

FICHA 1

(Sala: Mannerism) General information (Título de sección)

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

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

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

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

Virgin & Child (Título de sección)

Attributed to Bernardo Bitti, XVI century, oil on canvas

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

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

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

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

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

FICHA 2

(Sala: Marian Devotions) **General information**

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

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

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

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

Virgin of Cocharcas

Anonymous, XVIII century, oil on canvas

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

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

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

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

FICHA 3

(Sala: Archangels) General information

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

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

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

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

Harquebusier Archangel

Anonymous, XVIII century, oil on canvas

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

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

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

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

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

FICHA 4

(Sala: Restoration Processes)

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

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

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

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

Restoration of the canvas and mural of the Lord of Miracles

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

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

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

FICHA 5

(Sala: Sculpture Hall)

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

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

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

The Pietà

Anonymous, XVIII century, woodcarving

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

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

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

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

FICHA 6

(Sala: Allegories Hall)

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

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

The Exaltation of the Cross

Lázaro Pardo Lagos Workshop, XVII century, oil on canvas

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

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

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

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

FICHA 7

(Sala: Cuzco XVII Century Hall)

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

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

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

Return from Egypt

Diego Quispe Tito Circle, 1680, oil on canvas

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

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

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

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

FICHA 8

(Sala: Cuzco XVIII Century Hall)

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

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

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

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

Virgin Girl Spinning

Anonymous, XVIII century, oil on canvas

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

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

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

FICHA 9

(Sala: Portrait Hall)

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

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

Inlaid Bureau

Anonymous, XVIII century, carved and assembled

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

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

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

FICHA 10

(Sala: Silver Hall)

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

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

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

Misturero

Anonymous, XVIII century, filigree

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

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

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