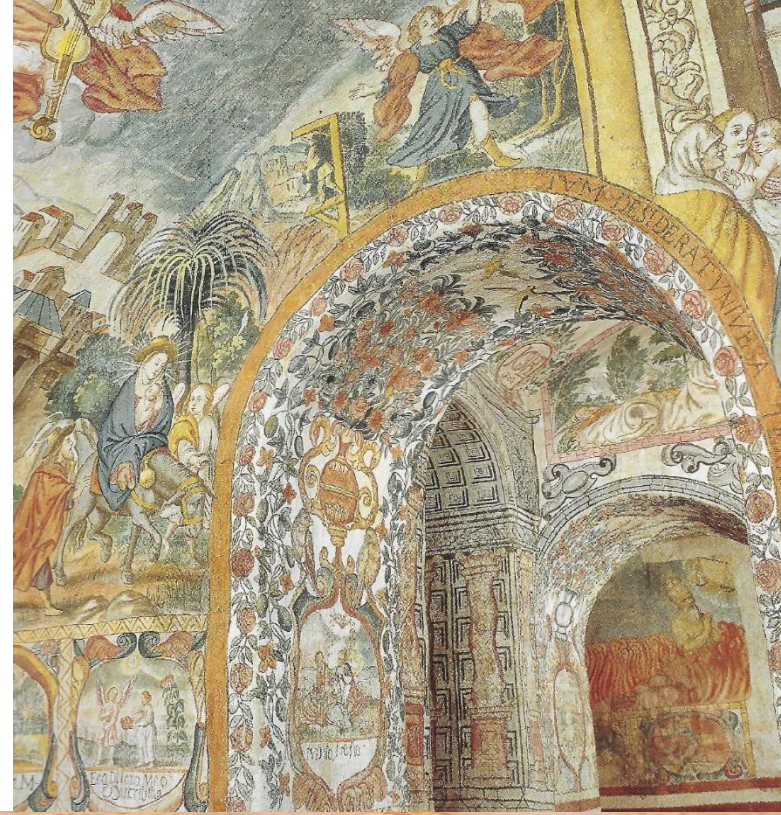


Art of Spanish Colonial South America



OLLI
Fall 2021

Week 8



Mural Painting

Mural Painting (and Ceiling Painting)

- A. Italian Masters in Peru and Anonymous Painters in New Granada**
- B. Paintings in Religious Houses in Cuzco**
- C. Paintings in Churches in Indigenous Villages**
- D. Murals in Textile Style**
- E. Mural Painting from the Late Colonial Period and the “Iconographic War”**

A. Italian Masters in Peru and Anonymous Painters in New Granada

A1. Bernardo Bitti

A2. Mateo Pérez de Alesio

A3. Anonymous murals in New Granada, after Angelino Medoro

A1. Bernardo Bitti (1548-ca.1613)

- Three Italians contributed to the beginning of colonial mural painting in Peru
- Bitti (arrived Peru 1575) painted a series of murals on the *Four Last Things* in the open chapel of the original Jesuit church in Cuzco, destroyed in 1650 earthquake
- Perhaps Bitti's work helped popularize this theme that included the *Last Judgment*, in Andean painting.

A2. Mateo Pérez de Alesio (1547-1606)

His work in Italy

- Sistine Chapel... Michelangelesque mannerism
- Murals in Villa d'Este in Tivoli



A2. Mateo Pérez de Alesio

His work in Lima (arrived 1588)

- Murals in Spain by Italian painters (e.g., F. Zuccaro)
- ~ murals in Lima perhaps reminded Spaniards of their home country
- Pérez de Alesio painted an extensive mural on the ceiling of the Dominican church in Lima (not extant)
- Extant example: murals in the family chapel of Captain Bernardo de Villegas in La Merced, Lima
- By Alesio before 1606, or a student around 1628
- Cover the domed ceiling, the pendentives under the dome (Genesis), and lunettes above the doors
- Okada: high point of mural painting in early colonial Lima

- 8 angels in triangular compartments
- Italianate grotesque decoration



Mateo Pérez de Alesio or follower. Mural in dome of Villegas Chapel, La Merced, Lima, early 17th C

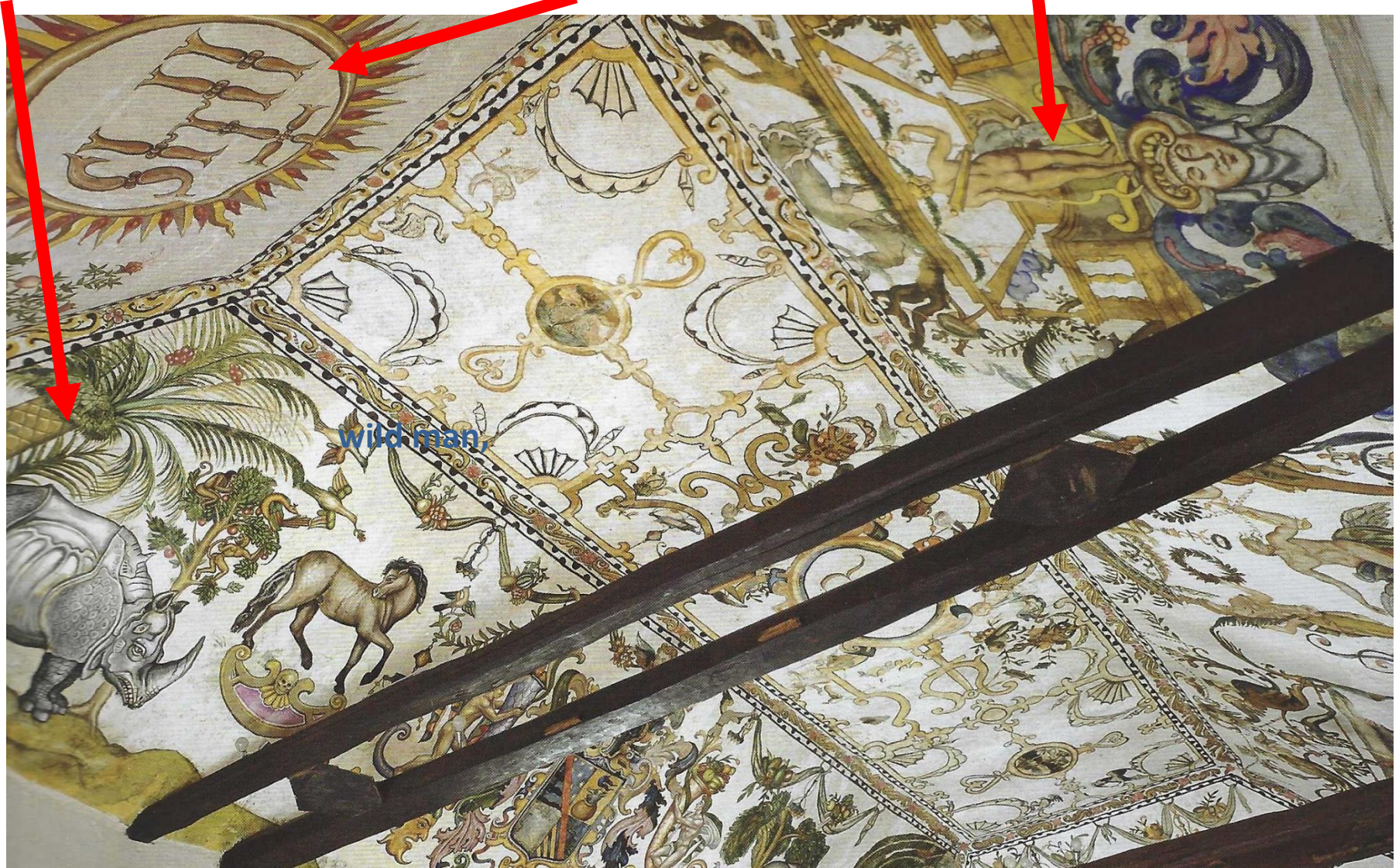
- Italianate (reformed) mannerist angels
- Grotesque figures & decoration
- TERM: fanciful decoration... human, animal, plant



A3. Anonymous murals in New Granada, after Angelino Medoro

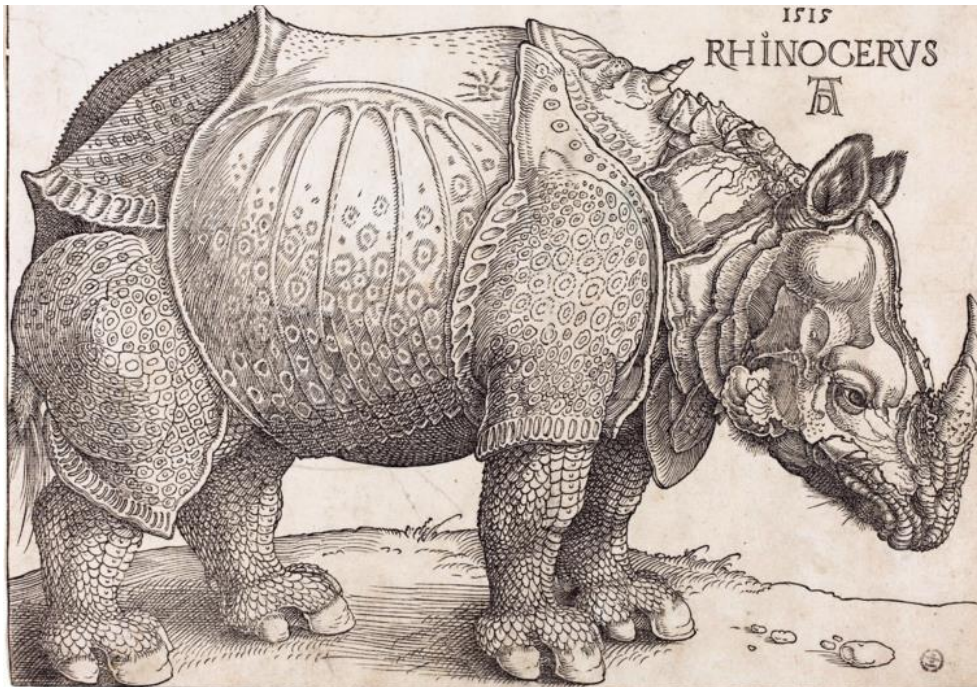
- **Medoro worked in Tunja late 16th C**
- **Decorated a chapel in the cathedral, & trained local painters who prepared other murals in Tunja**
- **E.g., mural painting on the ceiling of the reception room in the House of the Scribe (Casa del Escribano), or the house of Juan de Vargas**
- **Presents a curious iconographic program: mix of pagan gods, animals, wild men, and decorative motifs.**

Animals (rhino, horse), IHS monogram, wild man



Unknown painter. Painted ceiling, late 16-early 17C, House of the Scribe (Tunja)

- Partially based on prints, e.g., by Dürer (1471-1528)
- Meaning is uncertain, perhaps r/t conquest of “uncivilized” New World by the civilized Spaniards
- Pagan gods suggests learned humanist exercise
- Strong Italian Ren. humanist culture in New Granada
- Secular painting in environment of rel painting



Albrecht Dürer. *Rhinoceros*, 1515, woodcut.

B. Paintings in Religious Houses in Cuzco

B1. Cell of Fray Francisco de Salamanca

B2. Chapter room of the Convent of Santa Catalina

B1. Cell of Fray Francisco de Salamanca

- **Cell of Fray Salamanca (1660-1737) in monastery of La Merced, Cuzco: special site for mural painting in 18C**
- **Series of small rooms...**
- **Fray Francisco worked as theologian/professor in Ayacucho; retired at age 50; spent the rest of his life as an ascetic recluse in this “cell” at La Merced in Cuzco**
- **Died with reputation of a saint**
- **Entirety of the walls covered with murals**
- **He was at one time considered the author of the murals, but many are based on a 1738 book**
- **Hidden behind a wall till the 20th C (so no contemporary influence)**

Plan of the cell

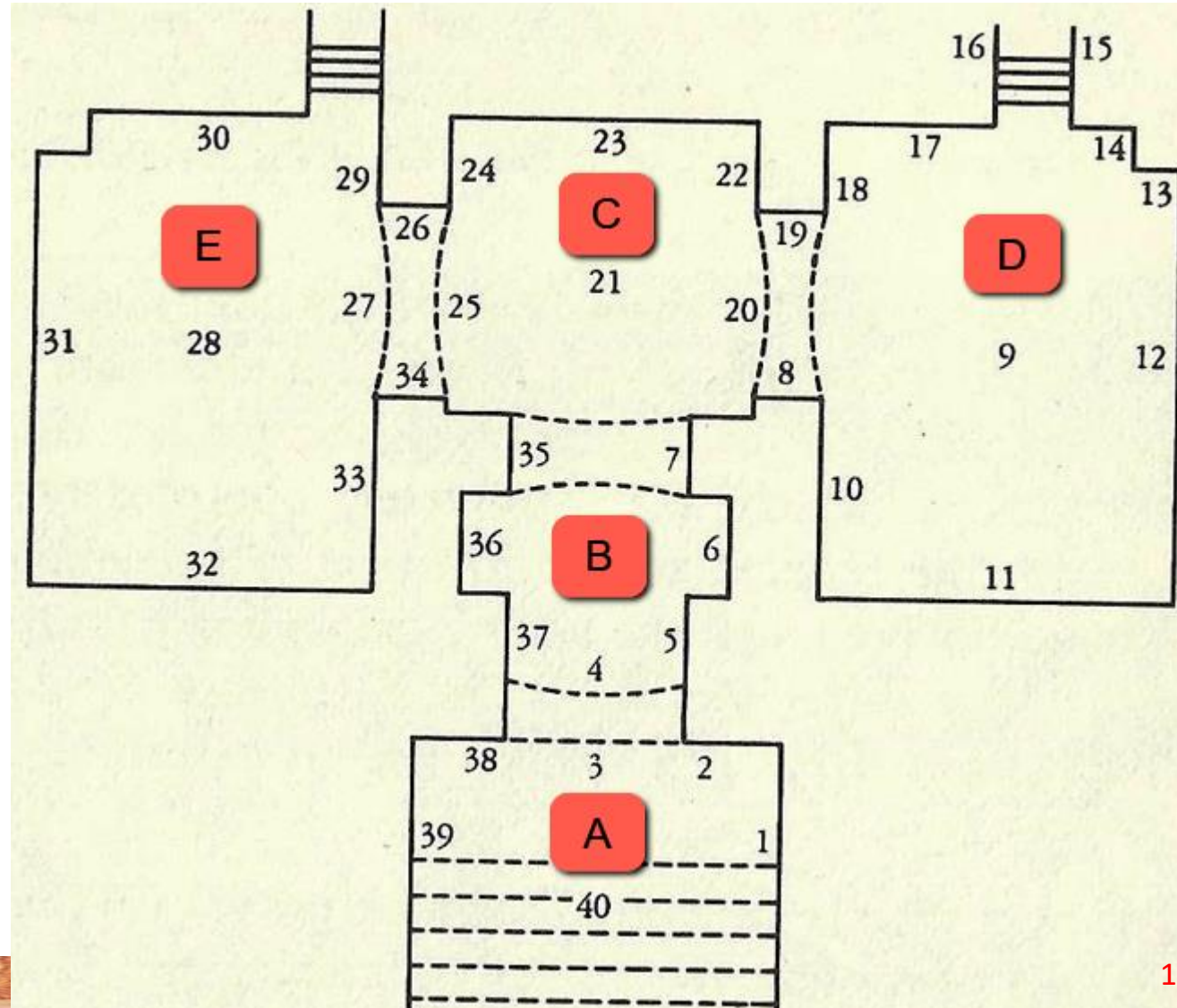
A. Hallway

B. ante-chamber

C. Vestibule

D. Bedroom

E. Meditation or penitential room



Entrance hallway (A-39): Path to heaven and hell... difficult and easy path... popular didactic theme



In bedroom (D), thru vestibule to penitential room

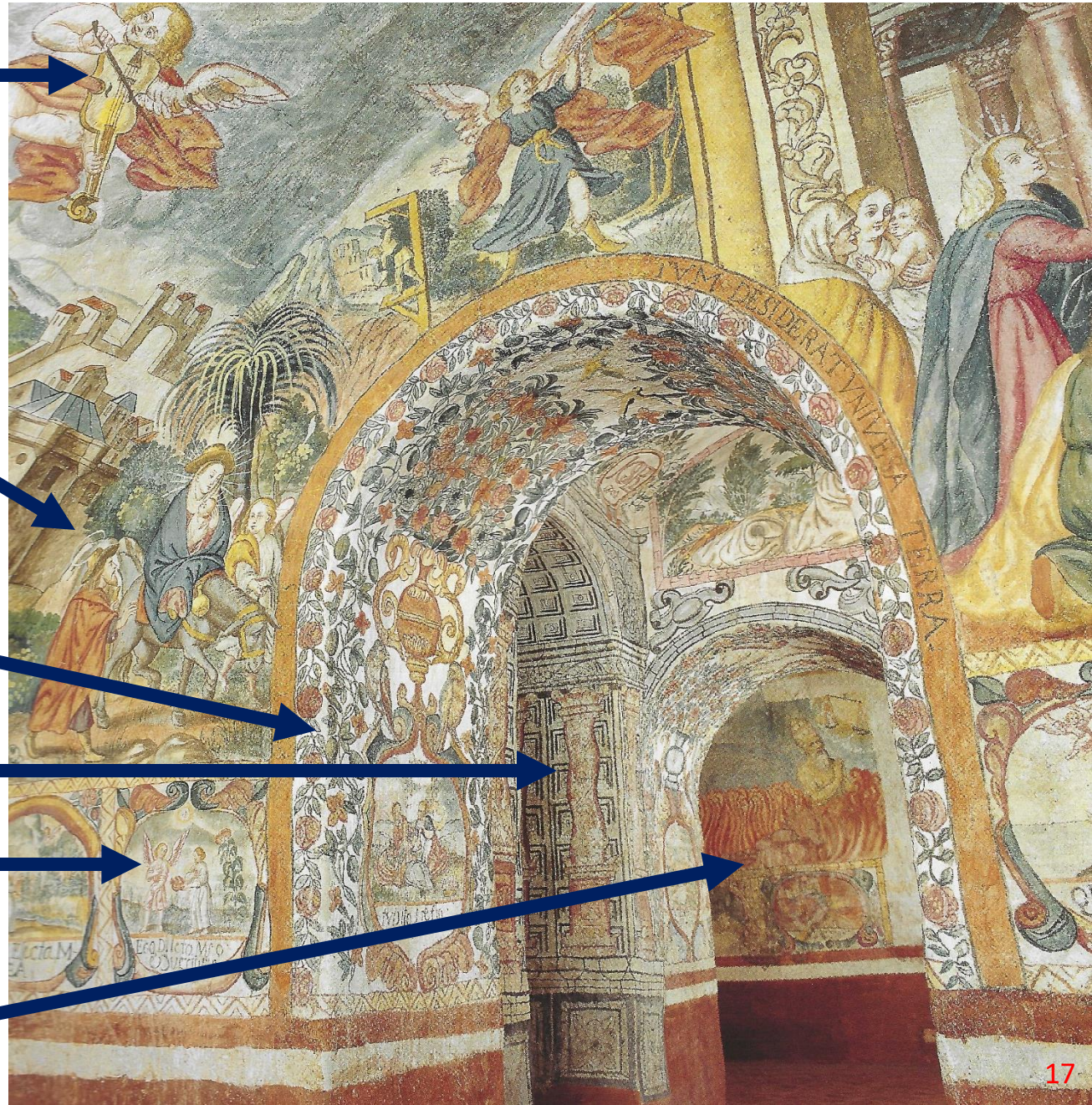
- Angel musician
- Flight into Egypt (#10)

- Various floral designs

- Solomonic column

- Medallions w/ allegories

- Purgatory



Penitential room: Virgin of Mercy delivers souls from purgatory (E-31)



Penitential room: Trap of the Soul (E-32)

- Youth-soul caught in trap
- Demon skeleton
- Precipice of hell
- Torments of the damned



- From 1670 Jesuit book, *Pia Desideria* (Pious Desire)
- Text: “The pains of hell surrounded me” (Psalm 17)



*Dolores inferni circunderunt me praecor
pauerunt me laqui mortis Psal 17*



B1. Cell of Fray Francisco de Salamanca

- Ensemble of these paintings is unique in colonial painting
- The paintings:
 - share the naivete of the Cuzco school
 - exhibit a *horror vacui*
 - favor themes of the Andean baroque, that is, heaven and hell and the Four Last Things
 - celebrate the Mercedarian Order with Mercedarian saints and the Virgin of Mercy
 - present didactic images for the order's monks rather than for the faithful in general

B2. Chapter room of the convent of Santa Catalina

- Dominican convent, early 17C, over Acllawasi
- Chapter room murals by indigenous artist Tadeo Escalante, late 18th C
- born ca.1770 (Acomayo, SE of Cuzco) – d. before 1838
- Extant murals
- Life-size diorama



**Back wall: CTR: O.L. of the Rosary & Dom female saints
LT & RT: genealogical trees of Guzmán family & Dom. order**



CTR: O.L. of the Rosary

RT: Sta Rosa de Lima: crown of roses, glory of Peru

LT: Sta Catalina: crown of thorns, receiving the rosary



Mural on left wall

Murals organized in several levels

- Lower level: geometric design
- Lower of 2 middle bands: floral designs with birds and fruits (delights of the world)
- Upper of two middle bands: scenes of youths enjoying the delights of the world
- Upper level: saints and hermits



Detail of the middle bands

- Fruits, flowers, birds
- Music-making youths in a garden, table w/ food & drink



Upper level

- Paul the hermit in Egyptian desert
- Raven above brings him bread



B2. Chapter room of the Convent of Santa Catalina

POINTS: Chapter room

- **Organization of levels: triumph of the spirit over sin and temptation through penance and asceticism**
- **Purpose: edification of austere nuns who met in this room to discuss community business**

POINTS: cf. cell of fray Salamanca – chapter room

- **60 years later: clearer compositionally and they proclaim a more consistent message.**
- **Both mural programs are penitential**
- **Both mural programs are directed to limited (not public) audience: Merced, a few monks practicing austerities; St Catalina, nuns of the community**

C. Paintings in churches in indigenous villages

C1. Andahuaylillas, church of San Pedro Apóstol

C2. Church at Curahuara de Carangas, Oruro district (Bolivia)

- **Andean village churches w/ magnificent mural programs, some from late 16th-early 17th C**
- **Many early murals don't survive, because bishop Mollinedo ordered them to be whitewashed over**
- **But quite a few that we can visit**
- **This section: two in detail**
- **Next sections: some others for different purposes**

C. Paintings in churches in indigenous villages

- North & south of Lake Titicaca in Altiplano
- Andahuaylillas > Curahuara ca.580 km (765 by road)



C1. Andahuaylillas, church of San Pedro Apóstol



C1. Andahuaylillas, Church of San Pedro Apóstol

Exterior murals



Murals on porch (open chapel), late 16th-early 17th C

- Martyrdoms of Sts. Peter (LT) and Paul (RT)
- Often shown together... lesson for new Christians



- **Martyrdom of St. Peter**
- **Crucified upside down**
- **Putti angels carrying a papal tiara**



C1. Andahuaylillas, Church of San Pedro Apóstol

Interior murals

- Murals; painted mudejar ceiling; oil paintings
- Thick adobe walls painted white, few windows



Nave, looking to back of church (with mural on back wall)



Interior murals

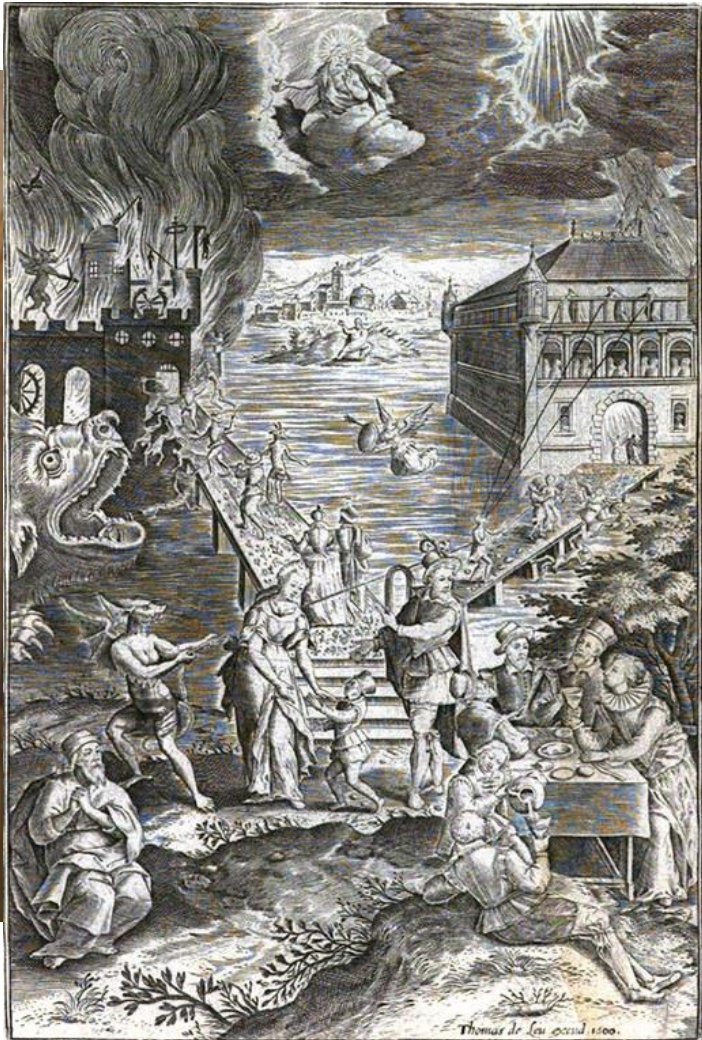
- Fresco of *Pathways to Heaven and Hell*, 1620s, probably by Luís de Riaño (student of Angelino Medoro)
- Visual part of the effort to convert the indigenous Andeans to Christianity
- Instructs the neophyte Indians about Judeo-Christian moral concept of an afterlife destined for heaven or hell
- Probably designed by Juan Pérez Bocanegra, parish priest from before 1621-1628, and 1636-1645 (death)
- Manual of instructions for priests suggests ways of using indigenous religion to facilitate conversion to Christianity
- Trope of the path to heaven and hell was common in 17th C sermons

LT: easy path to hell & suffering, strewn w/ flowers

RT: difficult path to heaven & bliss, strewn w/ thorns



Likely based on an engraving by Hieronymous Wiericx, late 16th or early 17th C



Pathway to heaven

- Near naked man walks the thorny path
- 3 lines from his head to the Holy Trinity in the heavenly palace.
- Rope connects him to the hell side of painting... a devil tries to drag him away
- Angels guide souls along the thorny path
- In the foreground, a feasting company
- Back right, heavenly palace





Pathway to hell

- Path to hell is strewn with flowers
- Richly clad individuals, tempted by demons
- Gaping hell mouth
- Flaming castle of hell

R/T Inca beliefs:

- common theme (Salamanca & others)
- Inca afterlife: pilgrimage & treacherous bridge
- Convergence between Xtian & Inca paths

Interior murals: Pentalingual doorway

- entrance to baptistery
- Text on lintel: “I baptize you...”
- Repeated in Latin, Quechua, Aymara, Puquina
- Fr. Bocanegra, master linguist, attempts to address several native groups



Inside the baptistery

- Just incidentally...
- Oil-on-canvas by Luís de Riaño, student of A. Medoro
- Style ~ Medoro, rather than to naïve fresco murals in nave
- Subject: Baptism of Christ... appropriate
- Based on print after ptg by Mateo Pérez de Alesio in Malta

Luís de Riaño. *Baptism of Christ*, 1620s, oil on canvas (Andahuaylillas)



C2. Church at Curahuara de Carangas, Oruro district (Bolivia)

- Lavish decoration elsewhere in Altiplano (ca.150 km S of La Paz; ca.580 km SE of Andahuaylillas)
- Interior murals from late 16th – early 18th C
- Exterior: more austere than church at Andahuaylillas



- **Oldest murals date from late 16th C:**
Original painted altarpiece / presbytery ceiling / part of nave wall



Nave wall: Last Judgment (late 16th C)

- CTR top: Christ in judgment; CTR btm: St. Michael
- LT lower: dead rising; souls in purgatory
- LT middle: souls going up to heaven
- RT lower: souls entering jaw of hell; torture wheel



Baptistery (early 18th C)

- Scenes from OT, NT, and recent missionary period
- More defined, more colors than 16th C murals

1. Ceiling: Dove of the Holy Spirit



2. Animals entering Noah's ark

3. Caleb & Joshua report to Moses

4. Flagellation of Christ

5. St. Francis Xavier preaching to American Indians

SO:

- "localization"
- OT > NT > contemporary America



D. Murals in Textile Style

- Practice of painting walls as though covered in textiles introduced into the Andes mid-17th C
- Previous Andean tradition of adorning structures with textiles and textile paintings
- Practice existed in Spain (e.g., Burgos & Madrid)
- Bishop Mollinedo (in Cuzco 1673-99) familiar with these churches, likely stimulated such painting in Peru
- Traffic in textiles Spain-New World also stimulated the style
- Textile murals based on Spanish (not Andean) textiles

D. Murals in textile style

- Cost-effective alternative to figural murals or other paintings
- Way to get past fears of Andean idolatry (i.e., avoiding figures)
- A few locations (Cuzco > Ocongate ca.65 km/105 km)

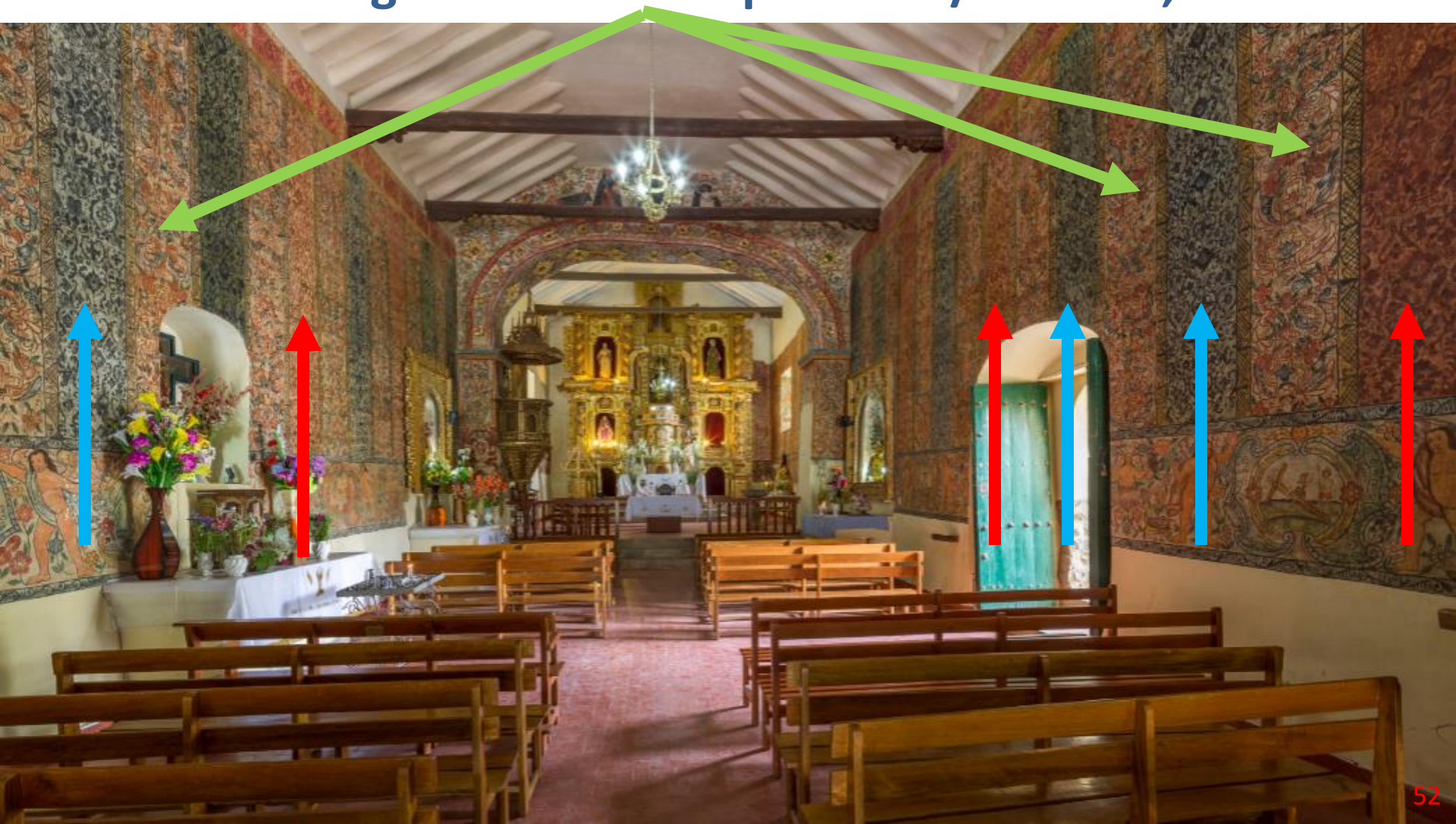


Church of San Pablo Apóstol in Ocongate

- Example of 18th C textile murals in 16th C church (ca. 65 km E of Cuzco / 105 km by road)



- Lavishly decorated walls
- Vertical panels of red, blue faux damask w/ floral design
- ...alternating multi-colored panels w/ flowers, birds...

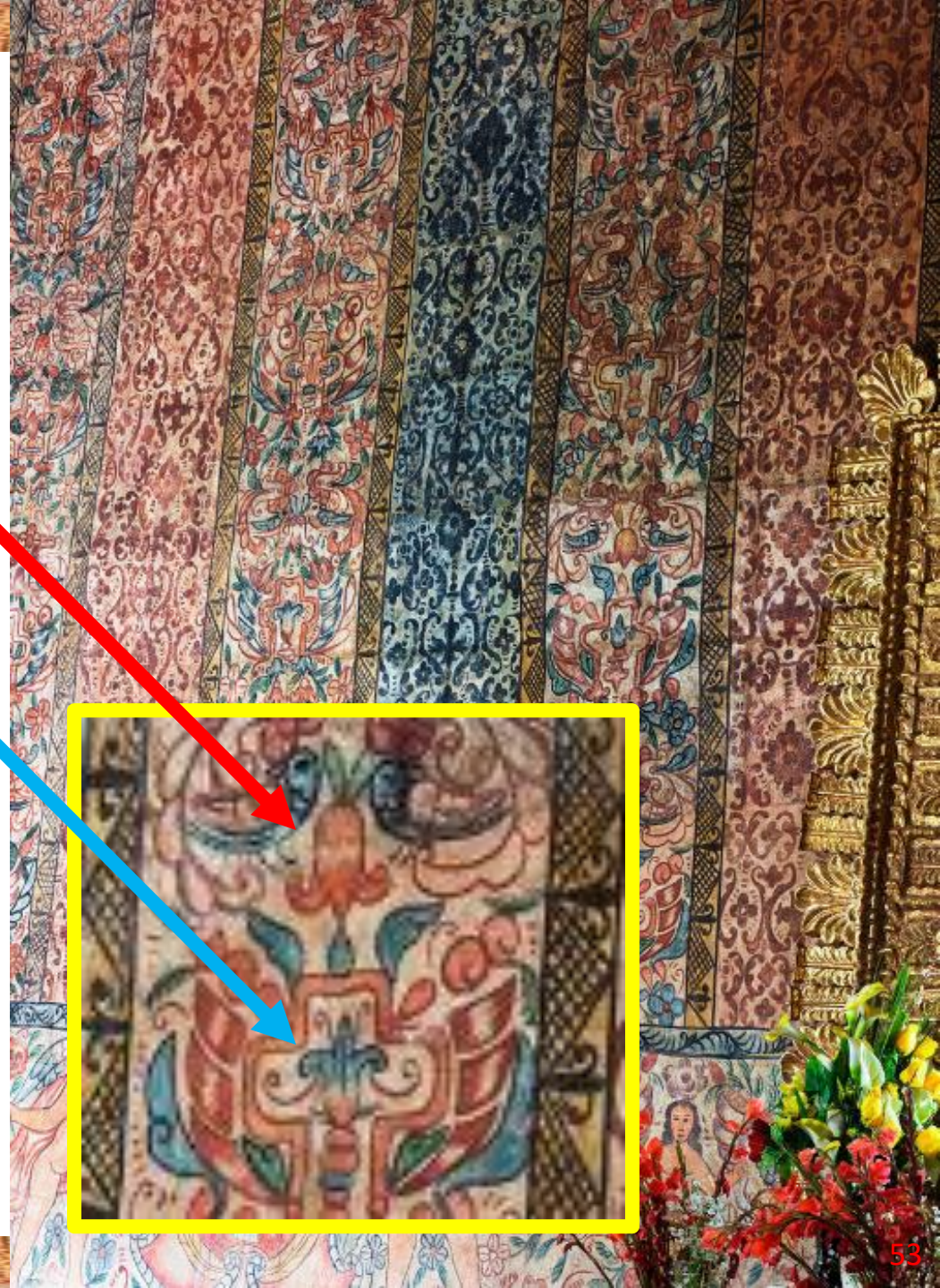


- multi-colored panels incorporate local elements, e.g.: cantu flower assoc. w/ prehispanic ancestor worship

- Also European motifs, such as fleur-de-lis

SO:

- pre-hispanic elements
- motifs from various sources
- Artistic agency



D. Murals in textile style

POINTS

- Textile murals in some churches, such as Ocongate suggest a hybrid Paradise, referring to Christian Garden of Eden and heavenly paradise and to traditional Andean concept of paradise
- Andean artists situate Euro iconography and concepts in Andean framework visible to indigenous viewers (but perhaps not to Europeans)
- Imitate one material with another (baroque trait)
- Creative application of copying... different artistic value from than the pure invention praised by European Renaissance.

E. Mural Painting from the Late Colonial Period and the “Iconographic War”

E1. San Juan Bautista in Huaru

E2. Nuestra Señora de la Navidad in Chinchero

- Recall revolt of Tupac Amaru II, 1780-81
- Some villages S & E of Cuzco supported the rebellion; others maintained their loyalty to the Crown
- Some churches destroyed by fire w/ people inside
- Memory of the conflict and violence impacted mural decoration in churches during following decades
- Parishes that had maintained loyalty tended to produce images of triumph; those that supported rebellion produced violent images of hell and the Last Judgment
- We’ll look at one on each side of this post-rebellion iconographic war

E. Mural Painting from the late colonial period and the “iconographic war”

E1. San Juan Bautista in Huaru (pro-rebellion)

- **One village that supported the rebellion was Huaru, ca. 45 km E-SE of Cuzco**
- **In church of San Juan Bautista (John the Baptist) in Huaru, almost all walls were covered with murals in 1802 by indigenous artist Tadeo Escalante (recall Santa Catalina in Cuzco)**
- **As a boy, Escalante probably heard the speeches of Tupac Amaru II, and his family probably sympathized with Tupac’s rebellion.**

- 4 murals under the choir
- Back wall: Hell



Tadeo Escalante.
Hell, 1802,
 mural (Huaró)

- Cohen-Suárez: possible references in this painting to the violence of the rebellion.



LT: One condemned man has heart pulled from his chest

RT: Another sodomized by a demon with a metal bar

- **These violent acts actually occurred during the rebellion**



LT: Faces of some of the condemned have red color, alluding to pejorative Quechua term *pukakunka* (redneck) by which the rebels referred to the Spanish

RT: Demon pulls out the tongue of condemned man with pliers, ~ was done to Tupac Amaru II before his execution



E1. San Juan Bautista in Huaró

POINTS

- Family tradition, ca. 1920: artist Escalante intended to depict condemned persons as Spanish royalists. If true, the figure that lost his tongue would be VR Areche, just as he had condemned Tupac Amaru II to lose his tongue
- Example of a theme—Last Judgment—typical in Christian art through Cs, in Europe and the New World; here applied to an Andean context
- Interpretations by Cohen-Suárez not certain, but suggest:
 - This mural painting is a didactic lesson against rebellion in a parish that had supported it
 - At the same time, there are subtle suggestions against Spanish dominance added by an artist who probably had sympathy with Tupac Amaru II.

E. Mural Painting from the late colonial period and the “iconographic war”

E2. Nuestra Señora de la Navidad in Chinchero (contra-rebellion)

- **Village that remained loyal to the Crown was Chinchero (ca. 28 km by road N-NW of Cuzco)**
- **Cacique of this village was Mateo Pumacahua, a leader of the royalist forces against Tupac Amaru II**
- **Village church is Nuestra Señora de la Navidad (Our Lady of the Nativity)**

E2. Nuestra Señora de la Navidad in Chinchero

- Mural in tempera, after 1780



Unknown Andean artist. *The Virgin of Montserrat and the Triumph of Cacique Pumacahua over Tupac Amaru II*, after 1780, tempera mural

CTR: Image of the Virgin of Montserrat in a landscape with angel, birds, village



LT: procession of Spanish, Indians, and mestizos giving thanks to the Virgin for victory over the rebels



RT: a battle during the rebellion, includes:

- **Puma** (= cacique Pumacahua) destroying an **amaru** (mythological creature = Tupac Amaru II)
- **Text** from Julius Caesar: “Veni, vidi, vici”



E2. Nuestra Señora de la Navidad in Chinchero

POINTS

- This indigenous mural celebrates the victory of an indigenous loyalist cacique over an indigenous rebel leader
- Both of these leaders were devout Catholics
- No clear-cut distinction between supporters and opponents of Spanish Crown among indigenous, mestizos, and creoles as we approach the end of the colonial era
- Quote from Caesar: the battle won by cacique Pumacahua is placed in a long line of great battles, and he himself associated with the Roman general

Both churches

- Series of murals: indigenous patrons use mural painting to proclaim their own political POVs, blatant or subtle
- Multiple sides to each issue, & multiple visual representation of each issue

Week 8 Summary

- Beginning of mural painting in Spanish colonial South America, with the Italian masters, late 16th C
- Mid- and late 18th C mural programs in a monastery and nuns' convent in Cuzco, with themes of penitence and austerity as instruction for monks & nuns
- Lavish murals in rural parishes near Cuzco, w/ various didactic themes (e.g., heaven and hell), for the instruction of indigenous Christians
- Textile murals in rural churches, a decorative rather than didactic style
- Mural programs that expressed different judgments about indigenous rebellion

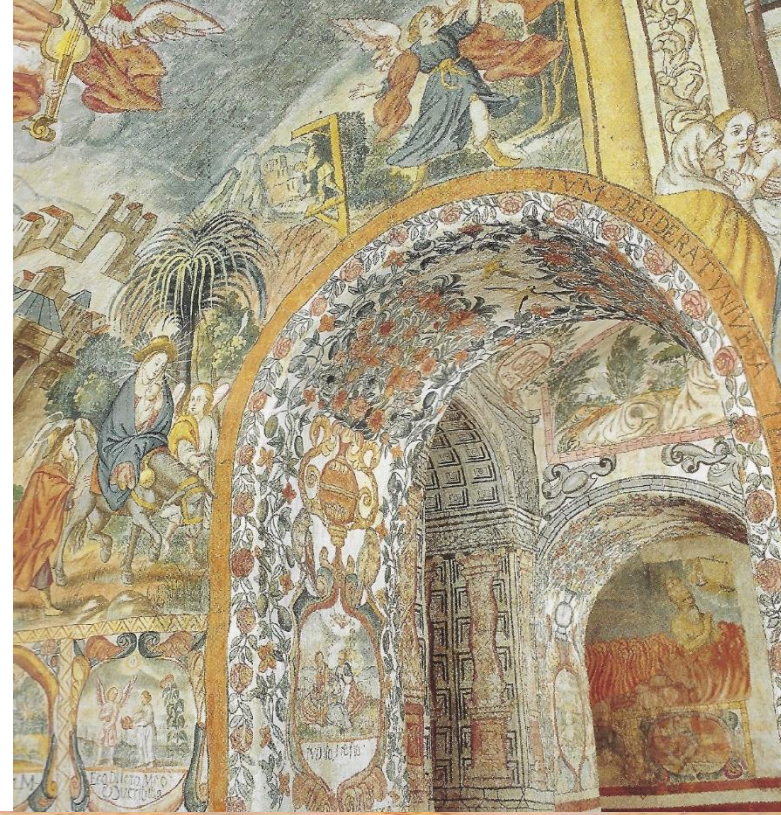
Course Summary

- Cultural, artistic mixing of two great and substantial cultures... each itself a mixing of earlier cultures
- **Our global world today:** mixing of multiple cultures
- Trajectory of Euro artistic development with many indigenous admixtures and directions
- Differences/tensions between local and trans-local traditions
- **Our postcolonial world today:** formerly colonized people have increasing voice in world culture/politics
- Much beautiful architecture and art... expressing ideals of religion, politics, etc.
- **All epochs:** beauty and human aspirations

Art of Spanish Colonial South America

OLLI Fall 2021

Week 8



Mural Painting