

Art of Spanish Colonial South America



OLLI
Fall 2021

Week 6



**Regional Painting:
Cuzco (Late 17th-Early
18th Century) and
Alto Peru**

Regional painting: Cuzco (ca.1650-early 18th century) and Alto Peru

- A. The Inca Renaissance and the iconographic war**
- B. Expansion of the Cuzco School**
- C. Some favorite themes and iconographies (in Cuzco and southern Andes)**
- D. Painting in Alto Peru**

A. The Inca Renaissance and the Iconographic War

Introduction

A1. Portraits of indigenous nobles

A2. Portrait series of Inca kings

A3. Jesuit marriage paintings

A4. Santiago Mataindios

A5. Two versions of the Descent of the Virgin

A1. Introduction

Review a few points:

- **Quispe Tito & Pumacallao... Indian nobles... Europeanizing tendencies...**
- **Cuzco school... deviates from European standards**
- **Third major event: 1688, separation of Spanish and indigenous painters guilds**
- **Political control consolidated after 1570s... arts develop**

Introduce a few points:

- 2nd half 17C, some scholars have identified phenomena (invented concepts?) of “Inca Renaissance” (e.g., Wuffarden, MALI curators) & “iconographic war” (e.g., Stastny)
- **Inca Renaissance:** The indigenous nobility received many privileges from the Spanish crown during the 17th century. In this context, works of art commissioned by the indigenous leaders expressed their consolidation of power and participated in an idealized and historicized recreation of the past.
- **Iconographic war:** The situation whereby indigenous artists or patrons created iconographic interpretations of events and holy figures that were different from, and sometimes opposed to, those of the Spanish.
- Not precise categories... help us understand the conflicts and the subtleties expressed in Cuzqueño painting.
- 1780-81, massive revolt against the Spanish in the Cuzco area lead by indigenous curaca Tupac Amaru II; ultimately defeated

A1. Portraits of Indigenous nobles

- **Portraits spoke of indigenous power, and to some extent, reinterpretation of the past**
- **Many portraits in 18C**
- **Most destroyed after Tupac Amaru II rebellion**

- Don Marcos, descendant of Inca king... royal blood
- Stands confidently
- Dressed in indigenous & Spanish attire
- Inca elements:
 - crown w/ mascaypacha
 - attendant dwarf (behind cartouche w/ text)

Unknown Cuzco artist, *Portrait of don Marcos Chiguan Topa*, 1740-50, oil on canvas, 78x51 in (Cuzco, Museo Inka)



- **Spanish elements:**
 - Proliferation of lace
 - Pendant w/ picture of Virgin Mary
 - Right hand holds standard of office in colonial govt
 - Left hand holds glove of right hand
 - Coat of arms above
 - Cartouche below
- **Typical Spanish portraiture**



A2. Portraits of Indigenous nobles

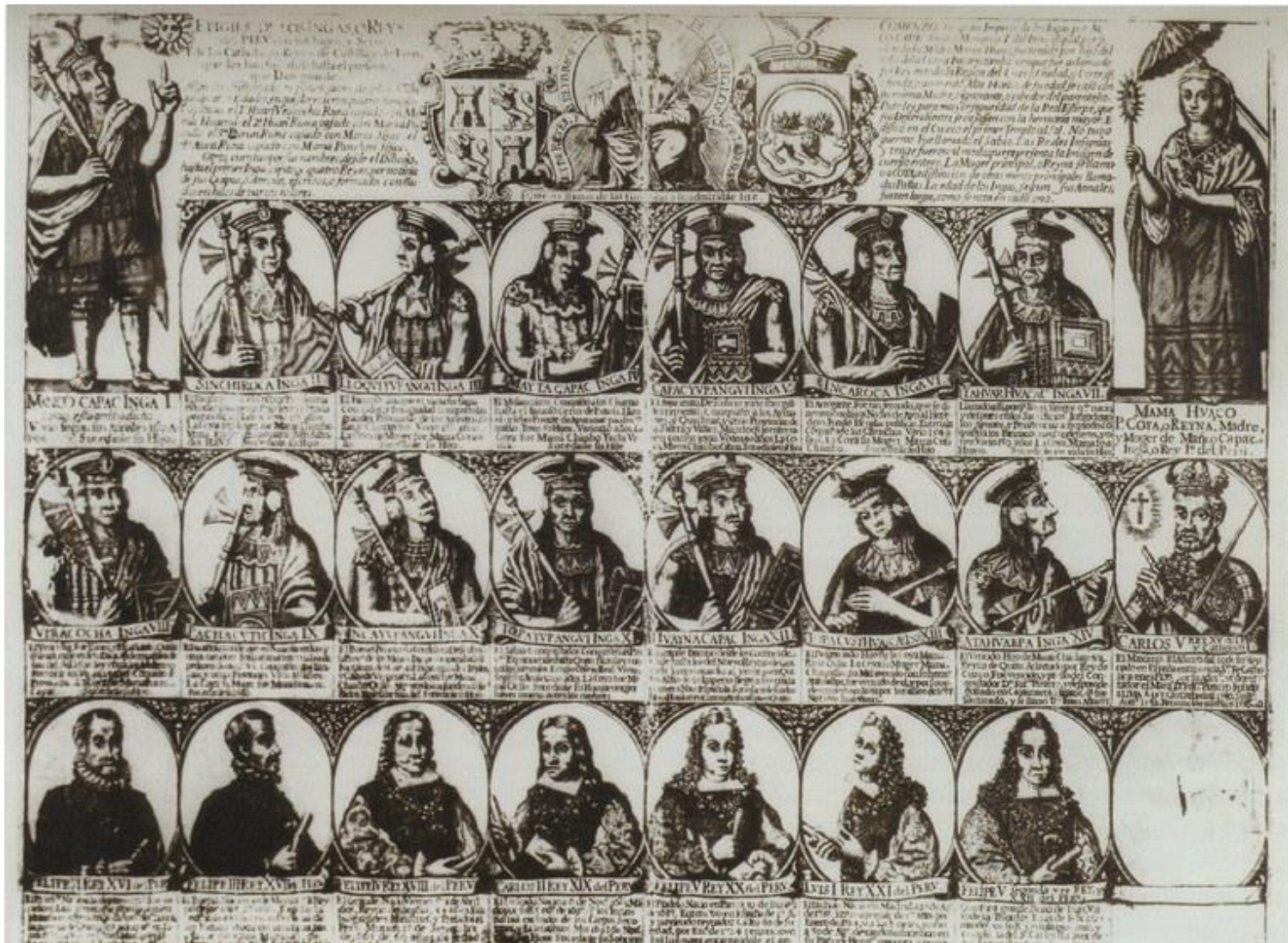
POINTS

- Example of noble self-presentation
- There are also portraits of noble women
- How to interpret?
 - Nobles celebrating their difference from colonial culture?
OR their assimilation?
 - Paintings are about subtle subversion of colonial authority?
OR about accommodation?
 - Can the ambiguity be resolved?
OR an inherent characteristic of indigenous elite?

A2. Portrait series of Inca kings

- New iconography 1724-28, engraving by Miguel Adame, designed by Alonso de la Cueva, priest/historian
- Purpose: reconcile Inca past and Spanish present
- Series of 14 Inca kings is continued by Spanish kings, all beneath an image of Christ the king
- Suggests a peaceful transition of power from the Incas to the Spanish
- Cueva's design circulated throughout Peru... many copies with variations
- This iconography was accepted by:
 - Spanish leaders (whose rule it justified)
 - Inca nobles (whose status in colonial society it recognized)

A3. Portrait series of Inca kings



Alonso de la Cueva (design) y Miguel Adame (engraving), *Images of the Incas or Kings of Peru*, 1724-28, engraving

Top ctr: Christ w/ text “King of kings,” arms of Spain & symbol of Cuzco

LT & RT: Manco Capac, first Inca king & his queen

Btm: 2d king Sinchi Roca, 3d, etc.

SO: Christ blesses peaceful transition of power

Sp. arms

Christ

Cuzco symbol

Manco Capac

Mama Huaco

Sinchi Roca

Lloqui Yupanqui



LT > RT:

Atahualpa (14th Inca king) w/ rod of command
> Holy Roman Emperor/king Carlos V w/ sword >
Felipe II > Felipe III
... through ruling king Felipe V (r.1724-46)



A3. Portrait series of Inca kings



Unknown Cuzco artist. *Succession of Incas and Spanish Kings*, ca. 1725, oil on canvas (Lima, Museo de la cathedral)

- Later in 18C... Fernando VI (r.1746-59)



Unknown artist. *Succession of Incas and Spanish Kings, 1746-59*, oil on canvas

A3. Jesuit marriage paintings

Paintings of a...

- 16th C marriage (painted in 17th C)
- 17th C marriage (painted in 18th C)

The paintings...

- show Jesuit-indigenous connections
- face each other in the Jesuit Compañía in Cuzco

First Jesuit marriage painting (16th C / 17th C)



Unknown Cuzco artist, *Marriage of Martín García de Loyola with Doña Beatriz Clara Coya and of Juan de Borja with Lorenza Ñusta de Loyola*, 1675-85, oil on canvas, ca.107x179 in (Cuzco, La Compañía)

Description, foreground

- LT: Capt. Martín García (nephew of Ignatius Loyola) and noble Beatriz Clara Coya (niece of Tupac Amaru I)
- Capt. García captured Tupac Amaru
- RT: later marriage: Juan de Borja (grandson of Francis Borja) and Lorenza de Loyola (daughter of Martín and Beatriz)
- CTR: St. Ignatius Loyola (uncle of Martín) and St. Francis Borja (grandfather of Juan)



Description, background

- LT: group of noble Incas.
- Behind this group: Church of El Triunfo
- CTR: Jesuit IHS monogram in a burst of light above a landscape
- RT: Another version of the marriage of Juan and Lorenza.



Important points, foreground

- After execution of Tupac Amaru I in 1572, his heir: niece Beatriz
- Beatriz's uncle proposed her marriage to his son... Spanish authorities objected due to possible threat to Spanish rule.
- Beatriz sent to a convent
- VR Toledo decided to marry her to Spanish captain Martín García to prevent her bearing children of pure Inca royal blood.



- **Wedding accomplished: incorporation of Inca royalty into a powerful Spanish family.**
- **Also: hid the Spanish intent to destroy the pure Inca royal lineage.**
- **Also: colonial eroticism: Capt. García first captured Tupac Amaru on the battlefield, then he captured the rebel's niece in the conjugal bed.**
- **Re-interprets violent conquest as a peaceful marriage ceremony.**
- **For Jesuits, painting shows their connection with noble Incas and rich and important Spaniards.**



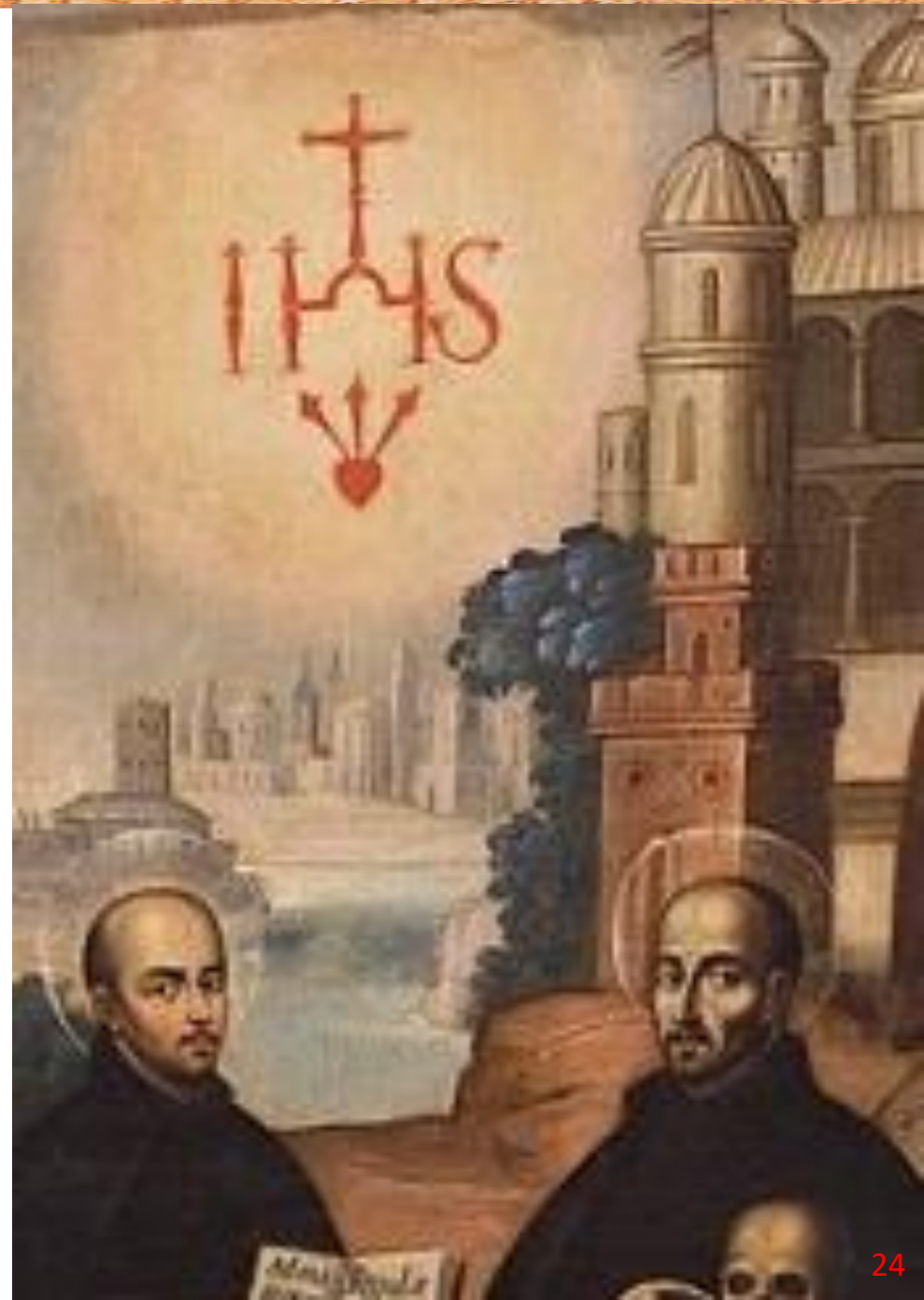
Important points, background, left

- 2 standing nobles with headdresses, representing ayllus
- 3 sitting nobles, of whom 2 men wear crown and mascaypacha. These are portraits of 3 children of Manco Inca, including...
- ...princess Cusi and prince Diego Sayri Tupac, parents of Beatriz
- Importance of Inca noble lineage & its assimilation into European colonial culture.
- Facade of El Triunfo: some scholars: reference to the Inca mascaypacha
- **If so:** another connection between Inca and Spanish culture.



Important points, background, center

- **Crossbar of H in Jesuit monogram: an arch shape that recalls the facade of the Jesuit Compañía in Cuzco**
- **Behind Borja's head: tower ~ Sacsayhuamán fortress, alluding to conquest of the Incas**
- **Some scholars: landscape includes symbols of Andean cosmovision**



Important points, background, left

- Wedding shown in front of Jesuit church in Madrid
- Composition ~ paintings of the wedding of Joseph and Mary by the Jewish high priest... **SO**: ref to sacred marriage
- Marrying priest is Mollinedo (though not in 16th C)
- Scene: shows connection Madrid-Cuzco & sacredness of this marriage
- Scene: proclaims Mollinedo's role... connects Madrid-Cuzco... christianizing natives... promoting art



Second Jesuit marriage painting (17th C / 18th C)



Marcos Zapata, *Marriage of don Beltrán García de Loyola with doña Teresa de Idiaquez, and of don Juan Idiaquez with doña Magdalena de Loyola*, 1750s-1773, oil on canvas, ca.107x179 in (Cuzco, La Compañía)

A4. Santiago Mataindios

Inca Renaissance

- Themes discussed so far

Iconographic War

- 2 themes (and a third in week 8 on murals)
- In Spain: **Santiago Matamoros (St. James the Moor-Killer)**: he rides a white horse while trampling underfoot and slaying Moorish soldiers
- Legend of the battle of Clavijo in the 9th C, part of the reconquest of the Iberian peninsula
- Santiago appears in sky... Christians rout Moors
- Historians: a nonexistent battle... but other battles...

A5. Santiago Mataindios

- In Peru: legend was transferred to the battle of the Suntuwasi, 1536
- Santiago appeared in the sky, riding a white horse
- **Santiago Mataindios (St. James the Indian-Killer)**
- Spaniard defeated Incas
- Another version of the legend: Virgin Mary appeared in the sky (but doesn't kill Indians)
- Subsequently in Peru, this theme was often painted in the same format as the Spanish version, but substituting Inca soldiers for Moorish soldiers.

A5. Santiago Mataindios



Unknown Cuzco painter, *Santiago Mataindios*, 1700-1750, oil on canvas (Cuzco)

Santiago and Illapa

- Among the indigenous, Santiago often identified with Illapa, god of thunder
- Likely r/t thunder and lightning during the siege of the *sunturwasi*
 - for the Spanish: Santiago
 - for the Incas: Illapa
- No paintings of Santiago as Illapa
- But: this identification is a counter-interpretation to the Spaniards' iconography of Santiago the Indian-Killer.
- **SO:** Santiago appears, but does not kill; converts the Indians to be good Christians

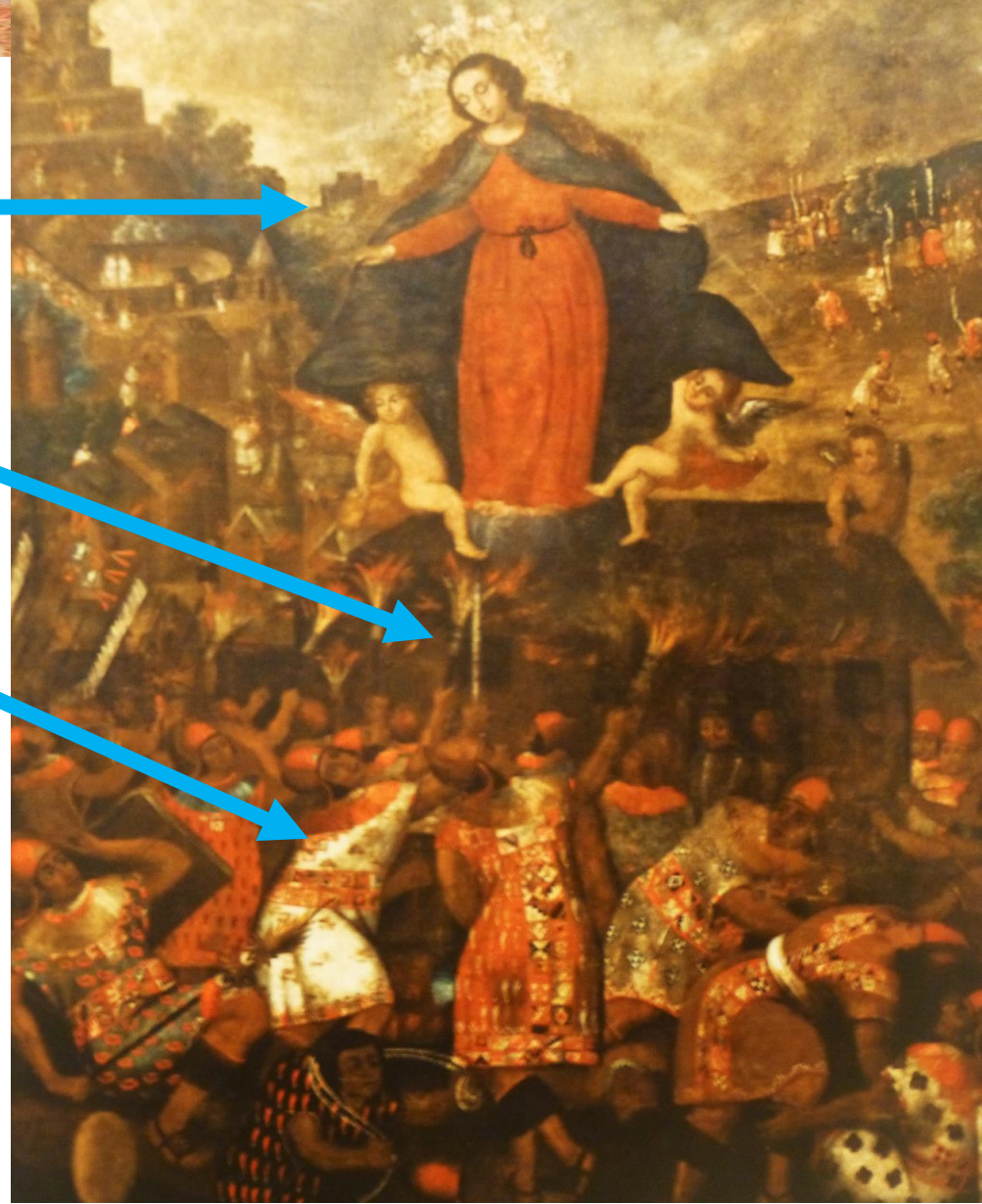
A5. Two versions of the Descent of the Virgin

- Interpretations of this event exist for both Spanish and Inca patrons.
- 1536, the Spanish were surrounded in the Sunturwasi (at Cuzco plaza) by besieging forces of Manco Inca.
- Legend: V Mary appeared above, or descended upon, Sunturwasi, and threw dust in the eyes of the Inca soldiers, allowing the Spanish to defeat them.
- Other legend: Santiago appeared on a white horse and killed the Inca soldiers.
- Guaman Poma's drawing of the event >
- End 17th C, a painting of this event in the Cuzco cathedral (now in Argentina)



First version

- Virgin appearing above the Sunturwasi.
- Below her: Spanish within the building
- Around the building: Inca warriors with flaming torches.
- Not known if creole or indigenous painter, but POV is Spanish
- Celebrates conquest of the Incas by the Spanish with the miraculous aid of the Virgin



Unknown Cuzco painter, *Miraculous Apparition of the Virgin above the Sunturwasi*, ca.1670-1700, oil on canvas, 111x91 in (Luján, Argentina)

A5. Two versions of the Descent of the Virgin

Second version

- In response to the cathedral painting of the Apparition of the Virgin: group of wealthy curacas, early 18th C, commissioned another painting of this theme for El Triunfo (to the right of the cathedral).
- Painting is in a lunette on an upper wall.
- In this version: no violence; Virgin descends peacefully upon the Sunturwasi, surrounded by angels and saints

Description: CTR: V descends (over stylized sunturwasi?)

LT & RT upper: saints & angels

LT bottom: patron curacas / RT bottom: their wives



Unknown Cuzco painter, *Descent of the Virgin upon the Sunturwasi*, ca. 1733, oil on canvas (Cuzco, El Triunfo)

Significance:

- **This version: re-interprets the event of 1536 as a peaceful incorporation of the indigenous elites into Christian religion.**
- **Note: Spanish patrons also might propose such a peaceful interpretation, which is not historically correct.**
- **However: indigenous leaders commissioned this painting that eliminates the Spanish from the event of the conversion of the Indians.**
- **This interpretation:**
 - **more agency for the indigenous leaders in the acceptance of Christianity.**
 - **presents them as good Christians and important persons in contemporary Cuzqueño society.**

Significance:

- Text at bottom: Virgin went down from heaven to the “sacred place” of the Sunturwasi.
- Suggests: quality of “the sacred” was transferred peacefully from Sunturwasi by the Incas to the Spanish cathedral (originally El Triunfo) in Christian Cuzco.



B. Expansion of the Cuzco school

B1. Nolasco-Pabón workshop, early 18th century

B2. Economic rise of Cuzco school, mid-18th century

(Economic situation of the Cuzco painting school)

B1. Nolasco-Pabon workshop, early 18th century

- **Early 18th C, Cuzco ptg dominated by this large family workshop**
- **Indigenous family: “protector of Indians” and needed Quechua-Spanish interpreters**
- **Pedro Nolasco Pabon the elder (active 1670-98) worked under Spanish painters**
- **Pedro Nolasco Pabon the younger collaborated with indigenous painters**
- **Brothers & descendants c’t’d the family workshop**
- **Large commissions were undertaken for sale in Lima, elsewhere in the VR of Peru, and even to Spain, e.g.:**
 - **1714, commission of 40 paintings for a dealer merchant**
 - **1717, 33 paintings for Franciscan monastery in Alto Peru**

B2. Economic rise of Cuzco school, mid-18th C

- **Plague in Cuzco, 1720, constrained the production of paintings**
- **Afterwards, Cuzco painting economy expanded through mid-18th C**
- **Continued to be dominated by large workshops**
- **Most noted workshop: that of Basilio Pacheco (active 1738-52)**
- **Specially worked for religious orders, e.g., a series of more than 40 paintings on the life of St. Augustine (1743-45), in San Agustín, Lima**
- **Helped in the transmission of Cuzco School style to the capital**

- **Particular characteristics of Cuzco school could be deviated from based on the needs of the commission**
- **Massive export of paintings from Cuzco to Lima & elsewhere**
- **Economically successful enterprise in mid-18th C**
- **Massive production for export needs resulted in decline in quality of painting in the capital Lima in second half 18th C (and likely in Cuzco itself)**
- **French traveler to Lima, Amédée Frézier: invasion of paintings into Lima, done by Indians of Cuzco**

C. Some Favorite Themes and Iconographies (in Cuzco and Southern Andes)

- C1. Images of piety / devotional paintings**
- C2. Narrative scenes in fantastic landscapes**
- C3. Statue paintings**
- C4. Lord of the Earthquakes**
- C5. Young Virgin Mary spinning**
- C6. Angels with Arquebuses**

C. Some favorite themes and iconographies

Characteristics of Cuzco school paintings

- gold leaf decorative patterns (*brocateado*)
- Faces stereotypical, not individualized
- Hierarchical space: principal figures in foreground
- Multiple scenes in one painting
- Birds, animals, fruits of the Andes
- Prevalence of red and blue

C1. Images of piety / devotional paintings

- **Most popular type of painting of the Cuzco school**
- **We'll just quickly look at a few examples...**
- **We'll note some of the typical characteristics**
- **All are by unknown Cuzco artists**
- **MALI (Museo de Arte de Lima)**



*St. Anthony of Padua, ca.1740-70,
oil on canvas, ca.35x27in (MALI)*



*Holy Family and Trinity, with Sts.
Andrew and Gertrude, ca.1700-30,
oil on canvas, ca.24x17 in (MALI) 44*



St. Joseph and Christ Child, ca.1740-70, oil on canvas, ca.65x46 in (MALI)



Death of St. Joseph, ca.1700-30, oil on canvas, ca.45x35 in (MALI)



Adoration of the Magi, ca.1700-30, oil on canvas, ca.71x59 in (MALI)



Christ of the Fall, ca.1740-70, oil on canvas, ca.52x39 in (MALI)

C2. Narrative scenes in fantastic landscapes

- Paintings that place religious subjects in fantastic landscapes, either with Andean elements or mix of Andean/Flemish
- Recall Quispe Tito, 1680s, Flemish landscapes (from prints) or fantastic landscapes (own inspiration)
- Continued in 18th C; delightful contrast w/ trad. devotional ptg...
- Derived from Flemish models, but creatively interpreted... local flora and fauna, especially birds from the Andes and Amazonia
- **Theologically:** beautiful landscape as Eden, Paradise, or Heaven... birds' association with the soul in colonial Andean religious texts... the association made by preachers and artists
- **Stylistically:** seem to evoke preciousness of the Int'l Gothic style > contemporary 18th C European painting.
- A good example: anonymous *Ecstasy of St. Mary Magdalen*

**Fantastic
elements
and LS
&
Local
birds and
flora
&
stylistic
charac-
teristics**



Unknown Cuzco Artist, *Ecstasy of St. Mary Magdalen*, ca. 1750-1770, oil on canvas, ca.21x27 in (Lima, private collection)

C3. Statue paintings of the Virgin

- Genre of statue paintings or “paintings of sculptures” arose in Spain but became popular in Spanish America
- Paintings on canvas that naturalistically represented revered statues of Christ or the Virgin, with some of the accoutrements of their altars or chapels
- Recall: *Virgin of Belén with Bishop Mollinedo* in the Cuzco cathedral (painted representation included in a larger composition)
- Ways of propagating popular devotions beyond their local focus
- Sometimes “touched to the original,” by which the miraculous qualities of the statue would be transferred to the painting.

- **Painting of a statue in a church in Pomata (on Lake Titicaca)**
- **Shows the statue adorned with a lavish dress and swags of pearls; Virgin and child wear crowns topped with feathers**

Unknown Cuzco Artist, *Virgin of the Rosary of Pomata*, 18th C, oil on canvas, 78x51 in (Lima, Museo Pedro de Osma)



Association with indigenous culture

- Most notably, feathers in V's and Christ child's crowns ~ feather headdresses of Inca royalty
- 4-petaled flower shape on the gown ~ Inca pottery & ornaments in tombs dating back to the Moche civilization (before 700 A.D.)
- Pearls used by pre-Inca cultures in adorning idols and burials



- **Of local interest!**
- **Bolivian Virgin in the collection of the KAM**
- **She and her child also wear a feather headdress.**
- **Two saints included at bottom**

Unknown Cuzco Artist, *Our Lady of Remedies of La Paz*, 18th C, oil on canvas, ca.6x4.5 ft (Champaign, IL, KAM)

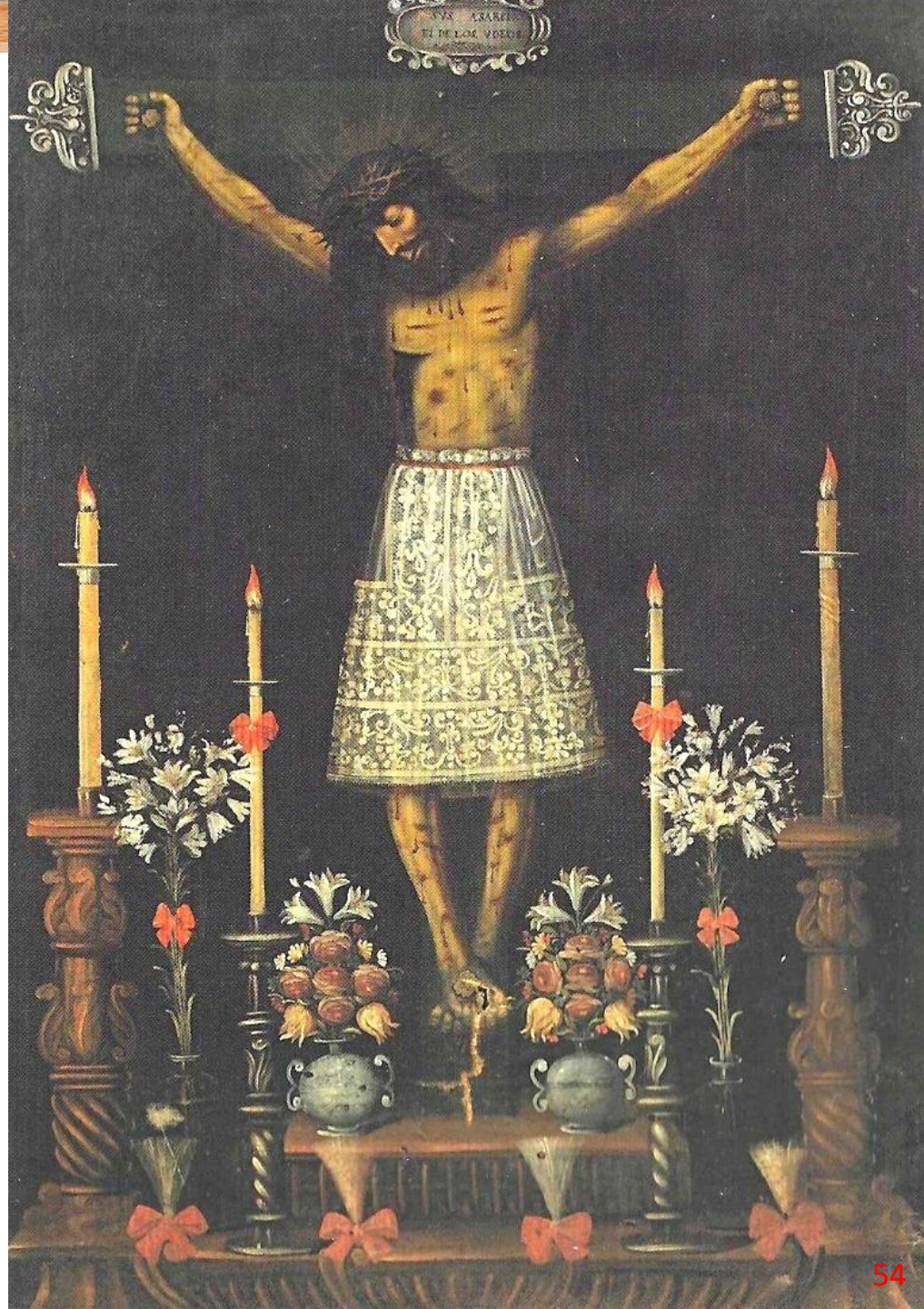


C4. Lord of the Earthquakes

- A special case of the genre of statue painting
- The statue of crucified Christ located in a side chapel of Cuzco cathedral
- During 1650 earthquake, the statue was processed in the plaza, after which the earthquake subsided
- Since then, the statue has been highly venerated in Cuzco and elsewhere in Peru
- Lord of the Earthquakes became the patron of Cuzco
- Statue & devotion: emblematic of Cuzqueño identity
- Statue: early colonial copy, carved by an indigenous artist, of a statue in Burgos, Spain
- Unique adornment: Christ wears a lace skirt

- Painting in convent of Santa Catalina, in Cuzco, of:
- Statue of Lord of the Earthquakes in Cuzco cathedral
- Christ wears a Cuzqueño lace skirt
- Candlesticks and flowers on the altar are also included

Unknown Cuzco Artist, *Lord of the Earthquakes*, ca.1730-60, oil on canvask, ca. 5x3.5 ft (Cuzco, Santa Catalina)



C5. Young Virgin Mary spinning

- **Apocryphal Christian books:**
 - child Mary learned to sew from her mother Anne
 - entered the temple in Jerusalem for 14 years
 - duties included spinning and sewing, e.g., sewing a veil for the sanctuary
- **~ so-called Chosen Women of prehispanic Cuzco:**
 - lived a cloistered life
 - among their duties: spinning and sewing of garments for the Inca king

- **Child Mary spinning**
- **Holds the spindle aloft... as Andean women do**

Elements from both cultures:

- **Indigenous shawl**
- **Spanish lace sleeves**

Unknown Cuzco Artist, *Young Virgin Mary Spinning*, second third of 18th C, oil on canvas ca. 3x2 ft (Lima, Museo Pedro de Osma)



Elements interpreted differently by culture

Flowers surrounding the image (Flemish ptgs)

- Spanish: honoring the Virgin
- Indigenous: fertility rites over which Chosen Women presided in prehispanic times.

Headband & curl of hair

- Spanish: a delightful and tender touch
- Indigenous: Inca royal crown and mascaypacha fringe



POINTS

- Connection between Christian belief and indigenous practice made this theme very popular in the Andes
- Suggest to Indian viewers persistence of and honoring parts of their culture
- Spanish viewers might not even notice



C6. Angels with arquebuses

- Unique genre in colonial Cuzco and the Andes (more so north of Cuzco)
- European warrior angels (e.g., St. Michael) are painted like ancient Roman soldiers carrying swords.
- Andean angels are dressed in contemporary—albeit very elaborate—garb, and carry arquebuses.
- Partly derived from European treatises on use of the arquebus, from which artists took their designs
- They wear feathered hats and dress in the manner of a military display rather than battle attire.



- r/t apocryphal angels in the Christian tradition (heterodox)
- r/t strong impressions that firearms made on the indigenous psyche (arquebus... thunder... Illapa)
- r/t reminiscence of winged warrior deities from prehispanic religion

Unknown Artist, *Angel (Uriel) with Arquebus*, 18th C, oil on canvas



POINTS

- Connection between European & indigenous elements in colonial culture
- Allusions to elements of prehispanic culture
- Mixing together of elements from both cultures



D. Painting in Alto Peru

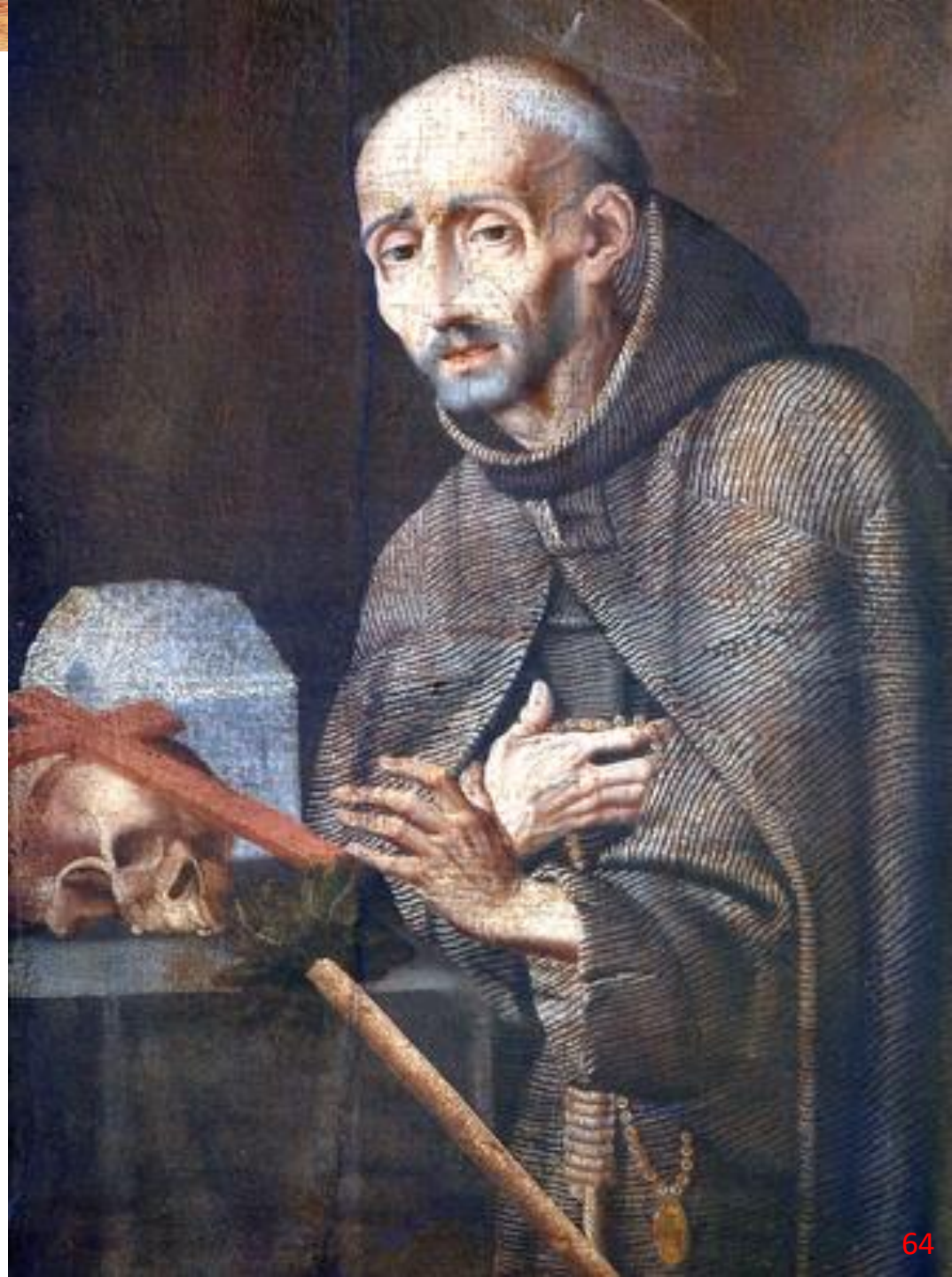
- **TERMS:** Alto Peru, altiplano = the highlands plateau... (Bolivia)
- In Mollinedo era, artists in Alto Peru painted in the Cuzco style
- In 18C, they began to differentiate their style
- **Transitional artist in Alto Peru: José López de los Ríos (active around La Paz in the 1680s)**
 - Themes common in Cuzco painting, e.g., Last Judgment
 - Multi-figure didactic religious pictures, also common
 - Added local touches
- **SO: another local tradition**

D. Painting in Alto Peru

- **Most original painter: Melchor Pérez Holguín (ca.1665-after 1732)**
- **Worked in Potosí from 1678 till 1724**
- **Favored paintings of ascetics, miracles, and biblical scenes**
- **Early work: austere and penitential religiosity**
- **Perhaps meant to counteract Potosí's reputation as a city of dissolute living**
- **Later work: more sentimental and anecdotal**
- **Some of his larger works (Last Judgment, Entry of VR into Potosí) included his self-portrait, suggesting pride in the profession of artist**

- Early painting of ascetic saint
- Gaunt face, ragtag habit, praying before skull and crucifix

Melchor Pérez Holguín, *San Pedro de Alcántara*, early 18th C, oil on canvas (Potosí, Museo Casa de Moneda)



- Later work, more vivid coloring, more sentimental
- local elements: Mary's *manta* (shawl), straw hat worn by mestizo women, common activity of washing clothes in a wooden container

Melchor Pérez Holguín, *Rest on the Flight to Egypt*, 1720-25, oil on canvas, 48x41 in (La Paz, Museo Nacional de Arte)



D. Painting in Alto Peru

POINTS

cf. Holguín VS. Cuzco School

- Early and late, deviates w/ absence of bright colors and gold
- Figures are more human, less stereotypical
- More “expressionistic”

Holguín’s followers

- Combined his style with the Cuzco style
- “Triumphalist,” with bright colors
- Reintroduce the gold brocade of Cuzco painting
- Both creoles (Gaspar Miguel de Berrío, act. 1706-62) and indigenous painters (Luís Niño, act. 1720-50)

Gaspar Miguel de Berrío

- **Triumphalist**
- **Bright colors**
- **Gold brocade**
- **Closer to Cuzco style**

Gaspar Miguel de Berrío,
*Coronation of the Virgin by the
Trinity*, early 18th C (La Paz,
Museo Nacional de Arte)



Week 6 Summary

- Inca Renaissance... formats and iconographies (portraits of indigenous nobles & Inca kings, Jesuit marriage paintings)
- “Iconographic war”... formats and themes (Santiago, Descent of the Virgin)
- Economic success of Cuzco School through mid-18th C
- Prevalence of devotional paintings in the Cuzco School
- 5 additional themes or formats (fantastic landscapes, statue paintings of Virgin & Christ of the Earthquakes, the Virgin spinning, and angels with arquebuses)
- Painting in Alto Peru in the early 18th century, especially its most noteworthy painter, Melchor Pérez Holguín

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