

Art of Spanish Colonial South America



OLLI
Fall 2021

Week 5



**Regional Painting
(Mid-17th to Early
18th century)**

Regional Painting (Mid-17th to Early 18th century)

- A. Painting in Peru through the mid-17th century
- B. Painting in Quito
- C. Painting in Lima
- D. Painting in Cuzco

A. Painting in Peru through the Mid-17th Century

A1. Principal followers of the three Italians

A2. Spanish painters and paintings to Peru after the three Italians

A. Painting in Peru...

A1. Principal followers of the three Italians

- Their style continued through 1630s
- POINTs of section A1
 - Training of painting students
 - Expansion of Christian painting through Peru
 - Beginning of move away from Italianate style of the three founders

A1. Principal followers of the three Italians

- **Students of Mateo Pérez de Alesio**
 - His son and a few minor artists
 - Anonymous follower: murals in chapel in La Merced, Lima (Week 8)

- **Students of Bernardo Bitti**
 - Some anonymous students and followers
 - Some known Jesuit artists

A1. Principal followers of the three Italians

Students of Bernardo Bitti

- Anonymous copies of Bitti's Madonnas
- E.g., M & child w/bird
- Recalls Bitti's painting in Cuzco cathedral



unknown artist,
*Virgin of the Small
Bird*, oil on canvas,
18.5x15.7 in (La Paz)
1610-20

< Bitti, *Madonna &
Child*, 1593-95



Students of Bitti

Gregorio Gamarra (active 1601-d.1642)

- Simplifies sources, from Bitti or others and/or
- Bases compositions on Flemish engravings (as here)

Gregorio Gamarra, *Vision of the Cross*, oil on canvas, (Cuzco, Franciscan Recoleta) first third of 17C





Vision of the Cross, Rafael Sadeler after Martin de Vos, engraving, 1614



Vision of the Cross, Gregorio Gamarra, oil on canvas, (Cuzco, Recoleta) early 17C

A1. Principal followers of the three Italians

Students of Angelino Medoro

Pedro Bedón (ca.1556-1621)

- Dominican friar, also influenced by Bitti and possibly Alesio
- His teacher's mannerist stylizations, not so accomplished

Virgin and Child, Pedro Bedón, oil on panel, ca.19x16 in (Lima, Museo Pedro de Osma) late 16C



Circle of Pedro Bedón

Andrés Sánchez Gallque (active 1590-1615)

- **Indigenous artist**
- **Trained at Franciscan school of San Andrés, Quito**
- **Adopted Italianizing elements from Bedón**
- **Not directly a student of Medoro**
- **Author of one of the most noteworthy paintings in early Spanish colonial art**

Andrés Sánchez Gallque



The Mulattos of Esmeraldas, Andrés Sánchez Gallque, oil on canvas, ca.3x6 ft (Madrid, Museo de América) 1599

***The Mulattos...* subject**

- **Mulatto chief don Francisco de la Robe and his two sons Pedro and Domingo**

***The Mulattos...* background**

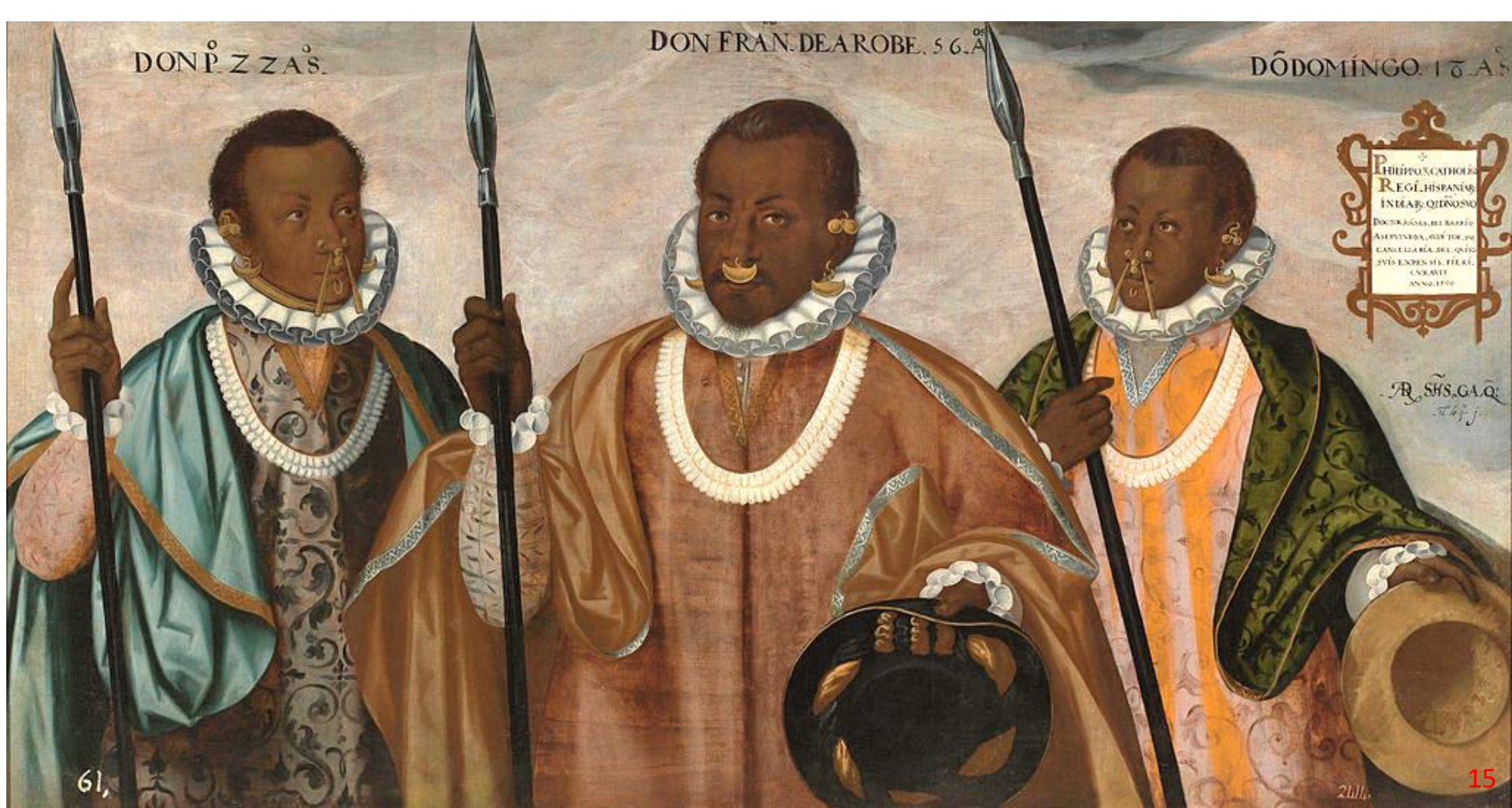
- **Members of a community of maroons in Esmeraldas**
- **TERMS: mulatto (*mulato*) and maroon**
- **Black slaves escaped from shipwreck**
- **Maroons' rebellion against Spanish... peace pact**
- **Painting commissioned by Spanish magistrate as testimony of the pact, sent to King Philip II**

The Mulattos... content

- **Don Francisco looks directly out at the viewer; his sons look at him**
- **Don Francisco and sons dressed in finery, both European (ruff collar, cloak, hat) and indigenous (earrings, nose rings)**
- **Carrying spears: suggests military prowess**
- **Doffing their hats: shows deference to the king**
- **Euro clothing: tells the king that they've been hispanicized**

The Mulattos... style

- Format of contemporary Spanish court portraiture
- Palette and drapery common in Bitti's work



Students of Angelino Medoro

Luís de Riaño (1596-after 1667)

- In Peru (Week 8)

Lázaro Pardo de Lagos (active 1630-1669)

- In Peru
- Adds realistic observation to stylized mannerism

SO: (among the students) increased naturalism

A. Painting in Peru...

A2. Spanish painters and paintings to Peru after the three Italians

- From early 17th C, European models arrived through
 - Spanish paintings
 - Flemish engravings
 - immigrant painters
- POINTs of section A2
 - influences arriving from Spain
 - move from the mannerism of the 3 Italians to a more realistic and naturalistic style

A2. Spanish painters and paintings to Peru...

A2.a. Spanish paintings

From Seville: Francisco de Zurbarán (1598-1664)

- **His style austere and realistic**
- **Many works to Lima from Zurbarán, whose brother-in-law served as his agent.**
- **1637-38, series of apostles for Franciscan monastery in Lima**
- **ca.1640, series of founding saints for the monastery of La Buena Muerte (Good Death) in Lima**
- **ca. 1650, a series of angels for convent of La Concepción in Lima**
- **His paintings were popular: copied and sent elsewhere in the viceroyalty**

A2.a. Spanish paintings

Francisco de Zurbarán

- From “founding saints” series
- Austere & realistic
- Play of light & dark
- Landscape background

Saint Bernard of Clairvaux, Francisco de Zurbarán, oil on canvas, ca. 6x3.5 ft (Lima, La Buena Muerte) ca.1640



A2. Spanish painters and paintings to Peru...

A2.a. Spanish paintings

From Madrid: Vicente Carducho (ca.1576-1638)

- Florentine artist working in Spain
- Not austere in Zurbarán's manner
- Michelangelesque, idealized beauty in Italian manner, naturalistic
- 1625-30, series of paintings of the "Four Last Things" for Lima cathedral
- *Last Judgment*
 - citations from Michelangelo (recall Pérez de Alesio)
 - Naturalistic effects

A2.a. Spanish paintings. Vicente Carducho

- Traditional division of (golden) heaven and earth



Last Judgment, Vicente Carducho, oil on canvas, ca 5.5x8 ft (Lima, cathedral) 1625-30

A2. Spanish painters and paintings to Peru...

A2.b. Flemish engravings

- E.g., Sadeler's engraving of *Vision of the Cross*



AVGVSTISSIMO CRVCIS TROPHÆO, FOELICISSIMÆ ARBORI DICATVM.

Momms de His. Episcopat. Sadeler sculpit. Cum gravat. Rubens pinxit. In Cas. Mediceis 1619.

Hinc facunda lacte mihi prebeat vbera mater. Quadrifidam tamen in se TRABEM simul amittit. Ales. Ne mirari Patris in candida murem possit. Sed mihi puerporem Trois dabo tuis vberibus.

Et necesse fides porripat imbre Sinus. Mente trahi mucus agere LACTIS EPS.

A2. Spanish painters and paintings to Peru...

A2.c. Immigrant painters (late 16th, early 17th C)

- early painters of minor interest: Uceda, Sojo...
- later painters overshadowed original Italianate quality of early Peruvian colonial art; these painters more Sevillian with Flemish influences
- **SO: mix of influences**
- **Diego de la Puente (1586-1663)**
 - Jesuit painter from Mechelen in Flanders
 - Followed Bitti as itinerant painter
 - Accommodate needs of individual locations
 - E.g., Jesuit church in Arequipa: triumphalist paintings (cf. Bitti)
 - E.g., Jesuit church in Juli: missionizing purpose

A2.c. Immigrant painters

Diego de la Puente

- King Caspar as Inca king, w/ headdress and tunic
- Christianize Indian symbols to facilitate conversion

Adoration of the Magi, Diego de la Puente, oil on canvas, (Juli, San Pedro) 1650-60



B. Painting in New Granada (Colombia)

See Addendum video

Here note:

- **Viceroyalty of New Granada, est. 1717...
suspended 1723... re-est. 1739**
- **General European style (cf. indigenous
elements in Cuzco)**

C. Painting in Quito

C1. Early painting

C2. Miguel de Santiago (ca. 1633-1706)

C3. Nicolás Javier de Gorívar (1665-1736)

C1. Early painting in Quito

Review:

- 1535, Jodoco Ricke and the school of San Andrés; Pedro Gocial teaches painting
SO: indigenous students learn European painting
- 1587, Angelino Medoro arrives in New Granada > Quito > Lima (1600)
SO: Italian mannerist style to Quito
- Fray Pedro Bedón, studied under Medoro
SO: Italian mannerist style continues in Quito
- Andrés Sánchez Gallque, noted indigenous painter in Bedon's circle

C2. Miguel de Santiago (ca. 1633-1706)

- Indigenous or mestizo, son of an “Indian master painter”
- Took his surname from a Spanish patron
- Eclectic artist who emulated European baroque manner while introducing local references (~ Bogotá, Lima, Cuzco)
- Vast body of work dominates painting in Quito in second half 17th C
- Frequently painted works in series
 - Life of St. Augustine
 - Doctrinal paintings (10 Commandments, etc.)
 - Miracles of the Virgin of Guápulo

C2. Miguel de Santiago (ca. 1633-1706)

First series: Life of St. Augustine, 1653-56

- 15 canvases on the life (workshop painted additional canvases)
- Giant canvas of *The Augustinian Rule*
- For monastery of San Agustín in Quito
- Based on prints by Flemish engraver Schelte Adamsz. Bolswert
- To Flemish design, he often adds local details

First series: Life of St. Augustine, 1653-56

- Painting is close to the print
- Figures stand out a little clearer



Saint Augustine Visits the Hermits of Mount Pisano
Schelte Adamsz. Bolswert,
engraving, ca.1624



Saint Augustine Visits the Hermits of Mount Pisano
Miguel de Santiago, oil on canvas,
ca.4x6 ft, ca.1656

Second series: Christian Doctrines, 1670

- **Series of 8 paintings on Christian Doctrine for the Franciscan monastery in Quito, in 1670**
- **Serve as doctrinal and teaching works**
- **Based on prints by Giovanni Battista de' Rossi (1601-78)**
- **These paintings depict illustrations of:**
 - **10 commandments**
 - **7 gifts of the Holy Spirit**
 - **7 petitions of the Lord's Prayer**
 - **7 sacraments**
 - **virtues and vices**
 - **works of mercy**
- **Santiago's doctrinal paintings popular, Quito & N.Gr.**

Second series: Doctrines, 1670

- Constrains the print, adds glowing light
- Doctrinal, but good composition, use of color, figures and landscape



Second Commandment

Giovanni Battista de' Rossi,
engraving, mid-17C

Miguel de Santiago, oil on canvas,
ca. 4x6 ft, ca.1670

Second Commandment 2 1



5

3

7

4

6

Third series: Miracles of the Virgin of Guápulo, 1699-1706

- Series of votive paintings on the miracles
- Guápulo: just outside Quito
- No prior print sources
- Culmination of his career
- Narrate the miracles, show interior or outside spaces, include scenes from local everyday life
- Strong sense of design, dramatic brushwork
- Excellent landscape painting (best in colonial Quito)
- E.g., *Procession of the Virgin of Guápulo*: thanks for ending a drought

Procession (to shrine) w/ statue

Quito & mtns

Parched LS

Pulsating sky

Virgin at top L

SO: local custom,
rel devotion,
landscape,
expressionistic and
mystical



Miguel de Santiago, *Procession of the Virgin of Guápulo*, oil on canvas, ca.4x4 ft (Guápulo) 1699-1706

C3. Nicolás Javier de Gorívar (1665-1736)

- Many artists trained in Santiago's workshop
- His daughter Isabel (rare female painter, but no documentation)
- His best student was his nephew, Nicolás Javier de Gorívar (1665-1736)
- Gorívar worked with his master in the shrine of the Virgin of Guápulo (also a retablo to Our Lady of the Pillar)
- Painted a series of 16 full-length prophets on the pillars in the nave of the Jesuit La Compañía in Quito, 1710-1740.

C3. Nicolás Javier de Gorívar (1665-1736)

Paintings of prophets

- Intended to show a connection between prophets of the OT and apostles of the NT, i.e., that the OT was a prefiguration of the NT
- Based on prints by Parmigianino (1503-40)
- **SO:** a taste for Italian (not just Flemish) models in Quito.



La Compañía, Quito, detail of interior >

C3. Nicolás Javier de Gorívar (1665-1736)

Paintings of prophets

- Each prophet is depicted as a monumental figure against a landscape background.
- ...surrounded by scenes of events from his history and prophetic visions.
- Though an Italianate source, they show the influence of Gorívar's teacher Santiago:
 - theatrical positioning of the figures
 - distant landscapes
 - doctrinal elements highlighted by titles, scrolls, and legends

Prophet Amos

- Monumental figure of prophet
- Banderole that speaks of ascension of Christ
- Landscape background w/ sheep, persons, atmospheric perspective, cloudy sky

Nicolás Javier de Goríbar, *Prophet Amos*, oil on canvas, ca.4x2.5 ft (Quito, Compañía) 1710-30



D. Painting in Lima

SEE ADDENDUM

- **In Lima from 1670s, a group of creole artists become prominent**
- **Expressed creoles' growing pride in Spanish America as the equal to European culture**
- **Fully baroque style (movement, warm color, chiaroscuro)**
- **Realistic anatomy, landscape backgrounds, excellent portraits**

E. Painting in Cuzco

E1. Three critical events for the development of the Cuzco school of painting

E2. The Corpus Christi series

E3. Diego Quispe Tito (1611-1681)

E4. Basilio de Santa Cruz Pumacallao (active 1661-1698)

E1. Three critical events for the development of the Cuzco school of painting

1. First event. Earthquake of 1650

- Churches rebuilt... new paintings needed

2. Second event. Arrival of Bishop Manuel de Mollinedo y Angulo, 1673

- b. Madrid, bishop of Cuzco 1673-1699
- politically savvy... highly cultured... art and spectacle
- lover of painting... had excellent art collection
- sponsored or encouraged the Corpus Christi series
- encouraged Diego Quispe Tito
- his favorite painter Basilio de Santa Cruz Pumacallao

E1. Three critical events for the development of the Cuzco school of painting

3. Third event. Separation of indigenous painters guild from Spanish painters guild, 1688

- Conflict led to separation
- Indian painters created their own guild
- ...no longer had to paint in Spanish styles
- Indigenous style—so-called Cuzco School—became wildly popular; paintings exported to Chile, Europe...
- But: difficult to detect ethnicity of painters as Spanish painters assimilated into the Cuzco school
- Contemporary view: Indians dominate painting...

NOTE: 1st event (previous week); 2nd (this week); 3rd (next)

E2. The Corpus Christi series

The feast

- “Body of Christ” = eucharistic Holy Sacrament
- Celebrated in June with procession
- Not just Cuzco—around the Catholic world
- Corresponds to prehispanic Inti Raymi (winter solstice festival)

E2. The Corpus Christi series

The paintings and their patronage

- Series of 18 paintings (16 survive)
- Not a particular procession... an idealized procession
- 1675-80, shortly after Mollinedo's arrival (not the patron, but portrayed)
- Series in general: created for indigenous parish of Santa Ana, entry into the city
- Paintings in particular: individual parishes: processions, street scenes, statues of patron saints, portraits of curacas or caciques in traditional costume
- **TERMS:** curacas, caciques

The significance

- devotion to the Holy Sacrament
SO: expression of religious devotion
- Example of the genre of urban views (begun Lima, 1660s)
SO: expression of local pride in one's city
- Incorporation of former Inca capital within Christendom
SO: expression of European religion superseding indigenous
- *But also:* Declarations on the part of the indigenous elite about their important role in the colonial order (based on the commission itself and their dignified portrayal); as such, part of the “Inca renaissance,” led by indigenous elite
SO: expression of indigenous pride
- Subtle references to rivalries between the Incas and other indigenous groups (frequent during Corpus festival)
SO: expression of tensions among indigenous groups.

Focus on 1 parish... review others... focus on final painting

Description

- Cart w/ St. Sebastian
- Led by curaca
- Houses in bg w/banners & onlookers in windows
- Acolytes
- Onlookers (non-noble) in street at bottom



Unknown artist, *Parish of San Sebastián*, oil on canvas, (Cuzco, Museo del Arzobispado) 1675-80 47

Description: Detail of curaca's attire

Indigenous

- Inca tunic (uncu)
- Crown with feathers and birds
- Mascaypacha
- Sun face pectoral

Spanish

- Lace sleeves

Inca tunic >



Fictive carts

- Processional carts in several paintings
- An artistic invention, copied from a 1663 Spanish book... grandeur

Significance

- Devotion to St. Sebastian
- Commitment to Christianity
- Nobility of an indigenous leader in colonial hierarchy



José Cuadi, Processional Cart, in Valda, *Solenes fiestas* (Valencia, 1663)



Just a quick look ...



Unknown artist, *Parish of San Cristóbal*, oil on canvas, (Cuzco, Museo del Arzobispado) 1675-80

Just a quick look ...



Unknown artist, *Mercedarian Friars*, oil on canvas, (Cuzco, Museo del Arzobispado) 1675-80

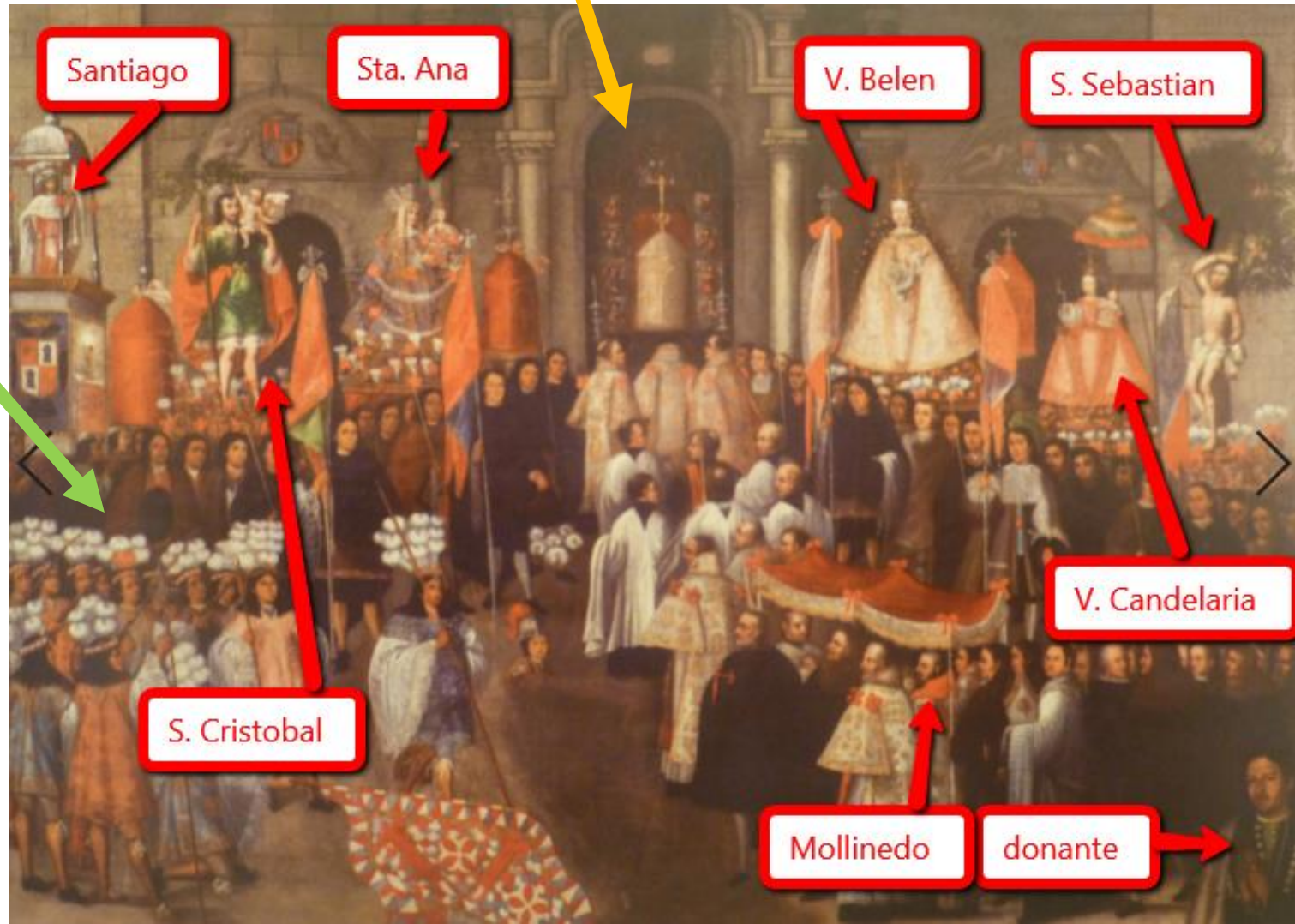
Last in series... Cañaris and Chachapoyas of Santa Ana



Unknown artist, *Return of the Procession to the Cathedral*, oil on canvas, (Cuzco, Museo del Arzobispado) 1675-80

Description

Mollinedo... cathedral portal... parishes and their saints...
donor... Indian nobles w/ feather headdresses...



Significance

- In this painting:
 - Santa Ana parish has pre-eminent position (not in actual procession)
 - (unlike other paintings) Curacas wear European, not indigenous, clothing
 - Fiction of the processional carts is eliminated
 - Parish of Santa Ana is honored, other parishes somewhat diminished
- Cañaris and Chachapoyas of Santa Ana:
 - Were under Inca hegemony
 - Seek to improve their status in eyes of the Spanish
 - State that Inca curacas' status (and special treatment) in colonial order is based on fictions and arrogance



E3. Diego Quispe Tito (1611-1681)

- Two great artistic personalities...
- Indigenous lower aristocracy...
- Wuffarden: “...apex of Europeanizing emulation...”

Quispe Tito's early work

- His home parish was San Sebastián
- Early paintings for the church... now destroyed
- Small devotional canvases in Flemish style
- Monumental *Last Judgment* for monastery of San Francisco, Cuzco, 1675
- Copied Flemish engravings, e.g., Sadeler's *Vision of the Cross* (we saw Gamarra's version)

- Retains RS's bed & angels... moves GG's St. Joseph... adds young baptist



Diego Quispe Tito, *Vision of the Cross*, oil on copper, 1631

Gamarra
(early 17th C) >

Sadeler
(1614) >

< Quispe Tito



E3. Diego Quispe Tito (1611-1681)

Zodiac paintings

- 9 paintings based on 12 prints by Flemish engraver Adriaen Collaert (ca.1560-1618) in 1585.
- Each painting: scene from Christ's ministry or a parable + landscape + sign of zodiac
- Wuffarden: academic virtuosity never surpassed
- In Cuzco cathedral... Why zodiac paintings here?
 - Originally in secular location? (not part of a Mollinedo commission)
 - Quispe Tito's connection to Cuzco elites

Christ (btm ctr) calls fishermen disciples

Dominant landscape: medieval northern European town

Diego Quispe Tito, *Christ Calling the Apostles Peter and Andrew / Pisces*, oil on canvas, ca.5x6 ft, 1681 (Cuzco)



- Artist stays close to Flemish source
- Compresses composition
- Adds little or nothing of local interest



Christ Calling the Apostles Peter and Andrew / Pisces

Adriaen Collaert, engraving, 1585

Diego Quispe Tito, oil on canvas, 1681₅₉

E3. Diego Quispe Tito (1611-1681)

Compare previous zodiac painting to a contemporary painting on a biblical theme, also based (at least partly) on a print (Vorsterman after Rubens)



Return from the Flight into Egypt

Lucas Vorsterman, early 17th C



Diego Quispe Tito, oil on canvas, 32x42 in, 1680

- Cf. Zodiac, QT deviates from source print
- Retains figures and poses (donkey gets lost)
- Expands the LS
- Fantastic LS
- **SO:** not merely a copy, but creative interpretation

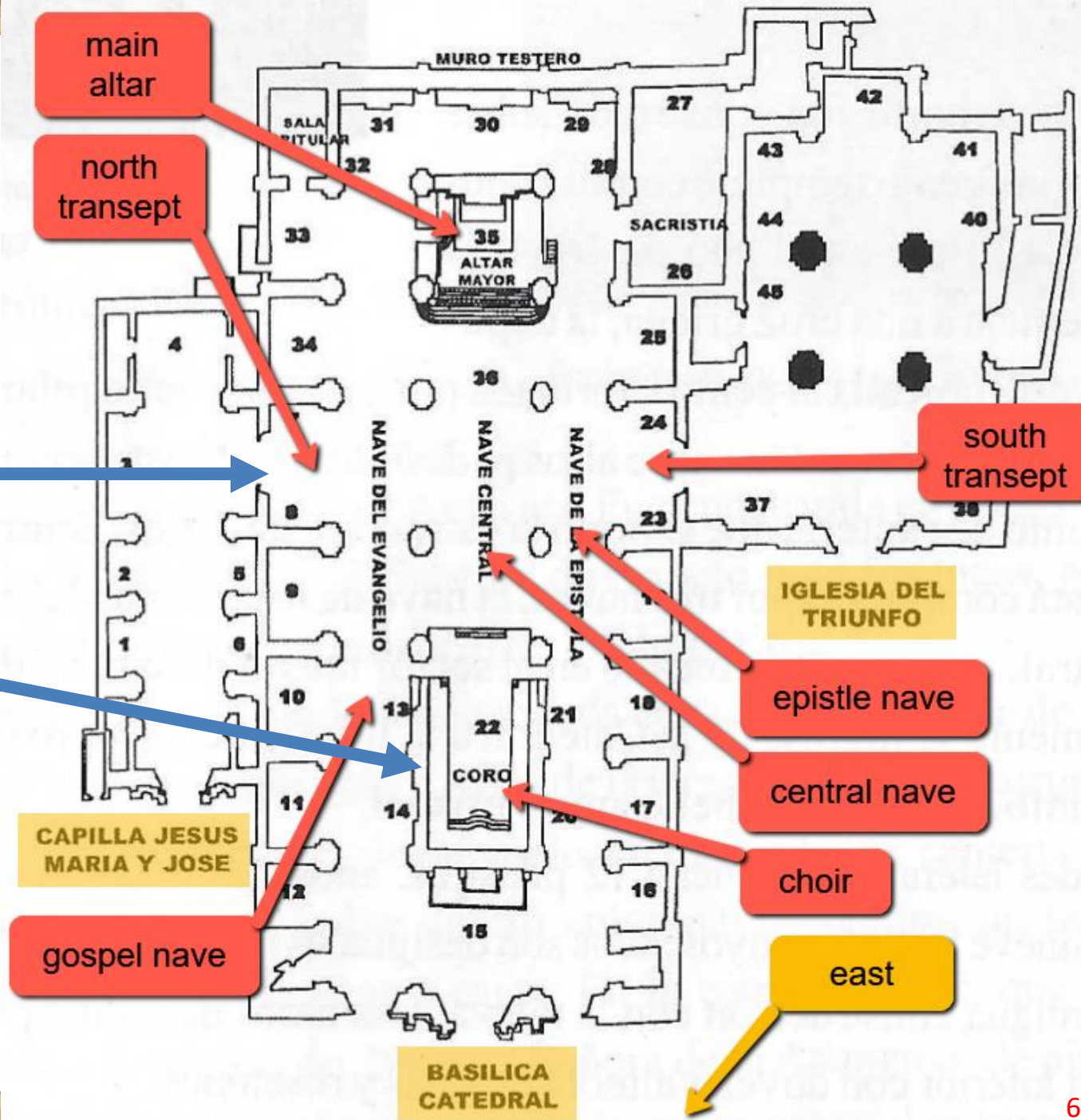


E4. Basilio de Santa Cruz Pumacallao (act. 1661-98)

- Member of lower indigenous aristocracy
- Early 1690s, Mollinedo determined to redecorate the cathedral... program in transepts
- Artist had Europeanizing style (> Quispe Tito) and familiarity with Mollinedo's art collection.
- Mollinedo's favorite painter in Cuzco
- Mollinedo sought to evoke the int'l baroque style prevalent in Madrid in 1660s, when he resided there
- (~ Spanish painters) painted miraculous apparitions, mystical ecstasies, and triumphalist theological allegories
- Stylistically: dramatic lighting, diagonal compositions, swirling bursts of glory, plump angels
- Examine paintings: RT transept... exterior choir wall

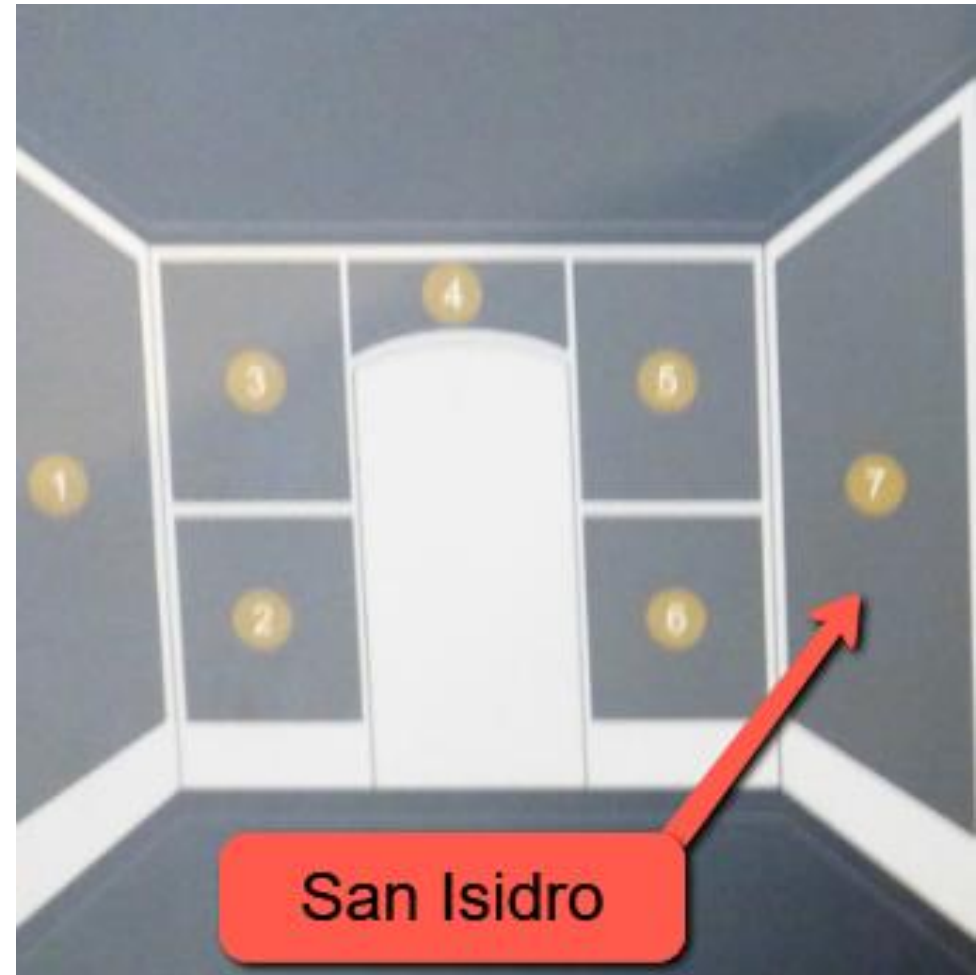
Plan of Cuzco cathedral

- Transepts
- 3 naves
- choir



South transept

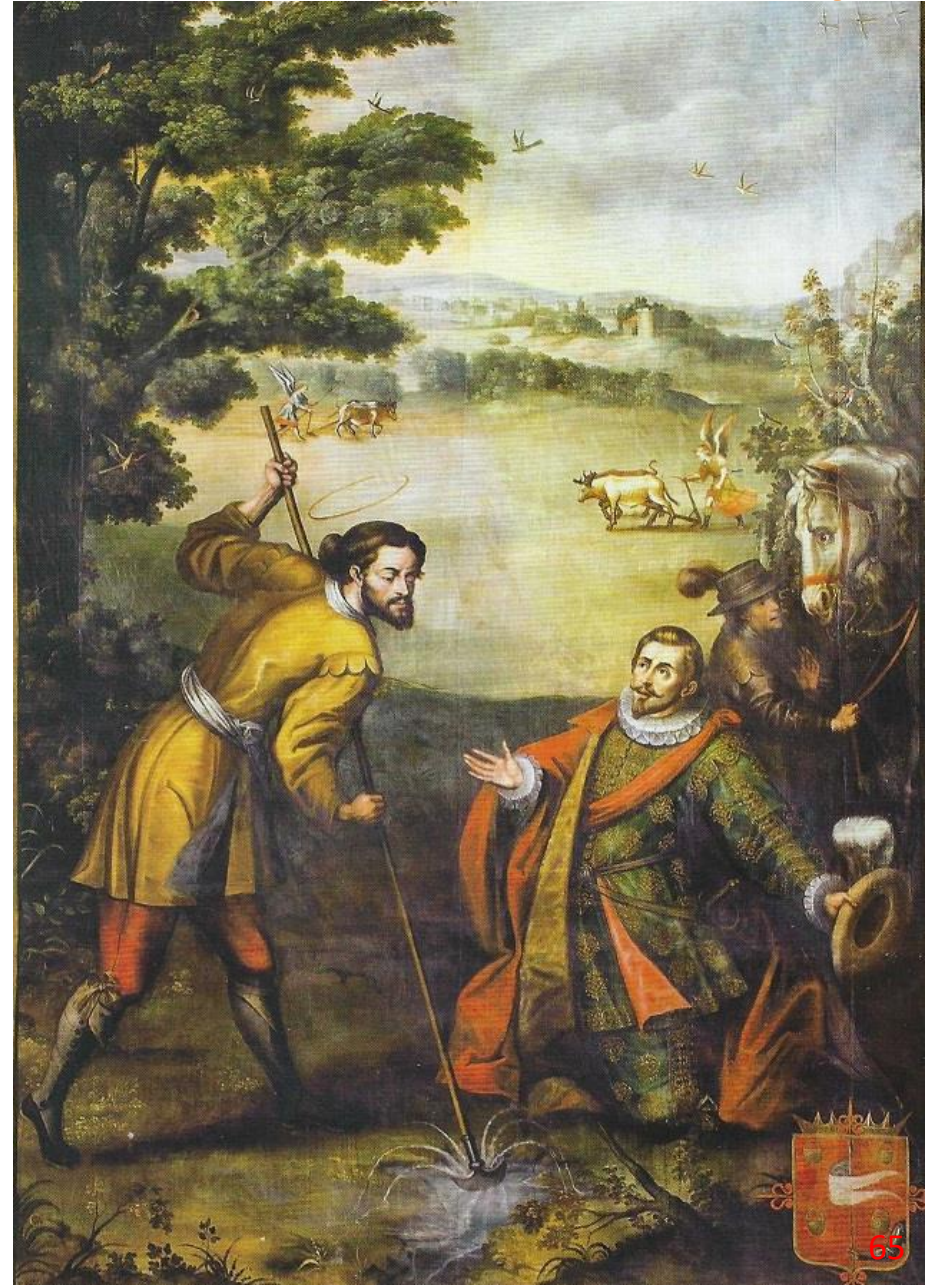
- 7 paintings, various sizes
- Leads to/from church of El Triunfo
- Largest painting #7: *San Isidro Labrador*
- Patron of Madrid, his legend:
 - Devout farmer
 - Angel plowing field
 - Spring of water



E4. Basilio de Santa Cruz Pumacallao (act. 1661-98)

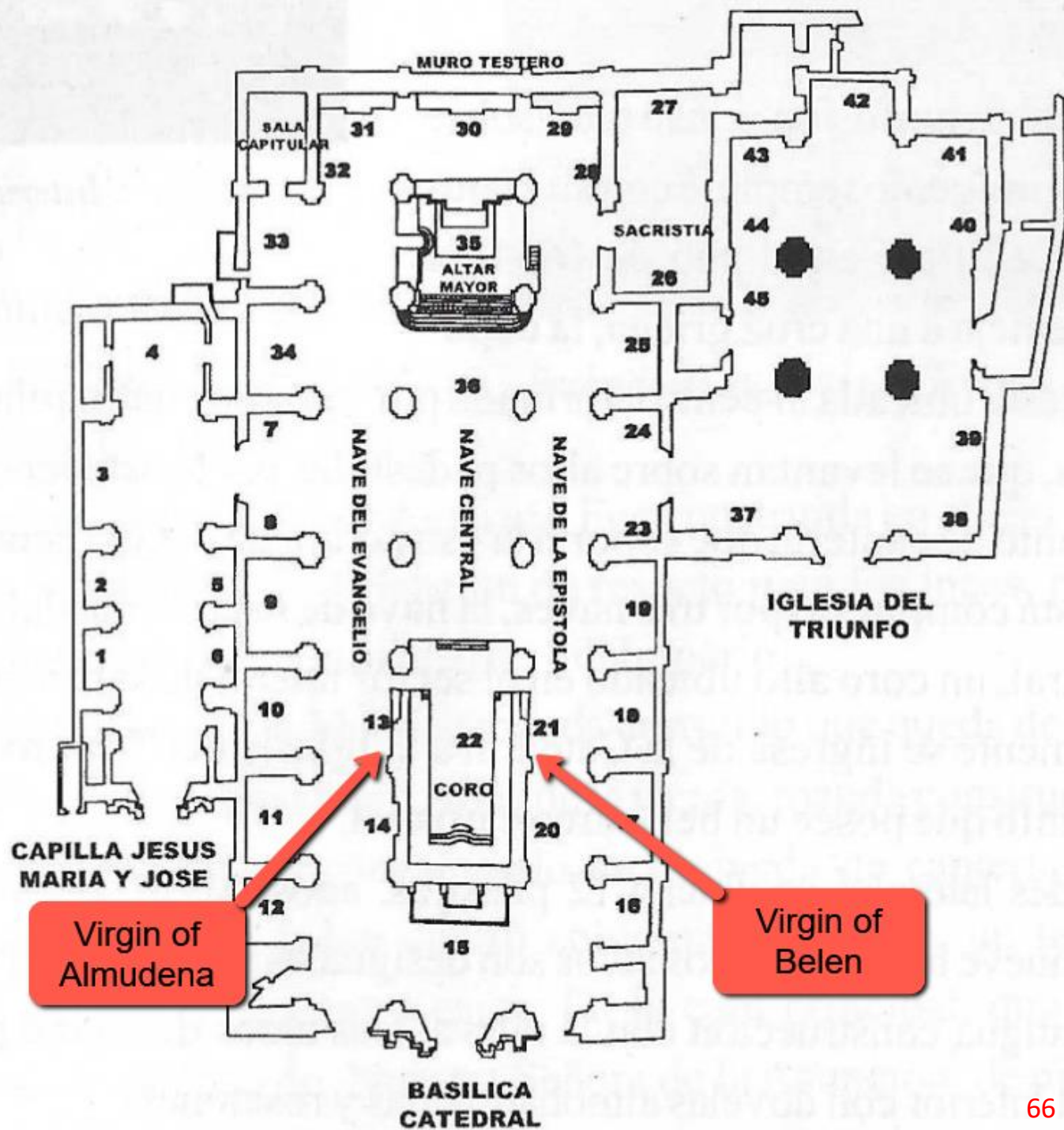
- bg: miracle of the angel plowing
- fg: miracle of the spring
- Style: figures, story, naturalism, landscape
- Isidore: patron of Madrid
- Other paintings of Spanish devotions

Basilio de Santa Cruz Pumacallao,
San Isidro Labrador, oil on canvas,
ca.8x6.5 ft, ca.1693 (Cuzco
cathedral)

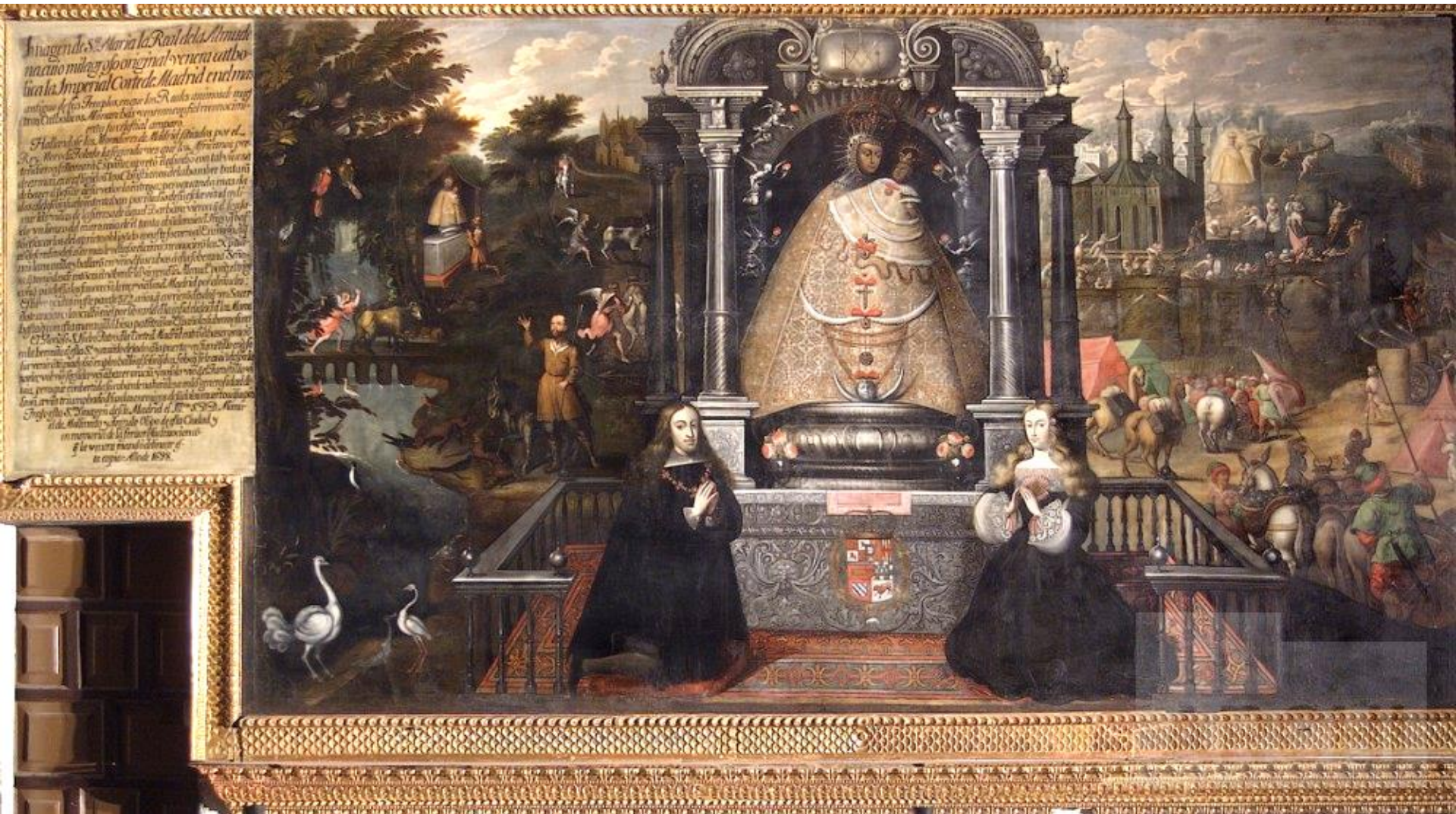


Plan of Cuzco cathedral

- Choir walls
- Left and right naves



E4. Basilio de Santa Cruz Pumacallao (act. 1661-98)



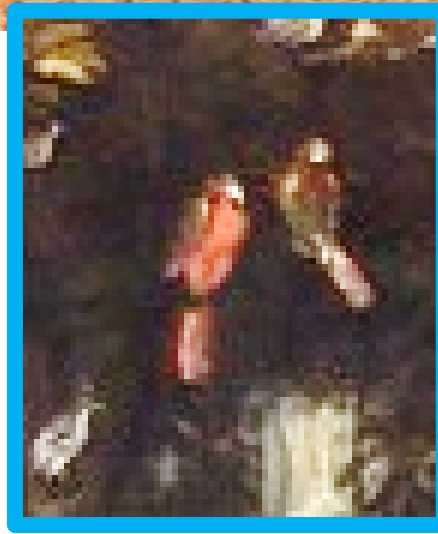
Basilio de Santa Cruz Pumacallao, *Virgin of Almodena with King Carlos II and Queen Mariana*, oil on canvas, 5.4x3.1m, 1698 (Cuzco cathedral)

Description, center

- Sculpture of V of Almodena on altar
- Royal coat of arms
- King Carlos II & Queen Mariana
- Carlos nominated Mollinedo as bishop
- Virgin's dress as indigenous with serpent undulations?
- Child as god Punchao?



Description, left side



- Scenes from the life of San Isidro Labrador
- Santa Cruz Pumacallao includes native birds



Description, right side

- Scene of a miracle of the Virgin of the Nativity
- The legend:
 - Siege by Moors, 700 A.D.
 - V miraculously provides grain in *almudes* (containers)
 - Thus her new name, Almodena
- Artist depicts the siege
- Some details...



Right side

- Virgin appears over fortress... r/t appearance over Sunturhuasi 1535
- Canons... r/t 1536 conquest of Sacsayhuamán
- Llamas instead of camels



E4. Basilio de Santa Cruz Pumacallao (act. 1661-98)

Significance: (1) by portraits, Mollinedo honors the king;
(2) by Madrid devotions, he honors his former city
(3) Artist adds local touches



E4. Basilio de Santa Cruz Pumacallao (act. 1661-98)



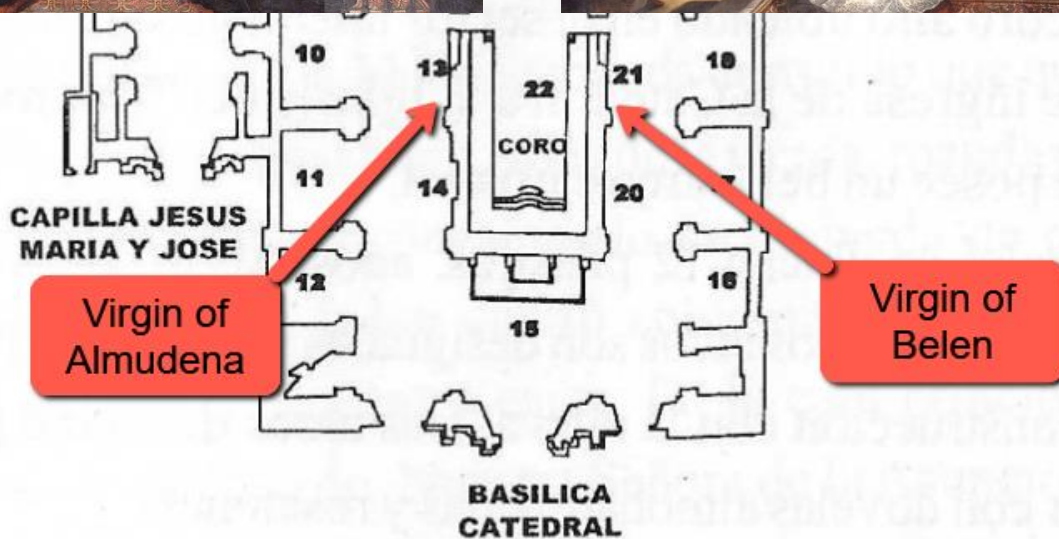
Basilio de Santa Cruz Pumacallao, *Virgin of Belén with Bishop Mollinedo*, oil on canvas, 5.4x3.1m, 1699 (Cuzco cathedral)



ALTAR MAYO

36

NAVE CENTRAL



Description, center

- Sculpture of the Virgin of Belén, patroness of Cuzco (originally from Spain)
- Altar frontal w/ coat of arms of Mollinedo
- His position ~ that of Carlos II
SO: his “rulership” of Cuzco



Description, left side

- scenes from the story of the sinner Selenque.
- lower register: Selenque is involved in his sinful life.
- middle: he repents and prays to the Virgin of Belén; she intercedes w/ Christ the judge
- upper: procession of the Virgin in which Selenque intervenes to prevent the statue from falling to the ground.



Description, right side

- scenes of the miraculous discovery of the sculpture of the Virgin of Belén by fishermen on the coast near Lima & its arrival in Cuzco.
- top: discovery on the coast
- bottom: citizens of Cuzco opening the box
- middle left: statue's journey to Cuzco
- middle right, church of El Belén
- Note: one of the post-earthquake facades copied from the Jesuit Compañía



E4. Basilio de Santa Cruz Pumacallao (act. 1661-98)

- Significance: (1) Mollinedo r/t king; ruler of Cuzco
(2) devotion in Cuzco to an originally Spanish Virgin
(3) miracles: Virgin herself chose Cuzco



Week 5 Summary

- **Students and followers of the 3 Italians, especially the work of the native painter Andrés Sánchez Gallque**
- **The influence of Spanish paintings and immigrant Spanish painters in Peru**
- **The work in European styles by painters in Quito, especially Miguel de Santiago**
- **Paintings of the Corpus Christi celebration in Cuzco**
- **The work of indigenous Cuzqueño painters Diego Quispe Tito and Basilio de Santa Cruz Pumacallao**

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OLLI Fall 2021

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