

# Art of Spanish Colonial South America



**OLLI**  
**Fall 2021**

# Week 3



## Conquest, Early Missionizing, and the Three Italians

# Conquest and Early Missionizing

- A. Historical background: Spain, the Caribbean, and beyond**
- B. Early Colonial Urbanization**
- C. Early Evangelization in Peru and the Kingdom of Quito**
- D. The Three Italians**

# **A. Historical Background: Spain, the Caribbean, and Beyond**

**A1. Conquest of Peru**

**A2. Inca rebellion**

**A3. Civil war among Spanish conquistadors**

**A4. Establishment of the viceroyalties in Spanish America**

## A1. Conquest of Peru

- **Francisco Pizarro:**  
**Extremadura > Panama**
- **W/ Diego de Almagro, 3 expeditions to Inca empire, 1524-30**
- **Internecline civil war:**  
**Atahualpa captures his brother Huayna Capac**
- **Pizarro captures Atahualpa at Cajamarca, 1532**



*Portrait of Francisco Pizarro, unknown artist, ca.1540*

- Atahualpa offers gold & silver for his release, but...
- Pizarro executes him & appoints puppet Manco Inca
- ...moves south to Cuzco with indigenous allies (e.g. Cañaris)
- ...enters and takes Cuzco, 1533
- ...not satisfied w/ Cuzco as capital
- Jan 6, 1535: establishes new city on the coast: Ciudad de los Reyes (Lima)



Panama - Cuzco

Ca. 2000 miles

## A2. Inca Rebellion

- Spanish mistreatment of indigenous population in Cuzco fostered rebellion
- Manco Inca unites indigenous factions...
- 1536, thousands of warriors... siege of Cuzco
- Wins a few battles but can't expel the Spanish
- 1537, retreats to Vilcabamba
- Independent Inca state survives till 1572



## A3. Civil War among Spanish Conquistadors

- 1537, Diego de Almagro in Cuzco VS Pizarro brothers (Francisco, Gonzalo, Hernando)
- Almagro enters Cuzco and arrests Gonzalo & Hernando.
- The Pizarros' forces defeat Almagro's forces. Hernando Pizarro has Almagro executed.
- 1541, Almagro's mestizo son (also Diego) has Francisco Pizarro assassinated.
- King Charles I sends a general to defeat the Almagro faction.
- ...and the first viceroy, Blasco Nuñez Vela, to impose the so-called **New Laws**:
  - *encomenderos*' property would revert to the crown after their death
  - Indian labor would be removed from all persons who participated in the Pizarro-Almagro violence.



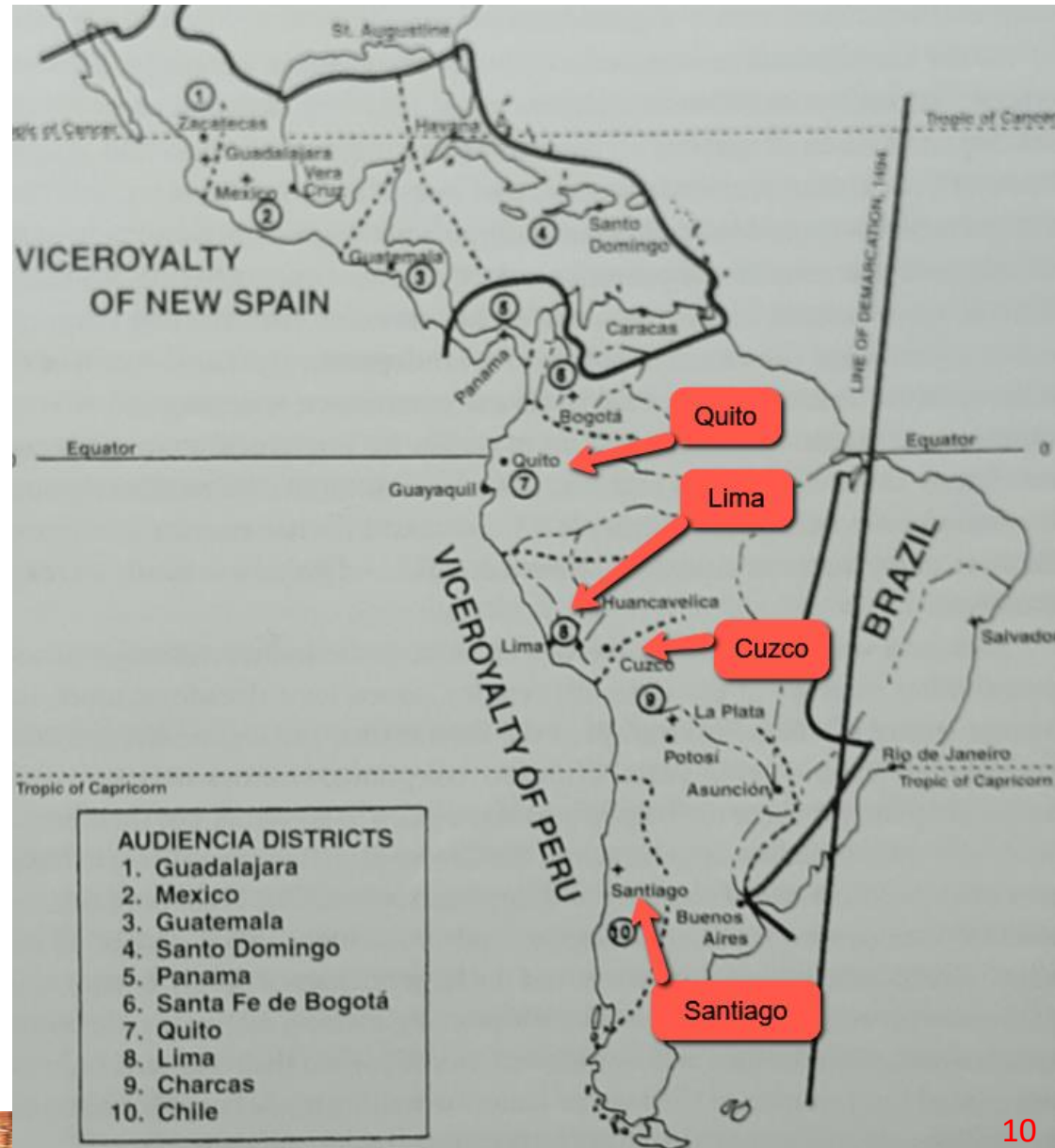
## A3. Civil War...

- Opposition to New Laws by the rich *encomenderos* led by Gonzalo Pizarro, who kills the viceroy.
- Gonzalo Pizarro, now effective ruler of Peru, unleashes a reign of terror against any who had been disloyal to him.
- 1549, another royal authority arrives in Peru and captures Gonzalo, who is convicted of treason and beheaded.
- In the 1550s, the civil war ends.
- Meanwhile, the Inca kingdom in Vilcabamba survives, eventually under the leadership of Tupac Amaru.
- 1572, new Viceroy Francisco de Toledo defeats Tupac Amaru, who is executed in the plaza in Cuzco.
- Now the Spanish civil war and the Inca rebellion are both over.

**SO: End of 40-yr period of violence and instability**

# A4. Establishment of the Viceroyalties in Spanish America

- Admin. through viceroyalties under viceroys
- VR of New Spain, 1521
- VR of Peru, 1540
- Divided into audiencias



## **B. Early Colonial Urbanization**

**B1. Urban planning**

**B2. Inca Cuzco VS Spanish Cuzco**

**B3. Lima VS Cuzco**

**B4. Lima/Cuzco VS Mexico City**

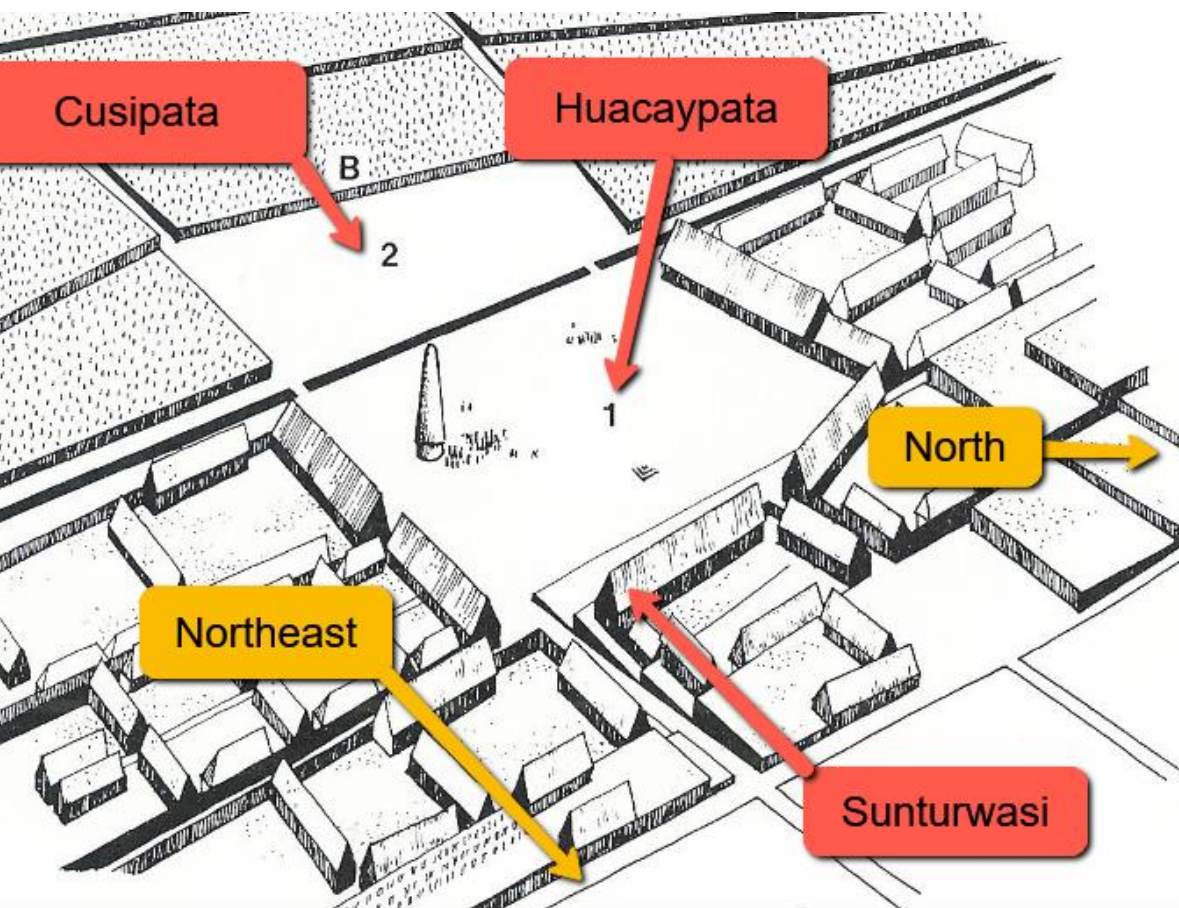
## B1. Urban Planning

- Spanish crown establishes rules for founding cities
- 1513. King Ferdinand's instructions...
- 1521. Emperor Charles V's "General Instructions for the Founding of Cities in the Indies"
- 1573. Ordinances of Philip II
  - Vacant area...
  - Healthy location...
  - Main plaza...
- **POINT: careful planning...**

## B2. Inca Cuzco VS Spanish Cuzco

### Inca Cuzco

Legend: founding by Manco Capac, first Inca king



- Excavated dirt, carried to 4 quarters; added sand from coast, buried offerings
- Temple to Viracocha
- Sunturwasi
- Garcilaso: Cuzco as navel & Jerusalem
- POINT: sacred city

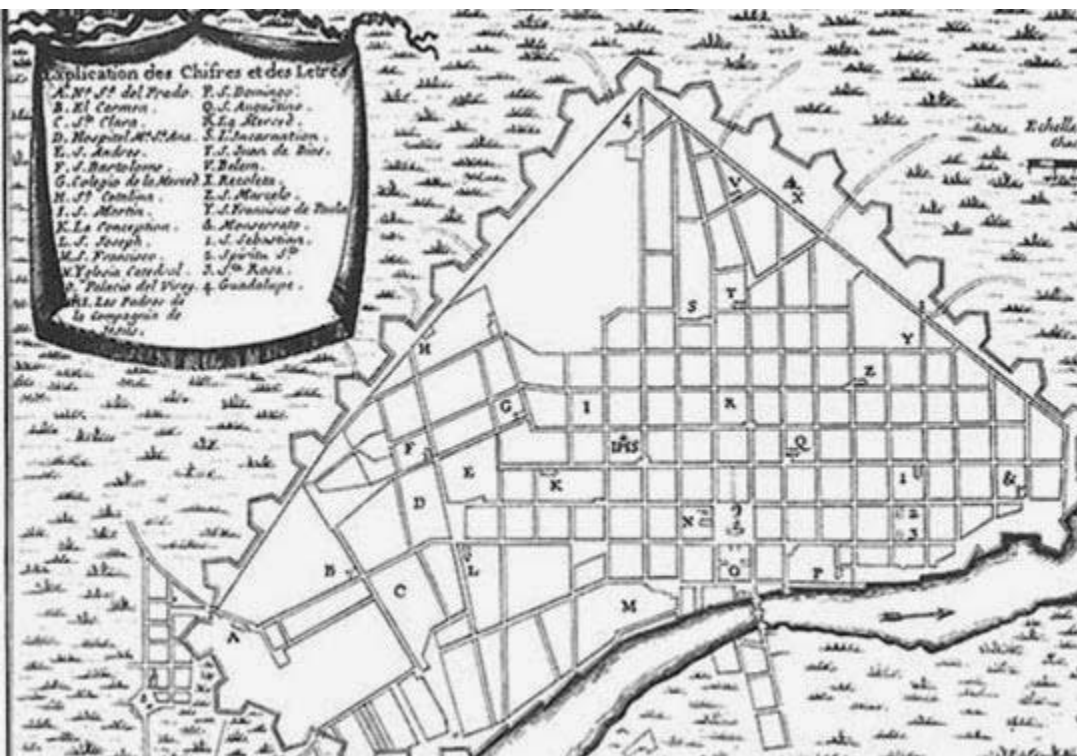
## B2. Inca Cuzco VS Spanish Cuzco

### Spanish Cuzco

- Pizarro in 1534: foundation by redefinition
  - Inca buildings, uses > Spanish buildings, uses
  - Cuzco governor Polo de Ondegardo, 1558 report
- 
- Re-use of plaza sand in cathedral
  - SO: superimpose Euro > Inca
  - SO: ever-present Inca-Euro contestation

## B3. Lima VS Cuzco

- Cuzco: old / Lima: new
- Cuzco: mountains / Lima: coast
- Cuzco: Inca past / Lima: Spanish VR future
- Cuzco: past-present tension / Lima: only present



- Lima as new Jerusalem; cf. 3 Kings & Christ child to Spanish in new world
- Shift of power: Cuzco > Lima

Plan of Lima, 16<sup>th</sup> C (North at bottom)

## B4. Lima/Cuzco VS Mexico City

- **In VR of New Spain**
  - Spanish capital built over former Aztec capital
  - SO: only a Spanish center of culture, power
- **In VR of Peru**
  - Old Inca capital retained (though built over)
  - New colonial capital constructed
  - SO: Peru had an indigenous and a Spanish center of culture, power



## **C. Early Evangelization and Artworks in Peru and the Kingdom of Quito**

**C1. Humanism VS Counter-Reformation**

**C2. Jodoco Ricke, Pedro Gocial, and the School of Painting in Quito**

**C3. Spanish concern with native idolatry**

**C4. Native authors (Guaman Poma)**

**C5. Tito Yupanqui and the Virgins of Copacabana and Cocharcas**

# C1. Counter-Reformation VS Humanism

- Early 16C, evangelization partly characterized by humanist and utopian sentiment (more so Mexico than Peru).
- Civil wars in Peru prevented early peaceful evangelization.
- Later 16C, the missionary enterprise more characterized by Counter-Reformation ideas.
- Counter-Reformation was the Catholic Church's effort in response to the Protestant Reformation.
- Religious approaches, such as sacraments and images, that Protestants disliked were intensified in the C-Ref.
- C-Ref art was of the nature of reformed mannerism
- Paintings were intended to be clear and respectful, adhere to the teachings of the Catholic church, and have a strong didactic element.

## C2. Jodoco Ricke, Pedro Gocial, and the School of Painting in Quito

- Friar Jodoco Ricke founded monastery of San Francisco in 1535... Colegio de San Andrés in 1551
- This school instructed noble Indian youths in catechism, and liberal & practical arts
- Friar Pedro Gocial taught painting & sculpture
- First painting school for native youth in South America



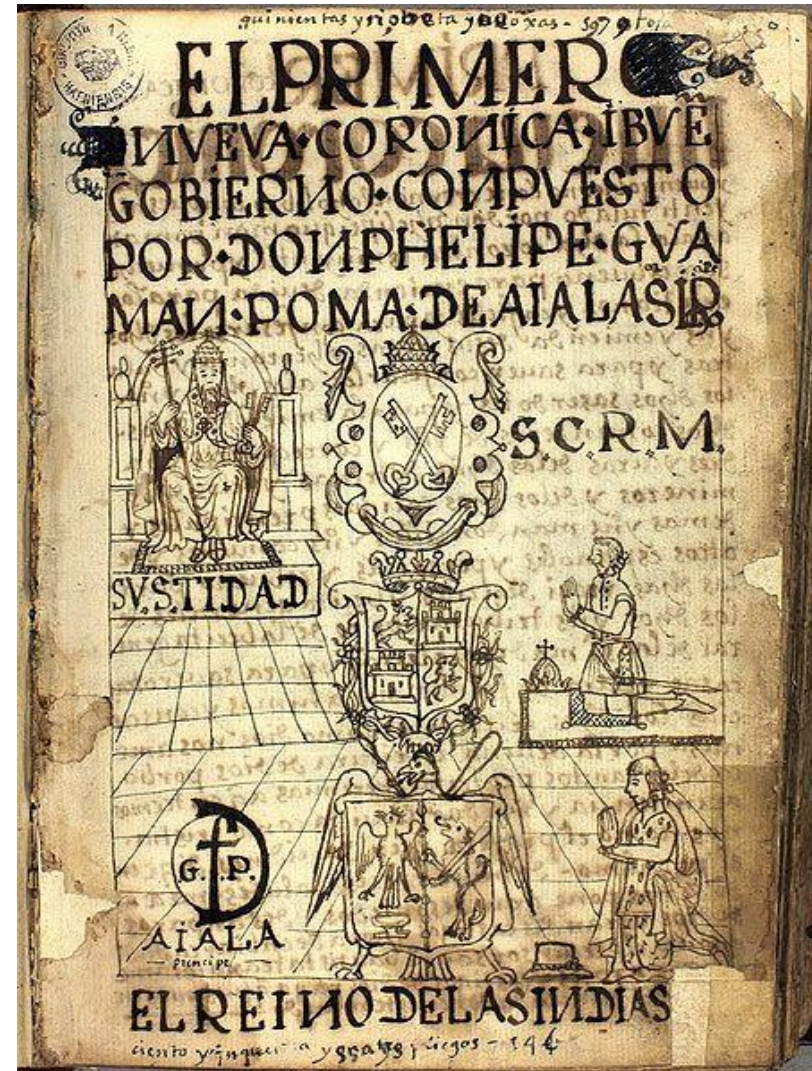
### C3. Spanish concern with native idolatry

Spanish sought to understand native religion, to show its inferiority to Christianity. Texts concerned with idolatry:

- 1582 manual by Cristóbal de Albornoz
  - Prohibit rituals that use kero cups; confiscate keros
- 1577/1590. José de Acosta, *Natural and Moral History of the Indies*
  - 2 types of idolatry: from nature (e.g., celestial bodies) & human invention (e.g., idols, mummies)
  - 4 types of societies
- 1621. Pablo José de Arriaga, *The Extirpation of Idolatry in Peru*
  - Identifies instances of animism and sorcery
  - Determines to find and destroy huacas
- **POINT: Spanish paranoia over secret native paganism**

## C4. Native authors (Guaman Poma)

- *Nueva corónica i buen gobierno*, by Christian native elite author, Felipe Guaman Poma de Ayala, 1613-15 (not published till 20<sup>th</sup> C)
- Addressed to Philip II of Spain
- 1,189 pages; 389 drawings by the author
- Story of the Andean world from Adam & Eve to present
- Awareness of importance of print & visual presentation



## C4. Native Authors (Guaman Poma)

Author has several images that show “pagan” practices of his ancestors

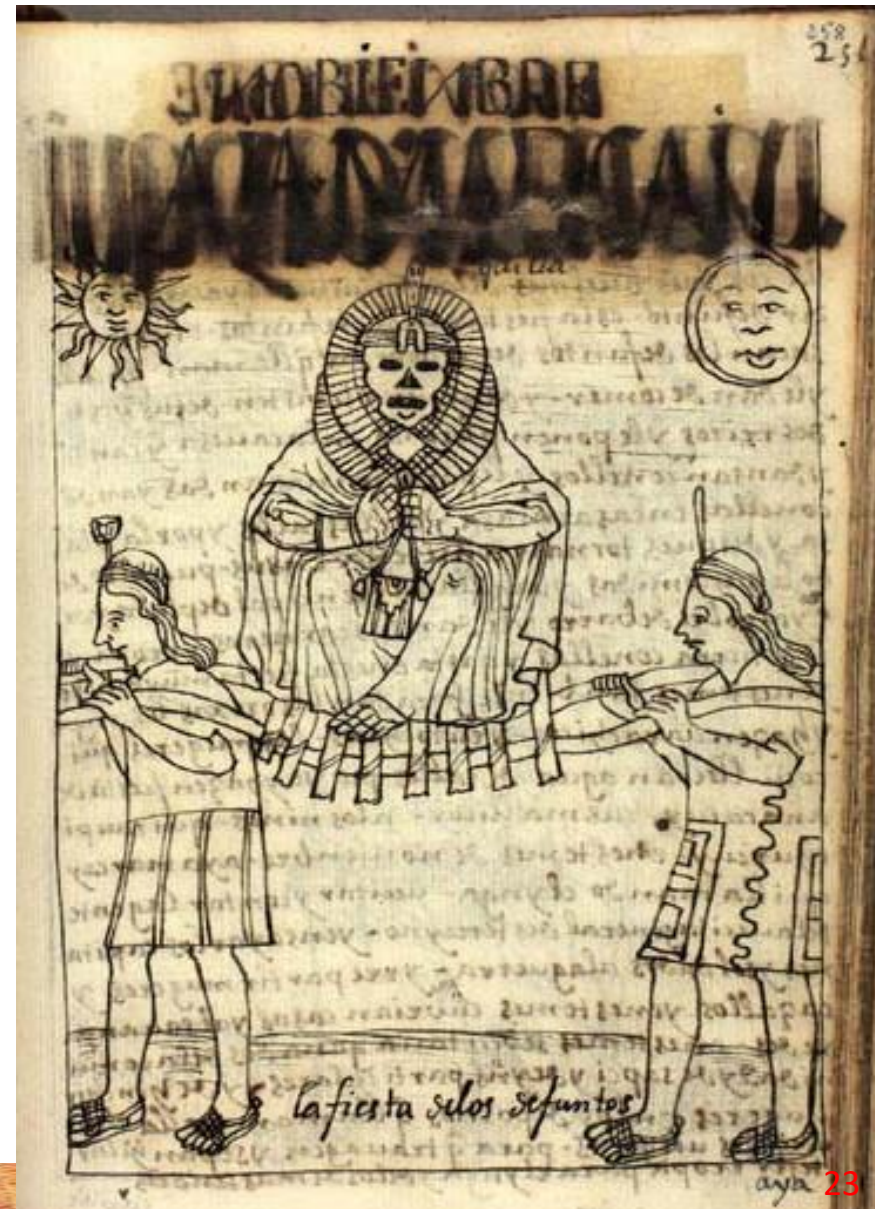
- Tupa Inca Yupanqui consults huacas
- In the chapter “On Idols”



## C4. Native Authors (Guaman Poma)

...another example...

- Andeans carrying a mummy (a huaca) of a deceased family member



## C4. Native Authors (Guaman Poma)

...another example...

- Andean priests supervise a sacrificial ritual
- Devil is the recipient of the sacrifice
- SO: demonic elements in indigenous religion
- SO: devil superimposed on indigenous spirits





## C4. Native Authors (Guaman Poma)

Author has several images that show that indigenous Andeans have become good Christians

- Christian prayer (symbolized by smoke) rises to Christian God
- Cf. “smoke” of Christian prayer & smoke of sacrificial offerings in pre-Christian Andean religion
- Perspectival floor



## C4. Native Authors (Guaman Poma)

...another example...

- Native artisans sculpting and painting a crucifix
- Not only good Christians, but good artists also
- Euro-style artwork
- Perspectival floor and window



## C4. Native Authors (Guaman Poma)

Author has several images that show that indigenous Andeans are mistreated by the Spanish

- Peru should be Christian & part of Spanish empire
- ...but should be ruled by native peoples
- Spanish mistreat Indians, e.g.:
- Priest berates a woman and kicks her
- “Bad Confession”



## **C5. Tito Yupanqui and the Virgins of Copacabana and Cocharcas**

- **Most famous Marian image in South America: Virgin of Copacabana, 1582**
- **Cf. Virgin of Guadalupe in Mexico, 1550s**
- **Copacabana: prehispanic, indigenous village on a peninsula near the south end of Lake Titicaca (present-day Bolivia)**
- **Founded by Tupac Inca Yupanqui, Inca king 1471-93.**
- **Near sacred sites: islands of the sun and moon**
- **Prehispanic stopping place for pilgrims**

## C5. Tito Yupanqui and the Virgins of Copacabana and Cocharcas

- Devotion to mother goddess Pachamama
- Augustinians replace stone carving of Pachamama w/ statue of Virgin Mary, 1560



## **C5. Tito Yupanqui and the Virgins of Copacabana and Cocharcas**

- **1576, Tito Yupanqui wants to carve a statue of the Virgin in Copacabana**
- **Modeled after one in Potosí**
- **Later, the statue emits rays of light**
- **1583, authorities house it in the church in Copacabana**
- **Statue becomes famous, attracts pilgrims**
- **Need to build a large shrine, begun 1610, designed by Spanish architect**

## C5. ... Copacabana...

The story shows:

- superimposition of Christian religion upon indigenous
- origin of miraculous Christian images
- role of indigenous sculptures
- importance of the Virgin Mary in missionizing
- impact of indigenous devotion on the official church
- appropriation of popular religion by official church



## C5. Tito Yupanqui and the Virgin of Copacabana...

- First attempt rejected by church & Spanish artists... “Indians can’t sculpt”
- Studies w/ Spanish sculptor... 2d attempt accepted
- Carved polychrome maguey wood, dressed
- Christ child & candle...  
V of Candelaria



Statue of the Virgin of Copacabana



## C5. ... Virgin of Cocharcas

- **1598, pilgrim from Cocharcas cured of wound at Copacabana by the Virgin**
- **Replica carved by Yupanqui brought to Cocharcas... installed in new shrine**
- **New miracles in Cocharcas**
- **New pilgrimage and devotion**
- **Many painted and sculpted versions**

## C5. ... Virgin of Cocharcas

### A later painting, 1765

- V under baldachin
- Christ child & candle
- Pilgrims going to shrine church
- Other village scenes
- Cuzco school painting

### The story shows

- Proliferation of miraculous images
- Image competition
- Importance of indigenous artworks in official church devotion



## **D. The Three Italians**

**D1. Bernardo Bitti (arrives Lima 1575)**

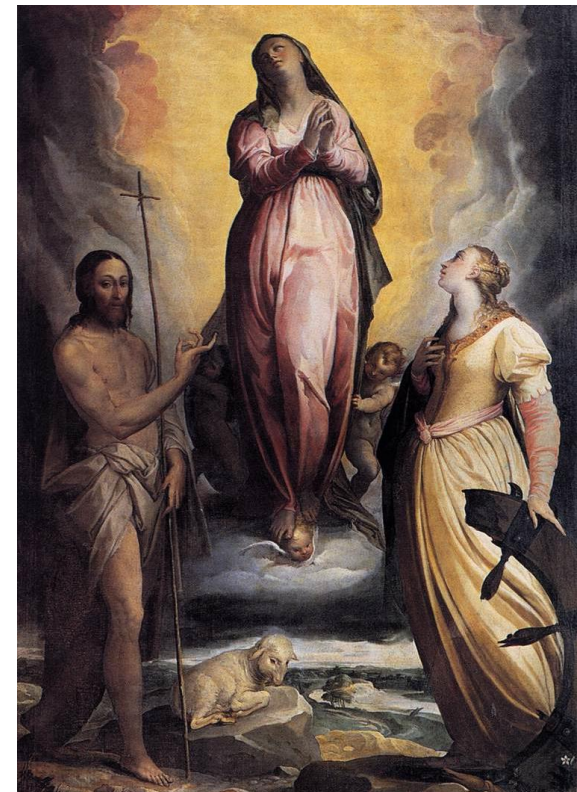
**D2. Mateo Pérez de Alesio (arrives Lima 1588)**

**D3. Angelino Medoro (arrives Bogotá 1587)**

- **Civil war and indigenous revolt ended with Viceroy Toledo, 1570s**
- **With stability, arts could flourish**
- **Immigration of three Italian painters**

## D1. Bernardo Bitti (1548-ca.1613; arrives Lima 1575)

- Born 1548 in Camerino, Marches > Rome > Seville > Lima
- In Marches, studied under local artists
- To Rome, joins Jesuit order
- Adopts reformed mannerist style (cf. F. Zuccaro)
- His task: paint for Jesuit houses in VR of Peru
- To Seville
- To Lima, 1575



F. Zuccaro, *Assumption...*, ca.1566

## D1. Bernardo Bitti

- In Lima, paints in the Jesuit church
- 1585-92 works in Cuzco
- 1592 in Lima
- 1593-95 again Cuzco
- 1596-1600 in Arequipa and Chuquisaca
- **POINT:** peripatetic; influence spreads

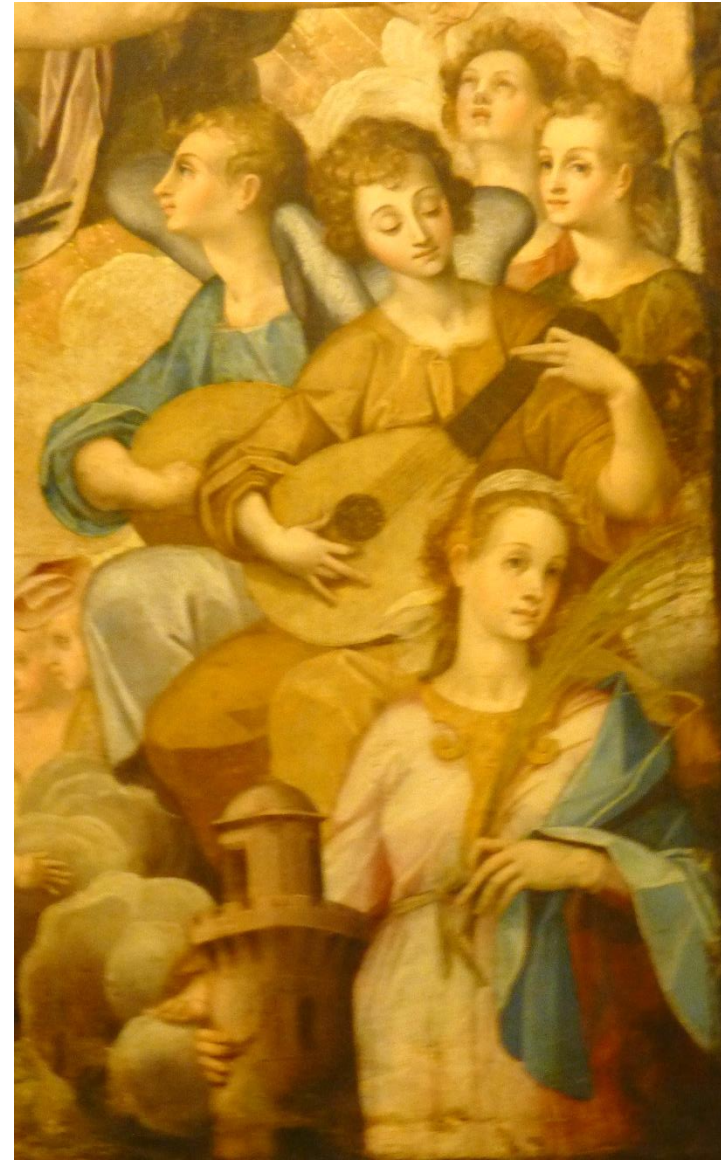


## Bitti in Lima (first stay, 1575-83)



Bernardo Bitti, *Coronation of the Virgin*, Lima, ca.1580-82

# Bitti in Lima



Details: Left = Coronation; Right = St. Barbara with musical angels

## Bitti in Cuzco (second stay 1593-95)

- Left of main altar in cathedral
- Sweet expressions
- Much work lost at time of earthquake 1650
- Favorite themes: Christ, Virgin and child

Bernardo Bitti, *Virgin and Child with Little Bird*, Cuzco, cathedral, 1593-95





## Bitti in Arequipa (1596-1600)

- Over main altar in Jesuit church
- Slight changes in style after meeting Pérez de Alesio in Lima 1592-93
- e.g., “Raphaelesque” melancholy faces
- Dark background
- Sharp folds of garments (“calligraphy”)

Bernardo Bitti, *Virgin and Child*,  
La Compañía, Arequipa, 1596-1600



## D2. Mateo Pérez de Alesio (1547-1606; arrives Lima 1588)

- b.1547 Alezio, Puglia; Span. father, Ital. mother
- Sistine chapel painting
- Follower of Michelangelo and F. Zuccaro
- Rome > Malta > Rome > Seville > Peru
- Arrives in Lima 1588
- Works almost exclusively in Lima
- Paints murals for religious orders...  
lost in quakes



## D2. Mateo Pérez de Alesio

- Also painted small devotional paintings
- Perhaps most famous (on copper plate):
- Recto: Subject: *Virgin of Belén (Virgin of the Milk)*
- Verso:



Engraving of Raphael's  
*Holy Family*



## D2. Mateo Pérez de Alesio

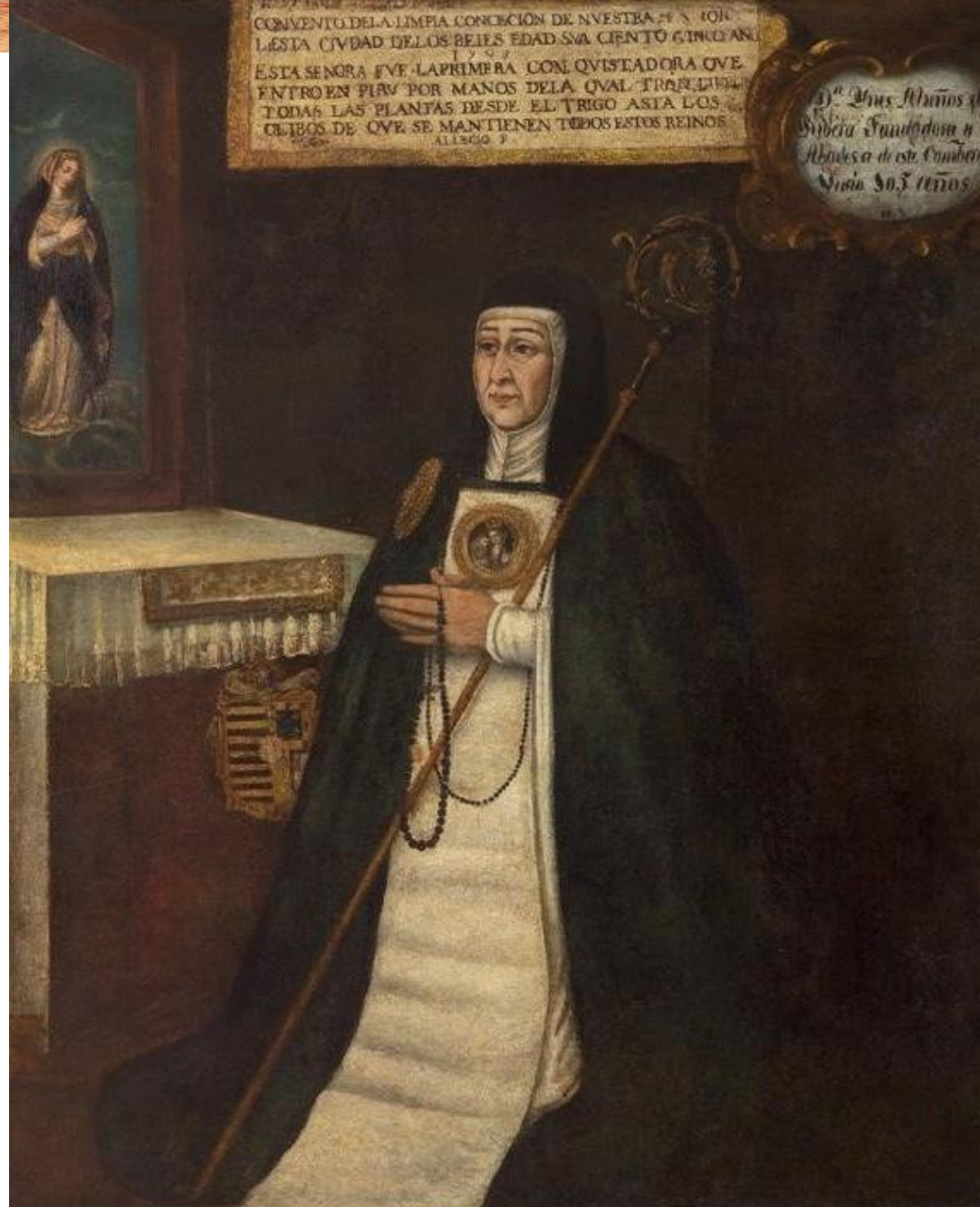
- Delicate, refined, sweet
- Melancholy (V's foreknowledge)
- Not so stylized as Bitti's
- Iconography popular in Peru

*Virgin of Belén*, oil on copper, ca. 20x16", ca.1604



## D2. Mateo Pérez de Alesio

- Also painted portraits
- Widow Inés founded & entered convent
- Commissioned by convent... wealthy benefactors
- Personalized face, archaic format
- SO: religious inst & wealthy clients; adapts to local



*Portrait of Inés Muñoz de Ribera, oil on canvas, ca. 66x57", 1599*

### **D3. Angelino Medoro (1567-1634; arrives New Granada 1586-87)**

- **Generation after Bitti and Pérez de Alesio; his style is more naturalistic, with less stylization**
- **Rome > Seville > New Granada (Bogotá and Tunja 1587) > Quito > Lima 1600-1620**
- **In Lima, influenced by climate of mysticism**
- **Closely associated with religious orders in Lima, especially the Franciscans**
- **Personal friend of Santa Rosa of Lima... (Dom. Third order)... her death portrait**

## D3. Angelino Medoro

- Death portrait of Santa Rosa
- Painted on day of her death
- Practice of death portraits...
- SO: Holy persons as the pride of cities and regions

*Posthumous Portrait of Santa Rosa of Lima, 1617*



### D3. Angelino Medoro

- Early painting in Lima
- For Fran. convento de los descalzos
- Reminiscent of mannerist style, more naturalistic
- Based on engraving by Cornelis Cort after F. Zuccaro
- Rich color, sense of movement

*Our Lady of the Angels*, oil on canvas, ca.67x51", ca.1600, convento de los descalzos





### D3. Angelino Medoro

- Slightly later work in Lima
- For Franciscan monastery
- Strong characterization, classical modeling, rectangles: “Roman” traits
- Purpose: Example for monastic viewers of focused devotion to Christ
- Other works for Franciscan houses

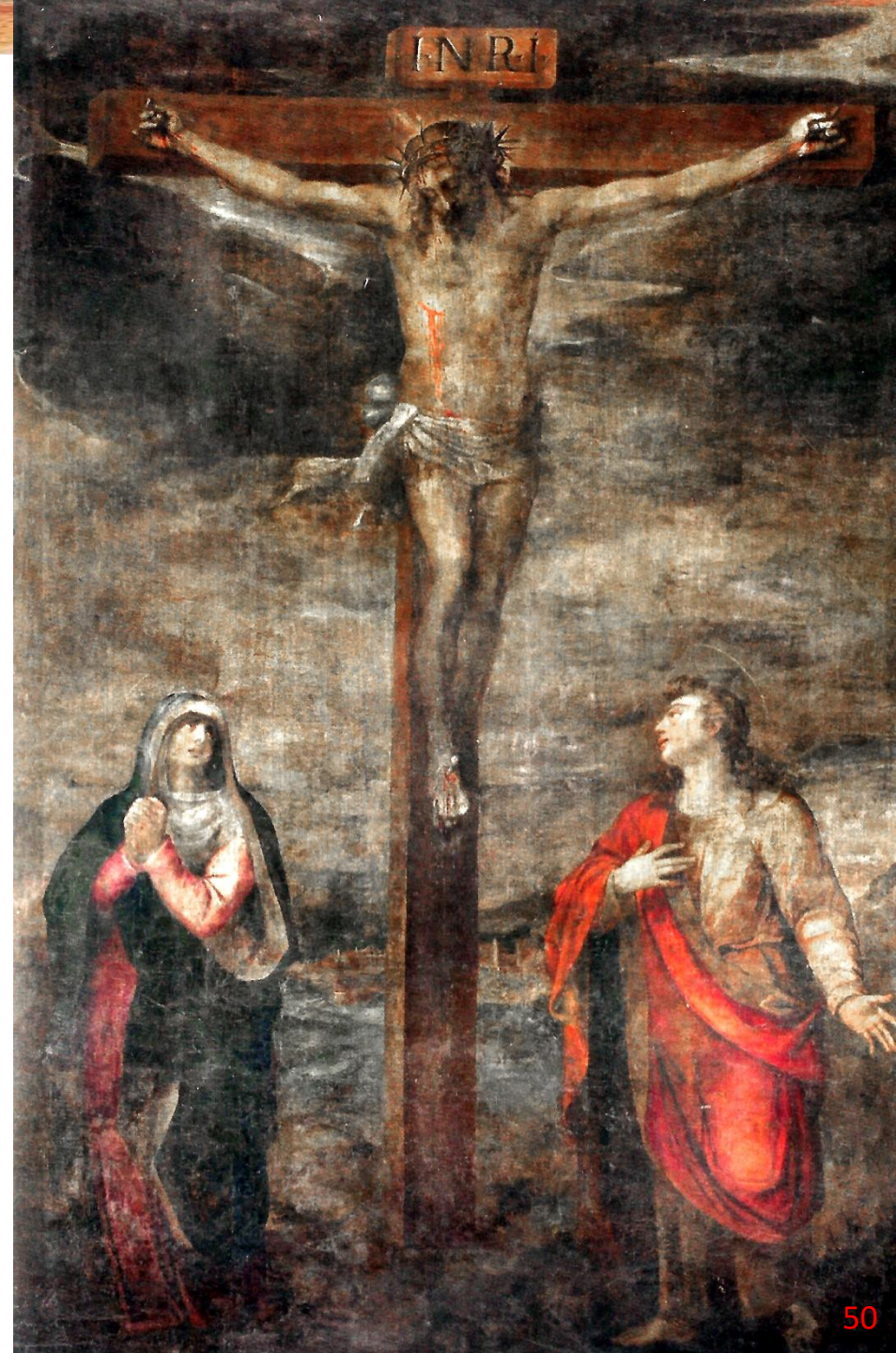
*St. Bonaventure*, oil on canvas, 96x62”, ca.1603, Franciscan mon.



## D3. Angelino Medoro

- Late work in Lima
- For entrance of Fran. monastery
- Baroque influences; more dramatic than earlier
- Expressionistic mood, though unfinished
- Left Peru after 1620
- SO: 3 Italians: mannerism > early baroque > later local developments

*Calvary*, oil on canvas, ca.170 x 110", 1620, Franciscan monastery



## **Week 3 Summary**

- **The difficult first century of colonial Peru: conquest, civil war, rebellion**
- **Early urbanization: Cuzco, Lima (cf. Mexico)**
- **Early evangelization: humanist and C-Ref beginnings, schools, idolatry, native commentaries, native production of miraculous images**
- **Three Italians instigate the colonial painting tradition in Peru**

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Early Missionizing, and  
the Three Italians