity* (16th century)

Oil on canvas,

43 x 30.5 cm



ATTRIBUTED TO **BROTHER PEDRO BEDÓN.**

*Virgin of the Rose* (ca. 1590)

Oil on canvas,

54.1 x 42.2 cm



ATTRIBUTED TO **BERNARDO BITTI.** *Christ of the Cane* (ca. 1585)

Oil on canvas, 46.7 x 38.2 cm



**MATEO PÉREZ DE ALESIO'S CIRCLE.** *Virgin of the Milk* (ca. 1600-1616)

Oil on wood, 44 x 33 cm

According to certain experts, Mateo Pérez de Alesio painted in Spanish America this iconographic variation on the theme of the Virgin of the Milk, or Virgin of Bethlehem. This title became very popular during the Viceroyalty and was reproduced frequently. In this particular image, the painter draws attention to the affection between Mary and Jesus Child: she is leaning her cheek delicately on his head, while he is grasping her hair. The composition is remarkable; by completely erasing context, the spectator's attention is directed towards the faces of Mary and Jesus. More importantly, this allows Jesus to gaze directly into the observer's eyes. Another detail worth noting is the prudishness with which the subject matter is treated. In the long tradition of the Virgin of the Milk, Mary's bare breast was conspicuous; here, in accordance to the Council of Trent principles, it is barely visible.



**MANNERISM HALL**







## THE VENERATION OF MARY DURING THE VICEROYALTY

This hall shows different depictions of the Virgin Mary made between the 17th and 18th centuries by artists belonging to the Cusco School. The beauty, delicate execution and refined ornamentation of these images attest to the great importance given to the veneration of Mary during the Colony. In fact, images of the Virgin Mary were the most widely spread during this period, along with depictions of Christ Crucified. This can be explained by two factors. One is the Council of Trent and its rulings, by which the Catholic Church strived to gain strength in order to face the crisis unleashed by the Protestant Reformation, and which promoted the proliferation of the veneration of Mary as mediator between God and humans. Hence the importance of evangelisation for religious orders in America. This implied establishing several Spanish titles of Mary in the Andes, such as the Virgin of Almudena (from Madrid) and the Virgin of La Candelaria (from Tenerife). The second factor is the special welcome that Mary received in the Andes as a worship figure, to the extent that it became identified with the veneration of the Pachamama, or Mother Earth. Although the immediacy of the relationship between the figures of the Virgin Mary and the Pachamama is at present debated, certain depictions of Mary eventually, and in certain contexts, furthered a link between the veneration of Mary and the Andean divinity. It has been ascertained that in certain cases the figures of the Virgin Mary and the Pachamama were gradually superimposed in local faith, which was undoubtedly encouraged by the evangelisation policies of the different religious orders established in the Andes.

In general terms, different images of Mary – fondly referred to as *mamachas* – were in time considered objects of worship in different sanctuaries along the Andes. Miraculous and prodigious stories were woven around them, and brotherhoods regarding them as their protectors were founded. Consequently, even if the Virgin Mary was in fact a unique divine figure, each



**ANONYMOUS.** *The Virgin of Rosario de Pomata* (ca. 1730-1760)

Oil on canvas, 196.8 x 126.4 cm

## The Virgin of Copacabana

Established in 1539 by Dominican priests on Lake Titicaca, the veneration of the Virgin of La Candelaria gained particular strength in Copacabana, in present-day Bolivia. It was there that an image created in 1583 by a native sculptor, Francisco Tito Yupanqui, gave rise to one of the most fervent venerations of Mary in South America. Some years later the image became known for the place it was in, Copacabana. Its worship spread to many places in the Viceroyalty and even became an important literary reference. Alonso Ramos Gavilán wrote a chronicle about it, *Historia de Nuestra Señora de Copacabana* (*History of Our Lady of Copacabana*, 1621), and Pedro Calderón de la Barca wrote the comedy *La aurora en Copacabana* (*Sunrise at Copacabana*, 1665).

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region's faithful adopted this worship from the standpoint of the attributes and stories allocated to each of the local manifestations. These are among the continent's most famous, due to the fervent veneration they inspired: the Virgin of Guápulo (Ecuador), the Virgin of Chiquinquirá (Colombia), the Virgin of Copacabana (Bolivia), the Virgin of Luján (Argentina), the Virgin of Andacollo (Chile), the Virgin of Chapi and the Virgin of Cocharcas (Peru).

### THE ORIGIN OF A TITLE

Generally speaking, the origin and development of these venerations are related to the worship of a particular image of Mary, either painted or sculpted, with its devotion growing in proportion to the wonders attributed to it. A good example is the Virgin of Cocharcas. The story goes that Sebastián Quimchi, a young man from San Pedro de Cocharcas, in Apurímac, was in an accident that left him physically impaired. Since he was rejected in his



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**ANONYMOUS.** *Reredos – Our Lady of Copacabana* (18th century)  
Wood and polychrome paste, 59 x 34.5 x 14 cm. Bolivia

village because of his condition, he travelled to Cusco to look for a job. There he heard of a shrine at the shores of Lake Titicaca, where a miraculous image of the Virgin was worshipped. Confident that a miracle would cure him, he made a pilgrimage to the Copacabana shrine. On the way there he had a supernatural dream, from which he awoke fully cured. As a token of gratitude for the miracle granted, he decided to purchase an image of the Virgin of Copacabana and take it back to his village, in order to establish her worship there. In spite of many hardships he was able to buy a carving by Francisco Tito Yupanqui himself, the author of the image venerated at Copacabana, and made the journey back to his village. After a trip full of wonders attributed to the image of the Virgin he was carrying, he found his new home at Cocharcas, where a brotherhood was founded in his honour and a shrine was built. The story of the image's miracles gave rise to an important worship at Cocharcas.



This image, as was the case of many others, was later reproduced in Cusco art studios, where it was commissioned for worship at homes, shrines and chapels. Such is the provenance of the image of the Virgin of Cocharcas in this hall.

## ICONOGRAPHY

There are recurring characteristics in the Cusco School paintings of Mary. These depictions show the Virgin carrying the Child in her arms, wrapped in a tunic and a triangular mantle, dressed in rich garments, wearing a crown, necklaces and earrings, as seen in some of the paintings in this hall. Each image, however, has particular iconographic characteristics, depending on which of Mary's attributes are showcased, or which chapter of her life is being portrayed. The Virgin of La Candelaria, for example, a very popular title of Mary in the Southern Andes, is usually shown in the act of presenting Jesus Child at the Jerusalem Temple. Mary carries the Child on her left arm; in her right hand she holds an altar candle and a basket with two turtledoves. The birds are a purification offering and the lit candle is a symbol of Jesus and the light he is to bring upon the world.

Certain attributes with which the Virgin Mary was portrayed in artworks brought from Spain were given different interpretations in the Andes. According to certain authors, although the triangular shape of Mary's dress signified it was an altar image, it could also be considered a reference to the shape of a mountain, or apu; this could have reinforced the identification of Mary with the Pachamama. Similarly, the silver and gold used in these depictions could be interpreted according to the connotation these metals had in the Andes: respectively, the worship of the Moon and the Sun.



**ANONYMOUS.** *The Virgin of La Candelaria from Tenerife* (18th century)  
Oil on canvas, 159.4 x 111.5 cm

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ATTRIBUTED TO **BASILIO DE SANTA CRUZ PUMACALLAO**. *The Virgin of Almudena* (ca. 1680-1700). Oil on canvas, 219.4 x 151.2 cm

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**ANONYMOUS**. *Nativity coffer* (18th century)  
Wood and polychrome paste, 46.7 x 105 x 47.8 cm





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**ANONYMOUS.** *The Virgin of Cocharcas* (1767)

Oil on canvas, 144.5 x 107.7 cm

In this painting the focus is clearly on the Virgin. Not only are her proportions large in comparison with the other objects on the canvas; she is also upon an altar beneath a baldachin, an unequivocal sign of importance. She wears a crown, earrings and a mantle adorned with precious stones and lace cuffs. On her left arm she carries Jesus Child, in similar attire; he holds the symbol of the Earth in his left hand, evoking his reign over this world. On her right hand Mary holds a bouquet of roses, instead of the usual candle associated with La Candelaria. We should keep in mind that the Virgin of Cocharcas originates from the Virgin of Copacabana, who in turn derives from the Virgin of La Candelaria.

Beyond these attributes, however, this title of the Virgin can be unambiguously identified by the backdrop, the village of San Pedro de Cocharcas. In the painting we can see the Andean landscape, as well as the temple and the pilgrims.

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**MARIAN ADVOCATIONS HALL**



## Room 3

# Angels and archangels





## ANGELS AND ARCHANGELS

The belief in heavenly beings acting as messengers between gods and humans, or divine emissaries who have been tasked with the mission of watching over creation, can be found in many societies. Even if these messengers or protector spirits appear as variations on a theme, the idea itself of there being mediators between two worlds, the human and the divine, is recurring. This may explain why certain beliefs that originated in a society were quickly assimilated by others and evolved in time, maintaining certain characteristics of their original context while developing new connotations according to the place and time in which they were embraced.

In several of the religions that arose from the Middle East there is a shared belief in angels. Judaism, Christianity and Islam have a common tradition of stories featuring these messengers from God; we should keep in mind that the word 'angel' comes from the Greek *ángelos*, which means, precisely, 'messenger'. Each of these religions offers variations in their portrayal; even within Christianity, faith in angels has morphed with time, according to changing trends in the interpretation of doctrine and scripture. There is even a discipline within theology – angelology – dedicated to the study of angels and their nature; far from being a closed issue, it has generated centuries of heated debate.

According to Christian angelology, the spiritual beings comprising God's retinue correspond to different categories distinguished hierarchically, as would be the case in a royal or imperial court. In the first category we find seraphim, cherubs and thrones. In the second, dominions or lordships, strongholds or virtues and powers or authorities. In the third are the principalities or rulers, archangels and angels. Angelology describes the latter as the heavenly beings with the closest ties to humans, as is the case of guardian angels. As for archangels, their etymology indicates they are 'first' among angels. They



**ANONYMOUS.** *The Archangel Michael* (ca.1680-1720)

Oil on canvas, 167 x 109.6 cm

are the senior ones, the most important, and it is to them that God entrusts particular tasks. It was Gabriel who was responsible for announcing to Mary she was to be the mother of Jesus.

## HARQUEBUSIER ARCHANGELS: IMAGES OF SYNCRETISM

Depictions of angels have been a constant in Western religious art, as many renowned masterpieces, and the images in this hall, attest. The latter were created in art studios in Cusco and Upper Peru (present-day Bolivia) in the 17th and 18th centuries, and are an Andean and baroque expression of angel and archangel worship in Catholic art. It should be noted, nevertheless, that harquebusier archangels are a strictly Andean creation, with no precedent in European art.

There are several remarkable features in these images. To begin with, they were conceived of as a series; rather than individual images, they are representations, throughout several canvases, of the figures comprising the heavenly court. Although ecclesiastical doctrine officially admitted only three archangels (Michael, Gabriel and Raphael), art drank from several sources; among these were books – considered apocryphal by the Church – that mentioned other archangels: Barachiel, Uriel, Jehudiel and Sealtiel. These sources served as the basis for a fresco showing seven archangels found at Saint Angel, in Palermo, Italy, in 1516, among others. This image played an important role in angel worship, particularly in Spain and its colonies; in this hall we can see an Andean version of that painting.

There is another important source for these paintings, one with a rather different origin. In the military manual *Exercise of Arms* (1607), Dutch artist Jacob de Gheyn used illustrations to instruct soldiers on the correct way of carrying and using different weapons: the musket, the halberd, the pike. Gheyn's

engravings were the reference for the postures given by Viceregal artists to archangels and for the way they carried their weapons.

Although archangels are characters pertaining to a culture brought to the Andes by Spaniards, Cusco painters gave them a series of attributes that linked them to local traditions. Here lies the importance of feathers in the harquebusier archangels' hats, and of their wings; both seem to allude to mythical Inca stories according to which Cusco's political castes descended from totemic birds, such as the falcon, the eagle and the condor. Similarly, Inca warriors, called *huamingas*, were represented as winged warriors, whose iconographic predecessors date back to pre-Incan times. These aspects allow us to infer that the images of the harquebusier archangels married attributes related to both



**ANONYMOUS.** *The Seven Archangels of Palermo* (ca. 1620-1650)

Oil on canvas, 95 x 128.2 cm



Christian and Andean tradition, blending meanings and offering to the spectator an imagery in which these two traditions became one.

## RISE OF THE CUSCO ART STUDIOS

In the last third of the 17th century there was a schism between studios belonging to Spanish and *criollo* painters and those led by natives and mixed race artists. This breach, which coincided with the growing importance of native masters, liberated painters from trade union restrictions, granting them more creative freedom regarding both style and topic.

This corresponded with a period of remarkable growth for Cusco art studios. Their prestige resulted in commissions from all over the Viceroyalty, even those with an important local production. Hence, art studios virtually

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### Thunder and the harquebus

One of the reasons which may have contributed to the popularity of the images of harquebusier archangels created by artists in the Southern Andes is related to syncretism, as is often the case in Viceregal art. Since the arrival of Pizarro's troops, a strong association was established between harquebusiers and Illapa, the Andean god of thunder; the discharge of the harquebus evoked the boom in a stormy sky when lightning strikes. Consequently, the first natives who made contact with the Spaniards regarded them as messengers from Viracocha, the principal deity in the Andean pantheon. This is, however, only one of the ways in which Andean and European elements are fused in the image of the harquebusier archangel.

became production lines. Paintings were not signed, since they were not the result of a single artist's inspiration, but of a work process in which many intervened, from masters to apprentices. It is logical to infer a link between the great demand for art from Cusco and the cultural content it gradually acquired, and to conclude that representations such as the harquebusier archangels played an important role in colonial society.

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**ANONYMOUS.** *Harquebusier Archangel* (ca.1750)

Oil on canvas, 59.2 x 44.2 cm

**ANONYMOUS.**

*The Archangel Gabriel*

(ca. 1680-1700)

Oil on canvas,

50 x 39.9 cm

**ANONYMOUS.**

*The Archangel Michael* (18th century)

Oil on canvas, 39 x 27 cm

**ANONYMOUS.** *Guardian Angel* (ca. 1630-1660)

Oil on canvas, 170.9 x 95.7 cm





**ANONYMOUS.** *The Archangel Ariel* (ca.1700 -1730)

Oil on canvas, 187.7 x 118.7 cm

As this painting shows, harquebusier archangels were not depicted as mere soldiers; on the contrary, they are dressed in opulent wide-sleeved brocade coats, white silk shirts, embroidered collars and cuffs, and wide-brimmed hats adorned with feathers. These and other details in their attire mark the influence of French fashion, which gripped Spain under the Bourbon dynasty. However, they also signal that the archangels were members of the heavenly court. According to certain historians, archangels are attired like the viceroy or the Spanish emperor's soldiers, because they too are guardians of the Empire. Therefore, they are dressed formally and wear the scarlet sash indicating their high military rank. Since they are heavenly beings, however, the battles they are destined to fight do not pertain to wars of this world, but to the divine plan; hence their symbolic importance.



**ANGELS AND ARCHANGELS HALL**



## Room 4

## Restoration processes



## A COMMITMENT TO HERITAGE

When the Angélica and Pedro de Osma Foundation decided to undertake the organisation of Mr. Pedro de Osma Gildemeister's collection of Viceregal art and objects, it was established that, as well as displaying the collection in the old family house, it was necessary to set up a restoration studio, in order to preserve the museum's historical and artistic legacy.

Even if the original purpose of the studio was the conservation of the museum's artefacts, the professional quality of the work by the conservation and restoration team led to highly important commissions from other collections. Among them was the restoration of the traditional processional image of Our Lord of Miracles and of the fresco that originated his worship; the *Virgin of Clouds*, an image linked to the veneration of the Black Christ; Baltazar Gavilán's sculpture *The Archer of Death*, an 18th century artwork of great relevance, and the *Immaculate Conception* (1618), signed by Angelino Medoro, one of the first Italian artists to arrive at Peru. Worth noting is the *Apotheosis of Saint Camillus*, an 18th century canvas painted in Lima by Cristóbal Lozano. The list of restored artworks is as extensive as their places of origin. This contributes to the relevance of the Pedro de Osma Museum in the history of Hispanic American art.

The purpose of this hall is to give a sense of the work that takes place in the conservation and restoration studio, as well as its evolution, in the context of the exhibition of the Pedro de Osma Museum collection. Even if it usually goes unnoticed by visitors, this work plays an essential role in heritage protection.

## CONSERVATION AND RESTORATION

The difference between the processes of conservation and restoration must be emphasised; even if they take place in the same studio, they entail different interventions on heritage pieces. As is the case with any other object, artworks suffer decay. In dealing with objects which may be centuries old, there are a series of protocols in place to protect them from damaging elements that could speed their decay. This set of procedures, called 'conservation', has a mainly preventative function.

### ANONYMOUS. *Virgin of the Milk* (17th century)

Oil on canvas, 106.5 x 83.5 cm

This image of the *Virgin of the Milk* shows a restoration process which resulted in the discovery of a frame of flowers surrounding the Virgin and Child, as well as halos encircling their heads. The reason why these elements were hidden is unknown; however, the restoration revealed an important aspect of the artwork as it was originally conceived.





Light, humidity, dust and biological agents – from fungi to insects – may damage a work of art. Periodical revision and diagnosis establish which pieces are in need of preventative treatment. This usually implies surface cleaning, also known as dry cleaning – since no solvents are used –, and applying protective materials, such as synthetic varnishes and waxes, to coat the surfaces. These have to be regularly removed and reapplied.

Restoration entails more invasive procedures that drastically alter the artwork's appearance. In the case of sculptures, this could mean the restitution of lost volumes or parts; in paintings, the restitution of the original colouring or even the unveiling of elements hidden by earlier repainting and retouching.



**ANONYMOUS.** *Death of Saint Francis of Assisi* (18th century)  
Oil on board, 71 x 52.2 cm

## TECHNOLOGICAL PROGRESS

In this hall we can also see the extent to which technology improves the diagnosis required for restoration and conservation. A portrait of King Ferdinand VI allows us to see the cleaning tests or windows that reveal an earlier layer, in order to reconstruct its history.

This, however, is no longer necessary, thanks to image diagnosis procedures such as X rays, infrared lights and ultraviolet lights, which show hidden aspects in the paintings. For example, they may reveal that the present painting covers an earlier composition. This is the case in *Death of Saint Francis of Assisi*. The objective data provided by these diagnosis techniques, along with chemical and biological analyses, allow for work processes that treat the museum's collection with the utmost care and respect.



**RESTORATION HALL**





## THE IMPORTANCE OF SCULPTURE

In Ancient Peru, sculpture developed in accordance to its ritual purposes, as was the case for European religious sculpture. However, the Spaniards brought a new tradition to America: that of figurative three-dimensional images. The highly evolved native sculptural traditions, using metal and stone, gave place to images from Spain, which were mainly wooden sculptures that had undergone complex processes of decoration and finishing, in which many specialists, in addition to the carver, were involved.

In our discussion of the titles of Mary depicted in the Pedro de Osma Museum collection, we mentioned how certain sculptures became images of worship in temples and other places. This was the case of the sculpture of the *Virgin of La Candelaria*, by Francisco Tito Yupanqui, for the Copacabana temple, in present-day Bolivia, at the shores of Lake Titicaca. The popularity and veneration of this image, which has been identified as the Virgin of Copacabana, reached such heights that replicas were made for different places. Due to the miracles attributed to this image, its worship spread throughout the Viceroyalty.

Sculpture, maybe even more than paintings, played a prominent role in the evangelisation of the Andean population during the Colony. Sculpted images were present in different objects of faith; they could be found in chapels, reredos and sets of chairs, in church and monastery portals, in private spaces and in processional images, with their unparalleled popularity. The Andean population developed a special relationship with these sculptures in which familiarity coexisted with veneration, and which persists to the day in popular religious expressions in the Andes.

## THE RISE OF A TRADITION

The first sculptures in the Viceroyalty were directly imported from Europe. However, in contrast to the way painting developed, images from the South



**ANONYMOUS.** *St. John the Evangelist* (ca.1600-1630)  
Carved wood and polychrome, 116.3 x 46 x 41 cm

of the Iberian Peninsula made a clear mark on the aesthetic preferences of the capital's population. The close commercial relationship between Lima and Seville caused Lima's inhabitants to acquire a taste for the Seville sculpture school, whose greatest representative was Juan Martínez Montañés (1568-1649).



**ANONYMOUS.** *St. Anne* (ca.1650-1700)  
Carved wood and polychrome, 113.7 x 64.5 x 33 cm

Therefore, by the last quarter of the 16th century, even if local artistic production was led by Italian masters Bernardo Bitti, Mateo Pérez de Alesio and Angelino Medoro – who not only painted but also made carvings and assemblages –, the stamp of the Seville school played a crucial role in shaping a Lima school of sculpture. Some among these Italian masters also worked in the Southern Andes, where their influence led to different developments, technical as well as aesthetic. On the other hand, certain images in this hall, such as Saint Joseph or Saint Anne, are examples of the Hispanic influence prominent in the Lima artistic language, while the Adam and Eve ensemble, which we will explore in detail, shows how sculptural tradition took root in the Southern Andes.

## TECHNICAL COMPLEXITY

As we have said, the technique of wood carving – mostly on cedar – came to the Viceroyalty through the influence of the Seville school. The style was naturalistic: images were sculpted in great detail, each strand of hair or beard was carefully carved, veins and bones under the skin were hinted at and the garments had folds. Although the master sculptor was in charge of this delicate work, the sculpture was then painted and gilded by other specialists.

The Pedro de Osma Museum collection houses many pieces of great quality made with this technique. The sculpture of St. John the Evangelist stands out, and is characteristic of the Sevillian influence in carvings, due to the virtuosic execution of the figure's garments and the expressive body. The author of the Apocalypse seems to be on the verge of writing down his visions: his right foot rests on a plinth and the left on the back of an eagle with spread wings, symbolising the apostle's prophetic visions. On his right hand he surely used to hold a quill – now lost – to write upon the open book on his thigh that he holds in his left hand.



## The maguey technique

The Spanish sculpture tradition found a considerable obstacle in the Andes: the scarcity of cedar, its prime material. This, according to some authors, may explain the contribution of native artisans in their use of local materials for the creation of images by the late 16th century. One of the most frequently used native materials was maguey, a cetaceous plant native to America which can be found in different regions of the continent. The trunk of this plant could be used in two ways. It could be carved and covered with a layer of polychrome gesso, in order to give volume to the shapes and colour the skin. The second method involved tying the trunk's fibres, and shaping them so they provided the figure's inner structure. These fibres, once tied and reinforced with plaster, twine or leather, could then be coated with sized cloth for the garments or with polychrome gesso paste, as we have described.

Decoration could involve different techniques. Gilding, a frequently used method, involved applying a layer of plaster and glue on the wooden sculpture, and then coating it in a red clay known as Armenian bole, which served as the base for the thin sheets of gold known as gold leaf (silver sheets were also used). These were polished with agate, giving the metallic surface a lustrous finish. This was usually followed with a technique called *estofado*, consisting of applying a layer of paint on the gilded surface. Finally, *esgrafiado*, by which the paint on the gold leaf was scraped to form ornamental motifs,

was applied. This technique was used during the entire Colonial era, from the 16th to the 19th centuries.

Another popular technique in Viceroyal sculpture, also of Spanish origin, was sized cloth. A structure, usually wooden, held in place the figure's face and hands, and the rest of the image was made of glue-starched cloth. This allowed to create volume and the effect of shirring in the garments. Stiffened cloth could also be decorated with *esgrafiado*. In this hall we find an example of this technique in the image of St. Anthony the Abbot.

To these Spanish methods was added one developed in the Southern Andes: the maguey technique, which probably arose as a solution to the scarcity of materials traditionally used by European sculptors.



**ANONYMOUS.** *Head of St. John the Baptist* (17th century)  
Carved wood, 15.5 x 38.5 x 23.2 cm



**ANONYMOUS.** *Pietà* (ca. 1750-1800)

Carved wood and polychrome, 48.5 x 42.4 x 22 cm. Quito



**BALTAZAR GAVILÁN'S CIRCLE.** *Christ resurrected* (18th century)

Carved wood and polychrome, 110 x 45.5 x 40.5 cm





**ANONYMOUS.** *Adam and Eve* (18th century)

Maguey and gesso paste, 62 x 27 cm. Maguey and gesso paste, 73 x 26 cm

In this hall, the ensemble comprised of Adam, Eve and the Devil – depicted as half child, half serpent – is an outstanding example of the Cusco sculptures made with the technique of maguey and plaster paste. It portrays the well-known passage in the Bible concerning original sin, in which Eve, at the serpent's instigation, convinces Adam to taste the forbidden fruit of the tree of the knowledge of good and evil. The three figures are naked – the couple probably used to hold a fig leaf partly covering their nudity – and both hold an apple. The tree to which the Devil was entwined had to be substituted, since the set unfortunately arrived incomplete. The evident differences in technique and aesthetics between this ensemble and the other sculptures here mentioned give us a good idea of the paths taken by Cusco sculpture in the 17th and 18th centuries.



**SCULPTURES HALL**





## WHAT IS AN ALLEGORY?

Since ancient times, the Church considered paintings, sculptures and etchings a kind of Bible for the significant illiterate sector of the population. Works of art served as visual substitutes that gave them access to different evangelisation elements. Within the policies of the Counter-Reformation and of the conversion of the American peoples during the Colony, this strategy became particularly important.

The construction of visual allegories was among the formulas used in these images to reinforce their indoctrination purpose. Allegory is a device that can be found in Western art since ancient Greece. Through it, abstract concepts are represented by means of their symbolisation through material elements. We are all familiar, for example, with the representation of death as a skeleton. In this case, the association between the two is fairly obvious. However, allegory often goes further; since death is represented as a character, it plays a certain role. Thus, it often appears carrying a scythe, referencing its function as reaper of lives. In Western art Death is frequently portrayed holding an hourglass, alluding to its purpose of reminding us that human existence is temporary. As we can see, allegorical paintings draw on complex concepts usually originating from stories or metaphors from oral tradition. In the Middle Ages many of these allegories were relatively fixed, composing an ample repertoire of the forms that represented visually abstract and complex concepts. To the modern spectator, some references, which were easily interpreted by someone from the 17th or 18th centuries, could be somewhat cryptic. However, the exercise of attempting to elucidate the content in an allegorical painting presents an interesting challenge.

## CHRISTIAN ALLEGORIES DURING THE VICEROYALTY

The paintings in this hall demand an allegorical reading from the spectator, in varying degrees of complexity. In the *Premonition of the Passion*, for example, we should take a close look at the elements surrounding Jesus Child, is shown sleeping in the centre of the canvas. The child, resting upon a cross, leans his head on a skull. The other elements – the crown of thorns and three crooked nails – point to the same direction. Seen as a whole, these elements herald the crucifixion; the painting underscores that, even at this early age, the Saviour was destined for this sacrifice.



**ANONYMOUS.** *Premonition of the Passion* (18th century)

Oil on canvas, 29 x 34.5 cm

Far more complex is the allegory presented in *The Defense of the Eucharist with St. Rose*. In this painting, several levels of content are interwoven. In the centre, St. Rose of Lima holds a beautiful golden pyx. The Holy Trinity presides above her, in heaven; the Father and Son are to the sides, and the Holy Ghost, portrayed as a dove, in the centre. This image is depicted in a completely different way in other paintings with similar content, such as *Exaltation of the Eucharist with the Holy Trinity*, where it is composed of three identical individuals, hardly distinguishable by small details. This shows that allegories did not have fixed shapes; on the contrary, they admitted variants. In this painting, to St. Rose's left is a group of characters that can be identified as Muslims by their attire and features. Using ribbons, they are trying to throw off balance the pyx the saint is carrying. To her right, the King of Spain defends her with an unsheathed sword.

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The painting should be read, in general terms, as a *mise-en-scène* of the battle between the Christian and the pagan worlds in defence of faith. It is here represented by the pyx, an object designed to carry the consecrated host, which the Church presents as the body of Christ. On a political level, the painting refers to the long-drawn conflict known as the Habsburg-Ottoman Wars (called the Turk War in Spain). It was fought between the Austrian dynasty and the Ottoman Empire, from the second fourth of the 16th century well into the 18th century. St. Rose of Lima's figure played a leading role in this conflict. Isabel Flores de Oliva, a Dominican Tertiary, died in 1617 and was canonised by Pope Clement X in 1671, becoming the first American saint. Her presence in this painting underscores the participation of the Viceroyalty of Peru in the long war the Habsburgs fought against the Ottomans, through the Spanish Empire. This earthly war is bestowed with a spiritual significance: it is presented as an expansion of Catholic faith, understood in this context as the true faith and humanity's only path to salvation.



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**ANONYMOUS.** *Defence of the Eucharist with Saint Rose* (ca. 1700-1750)  
Oil on canvas, 99.4 x 69.7 cm



## The boat as an allegory of the Church

The boat is an ancient Christian symbol, representing the Church's ability to help the faithful traverse the turbulent waters of sin and reach the safe harbour of salvation. Since early times, the image of a boat and mast covertly alluded to the cross that symbolises Christianity. It probably originates in the story of Noah's Ark, from the Old Testament. In time it incorporated other biblical episodes, such as the one in which Jesus guards Peter's boat against the stormy sea of Galilea, as told in the New Testament. The fact that a church's aisle is also called a nave (from the Latin *navis*, meaning 'ship') is not a coincidence, and originates in this same idea.



**ANONYMOUS.** *The Ship of the Church* (18th century)

Oil on canvas, 294.6 x 496.8 cm

*The Ship of the Church* is the most complex allegory in this hall. The central element is the identification of the Church with a ship, a longstanding allegory in Christianity, alluding to faith as a vehicle for salvation. The monumental dimension of this painting allows it to include a great number of characters and details.

As for the ship itself, Jesus Christ stands watch upon the cross-shaped mast; the Virgin Mary is in front, above the sail; the Archangel Michael stands on the prow, brandishing a sword, and on the stern we see St. Peter, holding his keys. The crew is composed of several saints (apostles, mystics and founders of religious orders). In the lower decks of the ship are the Doctors of the Church – renowned scholars and teachers of the faith –, rowing it forward. In the boats to the right, the prophets Daniel, Jeremy and Ezekiel are transporting a group of Romans and Muslims with their hands tied behind them. On the lowest level of the painting we see a group of heretics in small boats driven by demons, who are finally vanquished by the mystical ship. Surrounding the scene, both above and below, tableaus show the triumph of Christianity over paganism. The painting thus integrates the dogmas of evangelisation, combining them with ecclesiastic history and world history, in an interpretation of the period's political context.





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**ANONYMOUS.** *Exaltation of the Eucharist with the Holy Trinity* (18th century)  
Oil on canvas, 167 x 125.4 cm

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**ANONYMOUS.**  
*Cross of the Passion with Saints* (18th century)  
Oil on board, 33 x 20.7 cm



**ALLEGORIES HALL**







## THE DAWN OF THE CUSCO SCHOOL

Although Lima, the City of Kings, was the capital city of the Viceroyalty of Peru, Cusco, as ancient seat of the Inca empire, remained an important hub for cultural development throughout the Colony. The old capital city of the Tawantinsuyu experienced a particular evolution due to its location, so far from Lima; its mostly native population, heir to an ancestral culture, and its political relevance. This resulted in the development of distinctive cultural forms.

Partially destroyed in a 1650 earthquake, the city went through a long and difficult, although fruitful, reconstruction process, which spanned most of the second half of the 17th century. In the arts, this process was furthered by bishop Manuel de Mollinedo y Angulo (whose period went from 1673-1699). He promoted native artists by commissioning artworks for the churches, chapels and monasteries that were being reconstructed, as well as for the new ones built under his rule.

There is another factor that should be taken into account. The 1688 modifications to the organisation of trade unions granted a greater independence to native painters, as we have pointed out. This led to a greater appreciation of their artistic merits, and gave them more creative autonomy. At the same time, Cusco art studios began to develop a distinctive identity in the second half of the 17th century.

Initially developed under the instruction of the Italian masters that arrived at the Viceroyalty in the last quarter of the 16th century – Bernardo Bitti, Mateo Pérez de Alesio and Angelino Medoro – and by their disciples, Cusco art was later influenced by the aesthetics of the paintings that came from Spain and by Flemish engravings. We should keep in mind that studios often reproduced, at least partially, the compositions in prints that arrived from

the Old World. Art made in Cusco gradually acquired characteristics of its own, as a consequence of its artists' recreation and interpretation of these different influences. Thus the first generation of notable creators in the city was forged. Among them, Diego Quispe Tito and Basilio de Santa Cruz Pumacallao stand out.

Both are exemplars of the mastery attained by Cusco artists in the late 17th century. Their work prefigured 18th century Cusco painting, which developed unique characteristics, such as the prevalence of gilt and the addition of local elements to the European models on which their paintings were based. It is important to underscore that, in a context in which several artists in a studio participated in the creation of a painting, both Quispe Tito and de

### Diego Quispe Tito

Although little is known about his life, a considerable amount of paintings have been identified as his creations. From the signatures on some of them it can be inferred that Diego Quispe Tito was born in 1611 and remained active at least until 1681. Among his best known works are those created for the decoration of the Church of St. Sebastian, in Cusco – many of which were sadly lost in a 2016 fire –, an image of the Final Judgment in the Convent of St. Francis, in Cusco, and the Zodiac series that can be seen in the city's cathedral. The unique style with which he recreated the Flemish engravings that inspired him makes him one of the pioneers of the Cusco School of painting.

Santa Cruz Pumacallao signed some – although not all – of their paintings. This was, undoubtedly, a right granted to them by their skill and renown. In this hall we can see canvases attributed to both painters, considered the best exponents of 17th century Cusco painting.

## DIFFERENT INFLUENCES

In Quispe Tito and de Santa Cruz Pumacallao it is possible to trace these influences and see how they were assimilated, giving shape to the first stage of Viceregal Cusco art, which was definitely Europe-centric. De Santa Cruz Pumacallao was bishop Mollinedo y Angulo's favourite painter, and his work stands out for his take on Spanish models, such as the work of Sevillian painter Bartolomé Esteban Murillo (1618 - 1682). He probably came into contact with Murillo through the paintings Mollinedo y Angulo took to Cusco. Both painters have a markedly naturalistic style, and the expressions of their characters are utterly baroque; these adjectives can accurately describe de Santa Cruz Pumacallao's work. His style has been defined as having dynamic compositions and being very decorative and large in size. These characteristics can be observed in the painting dedicated to St. Lawrence.

Early Diego Quispe Tito paintings have been correlated stylistically with Bernardo Bitti and Angelino Medoro's disciples from Cusco. Later, however, his work was strongly influenced by Flemish etchings. It was from them that he adopted naturalistic characters, as well as certain conventions regarding garments, but above all the creation of landscapes as backdrops. The flowers and birds in the settings for his paintings would, in time, become an important feature of the Cusco School of painting, since it marked the beginning of the inclusion of native elements in a style of painting derived from European models. In this hall we can see a representation of the *Return from Egypt* from approximately 1680, painted by his circle.



**BASILIO DE SANTA CRUZ PUMACALLAO'S CIRCLE.** *St. Lawrence* (ca. 1680-1720)

Oil on canvas, 143 x 94.5 cm



Other Cusco painters, such as Juan Espinoza de los Monteros and his son José, initially followed both the Flemish and Spanish fashions until, in the late 17th century, they developed their own style.

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**ANONYMOUS.** *The Sacred Family* (ca. 1650-1700)  
Oil on canvas, 83.5 x 141.6 cm

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**ANONYMOUS.** *St. John the Evangelist* (ca. 1670-1700)  
Oil on canvas, 158 x 82 cm



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**ANONYMOUS.** *St. Theonas* (ca. 1700)

Oil on canvas, 113.2 x 153.5 cm



**ANONYMOUS.** *Pietà* (17th century)

Oil on canvas, 100 x 116 cm



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**BASILIO DE SANTA CRUZ PUMACALLAO'S CIRCLE.** *Virgin of the Defenceless*  
(ca. 1680-1720). Oil on canvas, 166.5 x 102.7 cm





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**DIEGO QUISPE TITO'S CIRCLE.** *Return from Egypt* (ca.1680)

Oil on canvas, 63.7 x 145.4 cm

This painting, by Diego Quispe Tito's circle, depicts the episode in the New Testament in which Jesus, Mary and Joseph return to Nazareth after their escape to Egypt, where they had fled from Herodes. It is similar to other recreations of the flight to Egypt, with the exception that in this painting Jesus Child is older, and the tension present in portrayals of the escape is nowhere to be seen. The composition follows the model by Flemish painter Peter Paul Rubens, whose work spread through copper plate engravings such as those made by Lucas Vorsteman after Rubens in 1620. Among the remarkable elements are Mary's garments in the Flemish fashion, in contrast with Joseph's and Jesus' archaic style of clothing. We can observe here the defining features of Quispe Tito's style; the Flemish influence this native artist assimilated can be seen in the space and importance given to the landscape, as well as in the colouring on the faces.

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**17TH CENTURY CUSCO HALL**







## THE PINNACLE OF THE CUSCO SCHOOL

In our commentary to the halls dedicated to the titles of Mary and the representations of angels and archangels we touched on some of the artworks that define the heyday of the Cusco School, in the 18th century. In both rooms we witnessed the syncretic character of Viceregal Cusco art and the conventions it began to use in the representations of Virgins and archangels. The works in this hall will complete our image of the distinctive features of the Cusco School.

Before we deal with stylistic aspects and analyse some of the paintings in this room, we must note that by the 18th century, Cusco art studios had reached their highest historical development, both technically and aesthetically. Due to the great productivity of artists in Cusco – the Imperial City – and the popularity of their style, their artworks were exported to virtually every important city in the Viceroyalty of Peru, and ushered in Cusco's monopolisation of Colonial art production.

Behind the foundational figures of the Cusco school, such as Diego Quispe Tito and Basilio de Santa Cruz Pumacallao, stood other remarkable 18th century Cusco artists, such as Marcos Zapata, Basilio Pacheco and Mauricio García. However, we should note that significant changes took place between the first and second waves. On one hand, the founders' Europe-centric and, to a certain extent, academicist style gradually gave way to new aesthetic conventions. On the other hand, the production requirements faced by the studios of masters such as Zapata, Pacheco and García imposed certain pressures on their style, leading to a chromatic and design simplification that enabled them to meet the great demand for their work.

### SOME STYLISTIC TRAITS

A remarkable trait of the Cusco School is the ornamentation; delicate gold sheets (or of other metals, such as silver) were used to adorn elements of the

artwork such as wood carvings for altars and frames for paintings. This technique, known as gold leaf, had been in use for a long time, but its prevalence in the Cusco school in the 18th century made it one of its distinctive features. The use of gold leaf in Colonial art has been brought forth as an example of syncretism; while in Europe gold alluded to the economic prosperity originating in America, for the heirs of the local culture it was a subtle introduction of their devotions: gold symbolised the Sun god, and silver, the Moon goddess. However, these studies are not conclusive.

Gilding on the paintings themselves was also frequent. This technique was known as *sobredorado* or *brocateado* when it was used on the figure and as *perfilado* when used for halos or edging. In this hall we find examples of these golden appliques in paintings such as *Supper of the Sacred Family* or *The Child Virgin, Spinning*. The fondness for this technique, which often runs over the garments and covers the folds of the fabric, renders the figures almost flat. This became one of the traits of Cusco art, which in gaining flamboyance through this technique, that projected the figures forward from their neutral backgrounds, lost dynamism to a certain degree.

As in the Virgin paintings we have seen, this painting reproduces a sculpture; in this case it is the *Taitacha de los Temblores*, or Lord of Earthquakes. Among the figures in the Cusco Cathedral, it is one of the most venerated figures to the day. It is credited with stopping the terrible 1650 earthquake when it was taken out in procession.

The *Lord of The Earthquakes* is remarkable for its facial features and its skin, darkened by the sculpture's exposure to smoke from devotional candles, which brought this image of Christ closer to the intended audience of the painting. Similarly, the loincloth is a sort of lace petticoat or *pollera*, in accordance with Andean cultural models.

In addition to paintings, the Cusco masters produced sculptures, wood carvings – furniture, pulpits, tabernacles, ceilings and reredos –, goldsmithing,

## Inca nobility and textile art

Textiles had a great importance for the Incas. Not only did Inca textiles stand out for their exquisite elaboration techniques; each garment also carried, through its design and manufacture, religious, social and political content, in accordance to its wearer. In the attire of the characters depicted in 18th century Cusco school paintings it is usual to find geometric Inca designs, inspired in *tocapus*. This new style, based on a nostalgia for the ancient empire, became ubiquitous towards 1750 in paintings, textiles, goldsmithing, woodwork, gourds and others, and established a cultural horizon parallel to the official one.

Another characteristic of the Cusco school is the inclusion of local elements in representations of scenes that, as we have observed, were taken from European models, both in paintings and in religious images. We can see this in the *Supper of the Sacred Family*, where chili peppers lie among the fruits and platters on the table.

silversmithing and gesso paste figures. They satisfied the commercial demand for sacred and domestic objects, as we can see in the *Altar of Christ Crucified*, a retable from the museum collection shown in this hall. Its precious carving is typical of the richly ornamented production characteristic of the 18th century, and synthesises the distinctive features of the late baroque period in this part of America.



**ANONYMOUS.** *Lord of The Earthquakes* (ca. 1700 - 1730)  
Oil on canvas, 118.4 x 83.2 cm





**ANONYMOUS.** *Premonition of the Passion* (18th century)  
Oil on canvas, 108.1 x 78 cm



**ANONYMOUS.** *Supper of the Sacred Family* (18th century)  
Oil on canvas, 122 x 88.4 cm



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**ANONYMOUS.** *Virgin of the Tailors* (18th century)  
Oil on canvas, 146.6 x 102.5 cm

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**ANONYMOUS.** *Virgin of the Rosary with St. Dominic, St. Rose, St. Vincent Ferrer and angel* (18th century). Oil on canvas, 168 x 121.8 cm





**ANONYMOUS.** *The Child Virgin, Spinning* (ca. 1730-1760)

Oil on canvas, 112.5 x 80.5 cm

This painting depicts the Virgin Mary as a child, surrounded by a garland of flowers, doing her knitting and spinning. The portrayal of Mary as a spinner comes from the apocryphal gospels – texts that were not included in the Bible – which narrate childhood episodes in her life. In this case, she is shown as a little girl, helping with the mantle for the temple of Jerusalem. As is the case in other Cusco School paintings, this European image is revisited many times, with its usual elements, such as the figure's spinning tools: the spindle in her right hand and the ball of fabric in the left. Mary is wearing a cape held together with a pin. A tiara holds back her black hair. Her rich attire is completed by rings, earrings and bracelets, giving her a classical appearance. The topic presents the Virgin as a child, dressed as a *ñusta* (an Inca princess), although without the typical *tupu*. A relative permanence of Inca symbols is thus established.



**18TH CENTURY CUSCO HALL**



# Portraits and furniture





## PORTRAITS

This hall in the Pedro de Osma Museum shows a group of 18th century portraits of Spanish kings by local painters. Especially remarkable among them are the portraits of King Charles III and King Charles IV of Spain, and of King Fernando of Castille. We can also see depictions of Spanish kings and queens painted by Andean folk artists.

As happened with the great majority of portraits of royalty in the Old World, those painted in the Viceroyalty were not based on the original, but on pre-

### **ANONYMOUS.** *King Charles III of Spain (1759-1788)*

Oil on canvas, 127 x 102 cm

Based on an engraving distributed by Luys Bonnardel, the main prints dealer in Spain and its colonies, this portrait of King Charles III of Spain presents the monarch in finery, wearing a powdered wig and the emblems of his investiture. He holds a golden rod in his left hand, and carries under his arm a dark tricorne with golden edging. The figure stands out against the backdrop of blue drapery with golden tassels. The composition is surrounded by rocaille in red, ochre and blue. On the lower part we can read: "Don Carlos III may God watch over him Catholic king of Spain and the Indies. Born in January 20 1716, proclaimed King in Madrid 11 September 1759".

Known as 'The Politician' and 'The Best Major of Madrid', Carlos III succeeded to the throne of Spain after his two half-brothers, Louis I and Fernando VI, died heirless. He was renowned for continuing the reformatations put in motion by his father, Felipe V, with the purpose of centralising power and improving the Spanish economy. Among these measures was the expulsion of the Society of Jesus. Concerning the Colonies, he continued to implement the economic and administrative changes which became known as the Bourbon Reforms and were to have a great impact upon America, creating the conditions for the emergence of independent movements.



existing images, which local artists freely recreated. We can see that the artists resorted to stereotyped solutions for the representation of the body and face, concentrating the expression on the character's eyes and mouth. On the other hand, Colonial painters gave remarkable attention to details in coats of arms, jewellery, embroidery and other ornaments.



**ÓSCAR LÓPEZ ALIAGA.** *Pedro de Osma Gildemeister* (1982)

Oil on canvas, 65.1 x 54 cm

## Pedro de Osma

This room houses a portrait of Pedro de Osma Gildemeister, who began the Viceregal art collection that gave origin to the museum. Born in May 4, 1901, Pedro developed a particular sensibility for Viceregal art that began during his childhood. The artworks in his home were the basis for his aesthetic education. This was compounded by the profound significance these pieces had for someone like him, the son of an illustrious Spanish family that had played such a prominent role in the core of the history of Peru.

When Pedro was a young man, intellectual and political discussion centred around national identity, a topic that was subject of heated debate between Hispanists and Indigenists. At the time, collecting Viceregal art was a clear declaration of intent, a commitment to the recovery of a moment in Peruvian history neglected during the 19th century, and in which both components of our national identity were intertwined. The collection he gradually shaped undoubtedly gave way to a reassessment of Viceregal art, and allowed the recovery of many artefacts that would have surely been lost if they had not become a part of the de Osma collection. His pioneering work inspired other collectors, and the wish he expressed shortly before his death that the collection would become a museum resulted in a priceless legacy for Peruvian culture.



These preferences in the portrayal of royal figures can be explained by the royal portrait's documental and institutional role. The portrait acted as a substitute of the absent king, echoing the function of representations of Christ, the Virgin or the Holy Trinity. Just like these divine entities, the king could see and not be seen; the portrait was a representation of his being and essence, and treated with the same protocol as if it were the flesh and blood ruler.

In addition to the images of Spanish kings, in this hall we find portraits of several members of the de Osma family. Especially remarkable is the portrait of the founding father of the de Osma lineage in Peru, Gaspar de Osma y Tricio (Nalda, Spain, December 10, 1775 - Lima, Peru, December 9, 1848). Born in La Rioja to an illustrious family, Gaspar studied Law at Alcalá de Henares University and was appointed *alcalde del Crimen* (judge in criminal cases) in Lima, where he arrived to fulfil this position in 1806. Among other posts, in 1816 he was proclaimed *oidor* (judge) for the Lima Royal Audience, a position he held until the Independence.

In Lima he married María Josefa Ramírez de Arellano Baquíjano y Carrillo, with whom he had 14 children. Some entered the military and others became businessmen; they all held a prominent place in Lima society. Their eleventh child, Mariano, became Senator of the Republic and married Francisca Pardo y Lavalle. One of their sons was Pedro de Osma y Pardo, who had an important career in politics and married Angélica Gildemeister. They were the parents of the founders of this museum, Pedro and Angélica de Osma Gildemeister.



**ANONYMOUS.** *Gaspar de Osma y Tricio* (20th century)

Oil on canvas, 65.5 x 54.4 cm

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**FRANCISCO LASO.** *Felipe Pardo y Aliaga* (19th century)  
Oil on canvas, 131.8 x 103.1 cm

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**ANONYMOUS.** *Pedro de Osma y Pardo* (1912)  
Oil on canvas, 125.5 x 86.1 cm



## FURNITURE

In this hall we can see, in addition to the portraits, remarkable examples of the furnishings found in the homes of the Lima aristocracy: coffers and *bargueño* desks used in bedrooms, cabinets placed in sitting rooms to be admired by guests. As was the case of many elements in such houses, pieces of furniture were understood not only as functional objects, but also as instruments of ostentation and luxury.

Taste in 18th century Lima leant towards a sumptuous style with orientalist influences from Japan and the Philippines, for instance in decoration using *enconchado* (mother of pearl inlays), along with Mudejar (Arab-Hispanic) elements, such as geometric or abstract designs.

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This blend was gradual and originated from different sources. The rise in great part of the West of a taste for Nanban art, originating from Japan, arrived at the coasts of Peru from the Spanish colony of the Philippines, which provided furniture and orientalist ornaments to many populations along the Pacific coast. Once this taste was established in Lima, local craftsmen lost no time in reproducing their take on it in their own studios. According to certain experts, to the Oriental and Arab influences were added local motifs, such as inlays in the shape of the *cantuta* flower, known was the sacred flower of the Incas.

The addition of furniture to the museum collection is relevant not only as another example of the taste of the period, but also because it communicates a series of artistic techniques applied to utilitarian objects, which were manufactured with great dexterity, possessed great beauty and carried different cultural meanings. Furniture, as part of the symbolic universe of Viceregal society, has a place in the imagery that the museum collection strives to preserve.

### The *enconchado* technique

Many of the most cherished pieces of furniture belonging to prosperous families in 18th century Lima were decorated using the *enconchado* technique. It involved inlaying wooden surfaces either with nacre (mother of pearl) or tortoiseshell, obtained from the carapaces of sea turtles.

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**ANONYMOUS.** *Bargueño desk* (18th century)  
Wood inlaid with mother-of-pearl and tortoiseshell, 41.3 x 62 x 34.8 cm



**ANONYMOUS.** *Chest of drawers* (18th century)

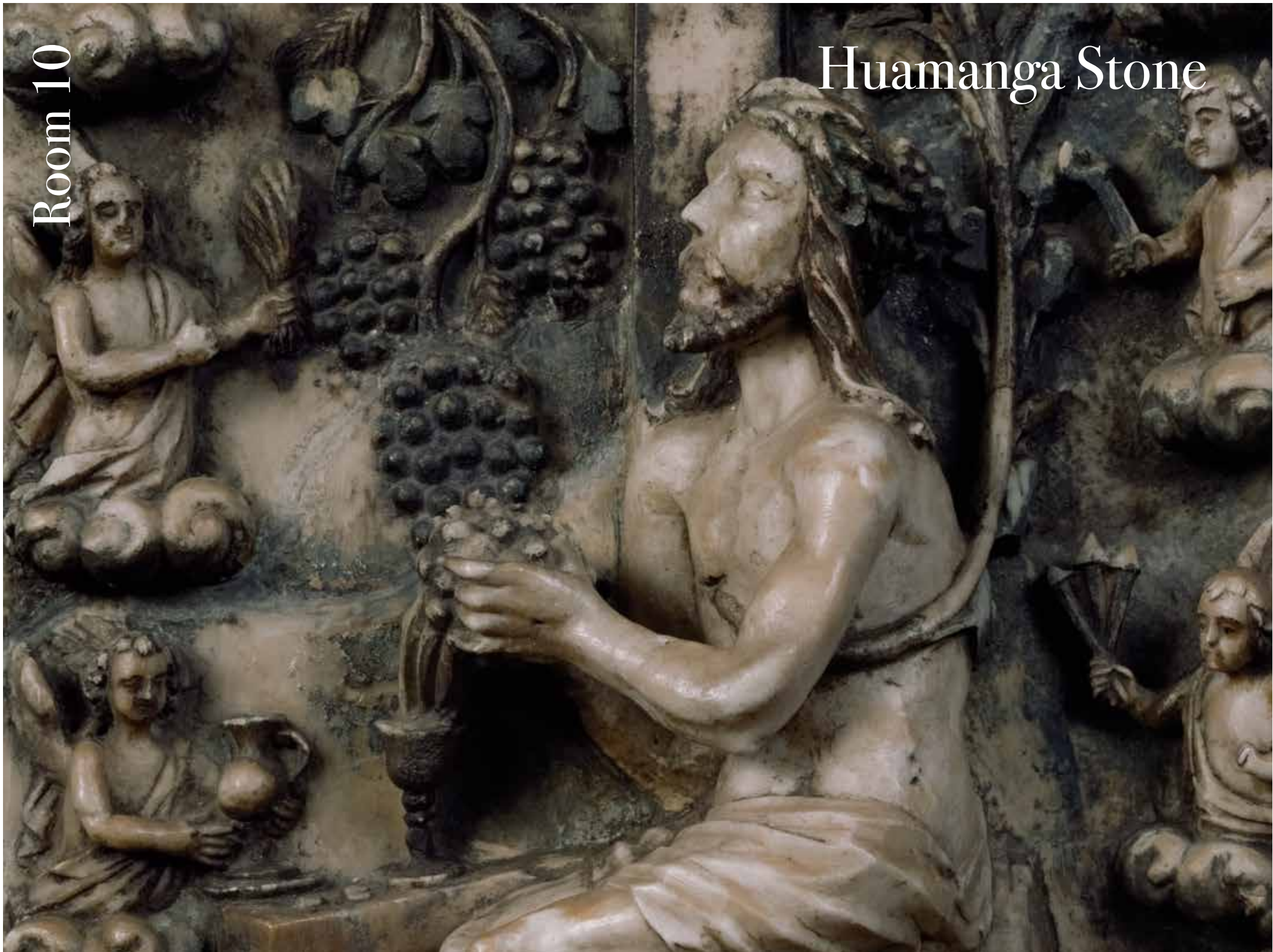
Wood, mother of pearl and tortoiseshell inlays, 232 x 176 x 62 cm

This stunning chest of drawers was displayed in the residence of Peruvian politician and playwright Felipe Pardo y Aliaga (1806-1868). It shows both Oriental and Mudejar influences. Manufactured in the 18th century, it is composed of three parts, each decorated with mother of pearl and tortoiseshell inlays on fluted ebony. The lower body shows arches supported by pairs of Solomonic columns. The middle body has five fronts, divided in turn by smaller turned shaft columns. The sections to the extremes have doors, and the centre ones have three horizontal drawers each. The frontal section has a drawer on which a painting of a saint is placed.



PORTRAITS AND FURNITURE HALL





## A FOLK ART EXPRESSION

In the Modern Age, between the 15th and 18th centuries, a strict and hierarchical division was established between so-called fine arts, such as painting and sculpture, and other expressions that had up to that time been also considered arts: among others, woodwork, tapestry and goldsmithing. Nowadays, researchers blur these differences more and more, convinced that objects, regardless of their classification as art or crafts, allow us to reconstruct the universe of practises, discourses and ideas that shaped a society in a particular historical context. Even if they do not belong, strictly speaking, to the traditional category of sculpture, and are therefore considered a craft, and not art, the Huamanga stone carvings that are part of the Pedro de Osma Museum collection have a unique historic and aesthetic value.

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### Huamanga stone

Huamanga stone is a type of natural gypsum, formed by volcanic sedimentation. Technically speaking, it is an alabaster stone. Abundant in the Cangallo province, in present-day Ayacucho. It can also be found in the Peruvian-Bolivian highlands, or *altiplano*, where it is known as *berenguela*, and in Puno as *piedra del lago* (lake stone). Huamanga stone is white, occasionally with grey or sepia tones, making it similar to marble. Since it is soft, it can be carved with ease.



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**ANONYMOUS.** *Archangel Michael* (18th century)  
Carved and polychrome Huamanga stone, 29.4 x 19.8 x 8.3 cm



## RELIGIOUS IMAGES AND SECULAR OBJECTS

We know Huamanga stone was used in carvings as early as the 16th century. The material was used to create devotional small format figures, either in the stone's natural colour or polychromed. Mainly produced in Huamanga, as Ayacucho was then known, the carvings were very popular in Viceregal society. Huamanga carvings spanned a vast range of pieces, from religious images to decorative and utilitarian objects.

Huamanga stone was used to carve religious images, such as effigies of Christ, saints and titles of Mary, as well as scenes of the Passion and other biblical topics that were widespread in the Colony's visual culture. As was the case in other disciplines, Huamanga figures can be often traced back to earlier, European sources; usually, 16th century Flemish engravings. This is the case of the depiction of St. Michael vanquishing the devil, a very popular image during the Viceroyalty.

Among the Huamanga pieces in the Pedro de Osma Museum collection, a series of middle-reliefs are particularly remarkable. Narrating scenes from the life of Mary (her birth, education and presentation), they still show traces of polychrome. We can also see an image of the mystical winepress, an allegory which shows Christ at the foot of the cross, expressing a bunch of grapes with both hands. This alludes to the identification of wine as the blood of Christ and is a reminder of the sacrifice he made for the salvation of humanity.

During the Colony and the Republic, Huamanga stone carvings were not limited to religious topics. Among Huamanga pieces we can find utensils such as mortars, simple sculptures used as paperweights and depictions of dashing gentlemen and ladies in period dress.



**ANONYMOUS.** *Mystical winepress* (18th century)  
Carved and polychrome Huamanga stone, 40 x 27.3 x 6.9 cm



**ANONYMOUS.**

*Education of the Virgin* (18th century)  
Carved and polychrome Huamanga stone,  
30 x 25 x 6.2 cm



**ANONYMOUS.** *Presentation of the Virgin* (18th century)

Carved and polychrome Huamanga stone,  
30.1 x 25 x 5.6 cm



**ANONYMOUS.** *Birth of the Virgin* (18th century)

Carved and polychrome Huamanga stone, 40 x 27.3 x 6.9 cm





**ANONYMOUS.** *Coronation of the Virgin with the Holy Trinity* (18th century)

Carved Huamanga stone with gold appliqués, 26.2 x 16.9 x 7.9 cm

One of the most beautiful Huamanga stone pieces in the Pedro de Osma Museum collection is the *Coronation of the Virgin with the Holy Trinity*. Its iconography showcases the prominent place the Virgin Mary held in Viceregal imagery. As we have said, the veneration of the Virgin as Queen of Heavens and intercessor between God and human beings was characteristic of the Catholic Counter-reformation. In this uncoloured pure stone carving, we see the Virgin in the act of being crowned by the Holy Trinity: the Father, to the right, the Son to the left and the Holy Ghost, depicted as a bird, in the centre. In addition to the exquisite carving in pure stone, we should note the elegance of the refined details in gold, enhancing the scene's royal character and contrasting with the whiteness of the polished stone.

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**HUAMANGA STONE HALL**







## A RUPTURE IN TRADITION

Andean culture had a long tradition of work on metals such as gold and silver, as ancient, for instance, as the Chavín culture (1200 B.C. to 200 A.D.). Metallurgy in the Andean world, however, was centred in goldsmithing for ornamentation and ritual. This changed radically with the arrival of the Spaniards, who used these metals mainly to mint coins for currency. The Spanish conquest marked the beginning of the intensive mining of the prosperous deposits in the Andes. The first stage was the melting of ornaments and ritual images; later, many deposits were mined, those already known to natives as well as those discovered during the Colony.

The most renowned among the colonial deposits was Cerro Rico de Potosí, the principal silver mine in the world during the 16th century. Other silver mines such as Cerro de Pasco, Huarochirí, Hualgayoc and Castrovirreyna were among the 200 mines discovered in the Andes by the 18th century. The silver sent from the Indies (America) to Spain meant an enormous boost to European economy.

## A DIVERSITY OF OBJECTS

Beyond the importance of Peruvian mining for the Spanish Crown treasury, the silver extracted from its mines was also destined for the creation of objects for religious worship, as well as others for domestic use.

Even if the technical repertoire of native goldsmiths was virtually on a par with that of their Spanish counterparts, the trade union structure established during the Colony gave preference to the latter. Therefore, among the objects used in Catholic rituals, the Sevillian tradition was imposed on the manufacture of pyxes, incense holders, chalices, plates, crowns for the images of saints and the Christ, pontifical tiaras, mitres, crosses, reliquaries, tabernacle doors, candelabra and chandeliers. Among the most remarkable items in the



**ANONYMOUS.** *Silver cross (17th century)*

Carved silver, 65.9 × 33.9 × 17.7 cm



**ANONYMOUS.** *Altar lectern* (17th century)

Embossed silver on wooden core, 34.7 x 47.9 x 25.3 cm

museum collection are a beautiful 17th century cast-and-wrought silver cross and a Eucharist pelican from the 18th century.

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**ANONYMOUS.** *Eucharist container* (18th century)

Laminated silver on wooden core, 62 x 60 x 28 cm

According to an ancient tradition from medieval bestiaries, pelicans wounded their own chests during times of scarcity in order to feed their young their own blood. This belief soon became a metaphor for the Eucharist, by which Christ sacrifices himself for human beings and gives them his own body as nourishment. In this silver and wood figure, this symbolism is expressed by the animal's exposed heart.







138 **ANONYMOUS.** Devotional plaque showing the Tree of Jesse (ca.1760-1770)  
Laminated, embossed silver, 27.8 x 38.4 cm

Among the utilitarian objects we find censers of different shapes – both animal and anthropomorphic –, as well as candle holders, baskets and crucifixes for domestic religious worship, and household items such as teapots, coffee pots, milk jugs, jars, bowls, platters, wine cups, silverware and cutlery, coffers and ornaments for sitting halls and bedrooms.

A remarkable piece in the collection is a gourd with silver appliqués, which evokes the long lost Colonial tradition of drinking *mate*. This Guaraní beverage was drunk in small gourds through a metal mouthpiece. Peruvian silversmiths became famous in the entire region for their elegant and exquisite gourds decorated with silver, as shown in this magnificent piece.

In this room we can also see Vittorio Azzariti's valuable silver collection, as well as Guillermo Wiese de Osma's numismatic collection. The latter comprises 468 coins and 11 commemorative medals, allowing us to see pieces made in the Casa de la Moneda (Peruvian Mint) from the 17th century onwards.

## Mate

The Quechua word *mate* or *mati* refers to the fruit of the squash (*Lagenaria vulgaris*) traditionally used by natives to carry food and beverages. When it was used to drink *hierba mate*, whose production and consumption was promoted by Jesuit missionaries, the word *mate* came to mean not only the container but also the drink, known nowadays as *hierba mate*.



**ANONYMOUS.** Mate (19th century)  
Gourd and golden silver, 14.1 x 10.5 x 10 cm

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**ANONYMOUS.** *Censer* (19th century)  
Silver filigree, 16.5 x 15 x 13 cm



**ANONYMOUS.** *Vases* (ca.1700-1730)  
Embossed and chiselled silver, 24.5 x 26.5 cm

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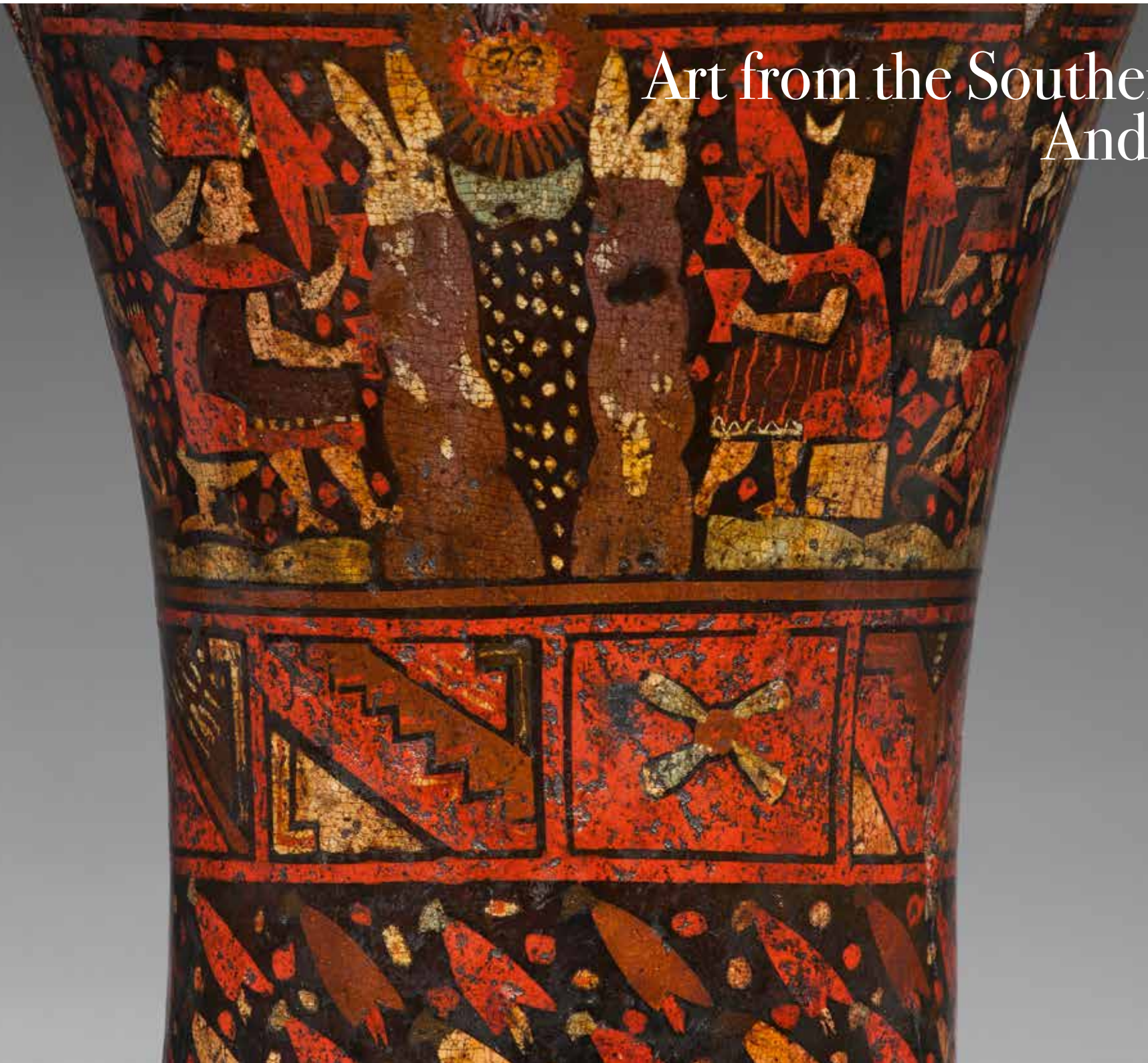


**SILVERWORK HALL**



Room 12

# Art from the Southern Andes



## AN EXTENDED CULTURAL PROCESS

This hall houses a significant selection of pieces from the Tiwanaku and Inca cultures from a collection based in Cusco, as well as paintings from the apogee of Cusco Viceregal art, belonging to the Pedro de Osma Museum collection. With the purpose of demonstrating the continuity of certain local cultural expressions, the great number of objects here exhibited brings us closer to the extended and complex evolution of art process in the Southern Andes. They span from Pre-Columbian times to the Viceregal era, and some were made during the Republic. It was in this territory that the most important political and religious centres in the history of Ancient Peru flourished, during the millennium preceding the arrival of the Spaniards.

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### The *quero*

*Queros* are Andean ceremonial vessels. In Ancient Peru they were usually made of clay, metal or wood; the latter was the most common material for Viceregal *queros*. They can be identified by their wide mouth and narrow base. They were used to drink chicha – a beverage made from fermented maize – that had both nourishing and ritual uses. *Queros* were frequently manufactured in pairs, since they were used in ceremonies that underscored the principles of reciprocity and complementarity that played such an important role in the cultures of Ancient Peru. During the toast, the host offered his guest – be him friend or foe – a *quero* similar to his. The *quero*'s ritual significance, together with the resistance of Inca beliefs and the new economic value it attained during the Viceroyalty, explain its century-old prevalence.



**TIWANAKU CULTURE.** *Queros* (5th - 12th century)  
Pottery

This exhibition, whose content precedes Viceregal art, allows us to see the Pedro de Osma collection from a different perspective, since it shows the correlations between the collection's Colonial artworks and the traditions of Ancient Peru. This enables us to understand that Viceregal art developed as part of a long-standing cultural process to which Spanish elements were incorporated, instead of being a type of art that begun from scratch, as could be inferred by a cut-and-dried division of periods into rigid compartments. A through-line in this hall is the continuity of the *quero* as vehicle for the iconography relevant to each moment in the region's history. Although this ceremonial vessel originated in the most ancient cultures in the Andean High-



lands, its use and symbolism gained strength during the Tiwanaku period. The *quero* played a prominent role in Andean rituals, and was for this reason adopted by the Inca. It remained relevant during the Viceregal era, and is still in use nowadays.

## TIWANAKU

Since ancient times, the Andean Highlands – or *Altiplano*, the area surrounding Lake Titicaca – were inhabited by different groups that, overcoming the harsh life conditions resulting from the altitude and cold climate, were able to achieve prosperity through their wise management of natural resources. The structural complexity attained by cultures such as Tiwanaku was a consequence of their organisational skill.

Tiwanaku was an important state that arose from local cultures such as Pucará and Chiripa. Its ceremonial and political centre was established to the South of Lake Titicaca, 20 kilometres from the present border between Peru and Bolivia. Gradually, its considerable progress in agriculture and a strengthened socio-political organisation allowed it to establish links with other territories. The coasts of Moquegua, in Peru, and Atacama, in Chile, were significant enclaves for the productive management of different ecozones. The extension of the Tiwanaku territory implied an intense exchange of goods and cultural contributions through the entire Southern Andes. Sophisticated ritual objects, such as *queros* and censers, played a crucial role in the transmission of the Tiwanaku religious belief system.

The uniformity of the highland landscape – spanning the lake and the wide Collao plains surrounding it – and the harsh climate have played a part in the sensibility and the creative aesthetics of the Tiwanaku. Their art shows a penchant for symmetry and regularity. The edifications in the Tiwanaku site are evoked in artistic disciplines such as sculpture, pottery and textiles, all of them defined by rigorous design and impeccable finishes. The great figures

of the Andean pantheon stand out among the representation motifs: birds, camelids, felines, 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. The collection of Tiwanaku items in this hall demonstrate these characteristics, in particular the censers with feline heads, the blunt *tupus* – thus differentiated from their sharp Inca counterparts – and several *queros*. The latter



**TIWANAKU CULTURE.** *Quero* (5th - 12th century)

Pottery, 14.5 x 7.9 x 8.6 cm

can be classified into four types: *queros* with rings along different heights, portrait *queros* showing the face of the god of staffs, and *queros* challadores, with a very narrow base and an orifice on the bottom, used to pour liquids during rituals.

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**TIWANAKU CULTURE.** *Censer* (5th -12th century)  
Pottery, 29.5 x 23.5 x 30.5 cm



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**TIWANAKU CULTURE.** *Vessel* (5th -12th century)  
Pottery, 21.4 x 18 x 9.6 cm



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**TIWANAKU CULTURE.** *Quero* (5th - 12th century)  
Pottery, 14.5 x 11.2 x 8 cm

**TIWANAKU CULTURE.** *Tupus* (5th - 12th century)  
Metal



**TIWANAKU CULTURE.** *Aquilla* (5th - 12th century)  
Metal, 13.4 x 12 x 6.5 cm

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## The *tupu*

*Tupus* are metal ornaments composed of a pointed stem and decorative head. Andean women used them to hold their shawls in place and adorn their attire. They could be made of copper or bronze, but were most frequently made of silver, due to the association of this metal with the Moon goddess. As was the case with *queros*, *tupus* remained long in use, from before the Incas to the Viceroyalty – when they underwent several modifications in accordance to the new cultural standards that resulted of the clash between the Andean and European cultures – and well into the Republican era.

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Woman from Tupe wearing traditional attire and *tupus* 20th century



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INCA CULTURE. *Tupus* (15th - 16th century)  
Metal

## MYTHICAL ORIGINS OF THE INCA

All around the world, stories about the origins of a culture narrate fantastical and mythological events that include, as well as their foundational story, an explanation or justification of their authority over the peoples under their dominion. The Inca were no exception. According to Spanish chroniclers during the Conquest, the Inca explained their origins through two myths: *Manco Cápac* and *Mama Ocllo*, the couple that emerged from Lake Titicaca, and *The Ayar Brothers*, who came out of a cave in Pacaritampu Mountain. In both stories, the main characters travel North to found the city of Cusco and teach its natives the arts and trades which enabled them to build a prosperous civilisation.



The couple comprised of Manco Cápac and Mama Ocllo – the heroes in the best known story about the origins of the Inca dynasty – originated from Tiwanaku territory. It has been noted that this myth gained importance during Inca Pachacútec's reign, since he had a great interest in establishing a link between his lineage and the Tiwanaku site and Lake Titicaca, considered the *paqarina*, or place of origin, of the mythical couple. From this moment on, the progeny of Inca royalty were venerated as legitimate children of the Sun. This allowed them to consolidate their political power and the veneration of the principal Andean deity. Thus, in the island of the Sun, the largest in Lake Titicaca, an ancient sanctuary honours the birth of the principal Inca deity, the Sun. This religious belief system has its counterpart in the way the Inca learned how to take advantage of the civilisations that preceded them: they learned how to work with bronze from the Tiwanaku and goldsmithing from the North coast of Peru, and made the hydraulic and agricultural technology that had centuries of development in the Andes the cornerstone of their development and predominance.

## INCA

Heirs to an original cultural development in the Andes, the Inca established a powerful and highly organised nation, after a brief but extensive military campaign that allowed them to establish dominion over an ample territory that went from the South of Colombia to the North of Argentina, the West of Bolivia and central Chile. The significant infrastructure and the extraordinary road system known as the Qapaq Ñan, which begins in Cusco and traverses the entire empire along the Coast and through the Andes, bear witness to Inca prevalence. In the midst of the achievement of this socio-political, economic, military and religious articulation stands the figure of Inca Pachacútec, who mid-15th century began the great reforms that made possible the development and prosperity of the great State that was Tawantinsuyu.

Among the Inca artworks in this hall the great pottery collection stands out, from small-format pieces, such as bowls and dishes, to large aryballos. This selection gives us an overview of almost all the formats and styles in the Inca pottery tradition. Some traditional forms, such as the Tiwanaku *quero*,



**INCA CULTURE . Quero** (15th - 16th century)

Pottery, 19.4 × 17.3 × 9.2 cm

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**INCA CULTURE.** *Conopas* (15th - 16th century)

Stone and wood



**INCA CULTURE.** *Camelid figures* (15th - 16th century)

Metal



**INCA CULTURE.** *Anthropomorphic figures* (15th - 16th century)

Metal

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**INCA CULTURE.** *Club heads* (15th - 16th century)

Metal and stone





**CULTURA INCA.** *Aryballos*  
(15th - 16th century)  
Pottery

remained relevant, although under the Inca aesthetic canon, marked by the severity of the geometric treatment in wood, metal and clay. Equally, the remarkable collection of *conopas* is remarkable for its variety in design, format and materials.

The following display cabinet is dedicated to objects that demonstrate the gradual changes that took place between the Inca and Viceregal periods. We can see several pairs of Inca clay and wood *queros* with geometric designs, as well as those known as transition pieces, wooden vessels decorated with figurative motifs and rich polychrome. We can also see transition *tupus*, with Inca design and European motifs.



**INCA CULTURE AND  
VICEREGAL PERIOD**  
*Queros, tupus, vessels and bowls*  
(15th - 18th century)  
Pottery, wood and metal

## VICEROYALTY

After a long period of independent development, the Andean populations reached their summit in the political and economic system of the Tawantinsuyu, the empire led by the dynasty of Inca rulers. The arrival of Spanish Conquistador troops, led by Francisco Pizarro, occurred in a context troubled by confrontations between different members of Inca nobility, the discontent of the populations under the empire's yoke and the introduction of new diseases to the Andes. The confluence of these factors resulted in the collapse of the Inca rule and gave way to a new chapter in the history of this part of South America. After an intensive period of conquest, and later on of civil wars among the Conquistadors themselves, the power of the Spanish Crown was consolidated through military power, compounded with pacts with the Inca elite and different local groups throughout the former Tawantinsuyu. Thus the Colonial regime and the Viceroyalty of Peru were established.

In this scenario, the different cultural traditions developed in the central Andes saw it necessary to adapt to the new mores established by the Spanish Crown and the Catholic Church. This cultural adjustment, a process which continues to the day, is part of the wider phenomenon of acculturation and syncretism that is inevitable when two different civilisations clash. Peru's case is particularly complex, since this was an encounter between two cultures with no previous contact.

In this context, the strength of ancient Andean customs can be seen in the survival and adaptation of different traditions, reflected in the changes shown in some objects, such as the *quipu* and the *quero*. Even though the former remained in use, its shape acquired a clear Spanish influence, especially in the decorative character of the object's head. *Queros* kept playing their part in different rituals, such as the toast in pairs; however, their new polychrome images served as a reminder to their peers and to new generations of the old glories and traditions of their Inca ancestors.

As we have mentioned before in this guide, the process of cultural adaptation between the native and the Spanish civilisations can be seen in many of the pieces in the Pedro de Osma collection. In fact, even if the native population was forced to accept the new political, economic and religious rules imposed by their conquerors, it also found ways of keeping alive many of their beliefs and customs. This is particularly relevant in the case of the Inca elite, which held a privileged position during the Viceroyalty and was able to preserve several cultural elements that reflected their identity and position. This can be seen in the magnificent canvas dedicated to the Corpus Christi procession in Cusco, where we can see the unique Colonial religiosity that resulted from Spanish and native influences.



**ANONYMOUS.** *Viceregal queros* (16th - 18th century)  
Wood and metal appliqués, 19 x 15 x 11 cm



This scenario changed in the 18th century with the implementation of the Bourbon Reforms. The dynasty change in the Spanish Crown – from the House of Habsburg to the House of Bourbon – and the need to adapt the Hispanic-American bureaucracy harking from the late 17th century brought about a series of modifications in government management, as well as tax and commercial legislation. These reforms had the purpose of centralising power and strengthening the economy of the Crown, to the detriment of the colonies. The cut in privileges and the tensions this produced within colonial society, among other factors, led to the rise of a current of political thought that first questioned the reforms and then the authority itself of the Spanish Crown over the American population.

In this context, representations of the figures of Inca nobility gained particular importance, as an expression of nostalgia for the Tawantinsuyu, of opposition to Spanish dominion or to justify claiming lost privileges. To the extent that the Andean elite had been acknowledged as nobility by the Habsburgs,

**ANONYMOUS.** *Inkari Collari quero* (16th - 18th century)

Polychrome wood, 20 x 17 x 11.5 cm

*Queros* decorated with figurative polychrome images are typical of the Viceroyal period. This one in particular alludes to the tradition of ritual confrontation between the Inca king and the Colla king, the Inkari and the Collari. The scene shows both authorities in warrior attire. After the combat – a fertility ritual – the two incas met in the place where the waters divided the Cusco valleys from the Titicaca basin, in a place known as Vilcanota or La Raya, where they made a toast using a pair of *queros* each. Thus, they reaffirmed the complementarity of the two territories. This ritual was reenacted in the Canchis province, to the South of Cusco, until the mid-20th century.



representations of the Andean dynasty as a royal house became more relevant than ever. In this hall we can see this in two portraits and a painting depicting the Inca genealogy. Similarly, in the painting *Weddings of Martín de Loyola with Beatriz Ñusta and of Juan de Borja with Lorenza Ñusta de Loyola*, also known as *The Wedding of the Ñusta*, the Society of Jesus extols the links of the Inca nobility to figures that held an important position in Spanish society: members of the Borja and Loyola families, to which belong the most prominent members of this religious order.

**ANONYMOUS.** *Corpus Christi Procession* (18th century)

Oil on canvas, 86.4 x 200.2 cm

This painting shows the processional images of Cusco's main parishes going round the city's main square. All sectors of society are participating in this great baroque celebration, and several cultural elements of Viceregal religious worship can be seen. Some had different meanings for Spaniards and for natives, as the Corpus Christi celebration seems to prove in a monumental fashion. In the centre of the canvas we see two caciques dressed in a colonial version of Inca attire, signalling clearly that this is not a purely Catholic and Western celebration of the Eucharist. The presence of these figures allows us to infer that this canvas was painted before Túpac Amaru II's revolution, which took place in 1780, since after the revolution Inca attire was outlawed, among many other cultural expressions potentially loaded with political significance.





There are three main groups in this painting. In the first, to the upper left, are three of the last surviving members of Inca royalty: from left to right, Sayri Túpac, son of Manco Inca, who upon his father's death was recognised as Inca by the Spaniards; his brother Túpac Amaru I, leader of the last bastion of Inca resistance during the Conquest, and Cusi Huarca, Beatriz Ñusta's mother, who upon the death of her husband, Sayri Túpac, fought for the recognition of her rights as part of Inca nobility. The second group, on the lower left, shows six individuals. To the left is the couple composed of Beatriz Ñusta, the last Inca princess, and captain Martín García de Loyola, who married in Cusco in 1572. Martín García de Loyola received, by order of Viceroy Toledo, the princess' hand as reward for defeating the last stronghold of Inca resistance, led by Túpac Amaru I, Beatriz Ñusta's uncle. To the right is their daughter, Ana María Lorenza de Loyola, with her husband Juan Enríquez de Borja. Between both couples we can see, to the right, St. Ignatius of Loyola, founder of the Society of Jesus and great-uncle of Martín García de Loyola, and, to the left, St. Francis Borgia, Third Superior General of the Society of Jesus and grandfather to Juan Enríquez de Borja. The third group, to the upper right, shows the wedding between Juan Enríquez de Borja and Ana María Lorenza de Loyola, held in Madrid in 1611. The painting narrates events that took place during the 16th and 17th centuries, and was painted in the 18th century with the purpose of underscoring the union between Inca nobility and the Society of Jesus, thus reclaiming the legitimacy of the privileged position held by both parties within the Colonial order, in a time when this privilege was under threat.





**ANONYMOUS.** *Genealogy of the Incas* (19th century)

Oil on canvas, 105.6 x 103 cm

One of the most significant topics in 18th century Peruvian art was Inca nobility portraits. This canvas is an example of this iconography. To the upper centre is a coat of arms crowned with an Inca headdress, flanked by Manco Cápac and Mama Huaco, the dynasty's founding couple. Several experts have interpreted this series as an offer of reconciliation, in a political scenario rendered unstable by the appearance of groups of people that were unhappy with Colonial authorities. Both privately and publicly, the representation of Inca nobility became

a reference for groups propounding the replacement of the local authorities proclaimed by the King of Spain, as well as for those advocating for the dissolution of any tie that made them dependent on the Spanish Crown. It was a topic that appeared on paper, in engravings and watercolours; on frescoes and, as we can see, also on canvas. The latter were based on a composition attributed to Alonso de la Cueva, a priest who in 1725 made known a group of portraits of the incas and Spanish kings in an orderly chronological succession, accompanied with biographical texts.



**SOUTHERN ANDEAN ART HALL**



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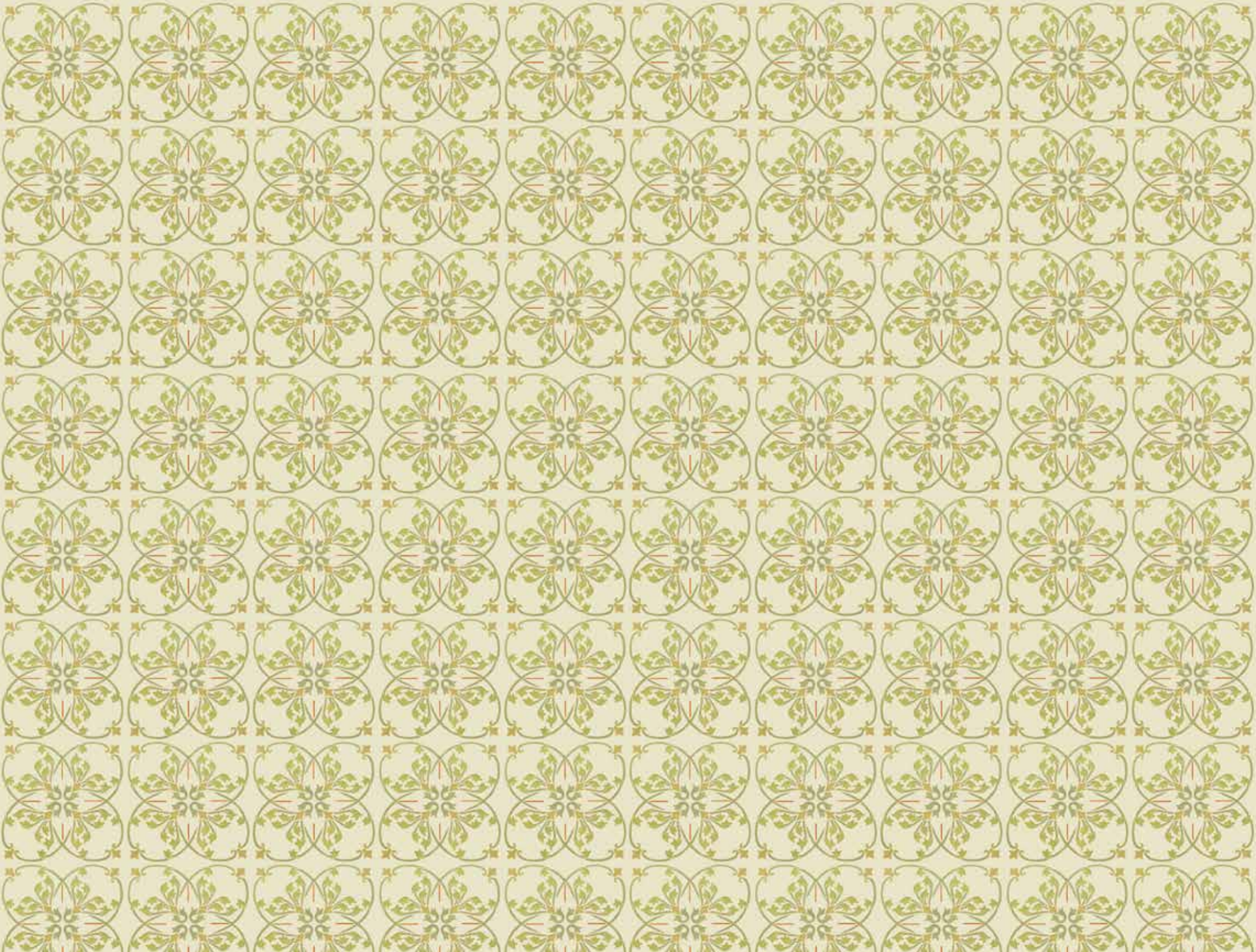
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# The Pedro de Osma Museum

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