

**JAIME EGUIGUREN**

ART & ANTIQUES

---

*Basilio de Santa Cruz Pumacallao*  
(Cuzco, 1635-1710, active 1661-1700)

**INVESTITURE OF  
SAINT ILDEPHONSUS**

---



# JAIME EGUIGUREN

ART & ANTIQUES



**Basilio de Santa Cruz Pumacallao**

(Cuzco, 1635-1710, active 1661-1700)

## ***The Investiture of Saint Ildephonsus***

Oil on canvas

154 x 100 cm

Provenance: Private Collection, Seville, Spain.

# JAIME EGUIGUREN

ART & ANTIQUES

The Spanish arrived in Peru in around 1531, and within a few decades they explored the entire territory. The situation taking place in the region at that time was characterized by the struggle between two parallel (and yet completely different) worlds to gain the ideological upper hand in one single territory that was formerly occupied by pre-Hispanic cultures, and which gave rise to an endless series of events related to the shock generated among those who were enveloped in both cultures. A new culture was proclaimed, based on the deconstructurization of the Andean peoples in order to take on ever-increasing power and prominence, implementing not only a new religion, but also ideologies, rules of behavior and customs that were unknown to the natives. This was the process of acculturation undergone by the indigenous peoples across the entire American continent, as related by Jordi Gussinyer in "Sincretismo, Religión y Arquitectura en Mesoamérica" (Syncretism, Religion and Architecture in Meso-America), quoting Aguirre Beltrán and Gruzinski Serge.

On disembarking in the Americas, the conquistadors imposed their own cultural agenda<sup>1</sup> in a manner that was both high-handed and invasive; an attitude that immediately took shape in a ruthless process of acculturation across subsequent cultural shifts<sup>2</sup>. With the purpose of easing the incorporation of the new civilization into the indigenous population, the Meso-American peoples were deconstructed. To this end, pre-Columbian cultural subjects were often used, mixed with those brought by the invaders<sup>3</sup>. Within this dramatic situation involving the violent process of cultural disintegration, the desire of the Meso-American peoples was, if possible without trauma, to camouflage, and perhaps to embed (in the sense of to incorporate) into the

---

<sup>1</sup> GRUZINSKI, SERGE 1991 La colonización de lo imaginario. Sociedades indígenas y occidentalización en el México español del siglo XVI-XVIII. Fondo de Cultura Económica. México, 23-29, quoted by Jordi Gussinyer i Alfonso p.188.

<sup>2</sup> The varying trends of acculturation are explained, for instance, in: Aguirre Beltrán, 1957:14-15; Wachtel, 1976:26-28; Baty 1968., quoted by Jordi Gussinyer i Alfonso p.188.

<sup>3</sup> AGUIRRE BELTRÁN, GONZALO 1952 "El gobierno Indígena en México y el proceso de Aculturación en América Indígena. vol. XII, no. 4. p.282-83, quoted by Gussinyer i Alfonso p.188.

# JAIME EGUIGUREN

ART & ANTIQUES

contribution of the invading peoples, some of their own cultural components, an anthropological position that in general terms we call syncretism<sup>4</sup>.

In the last decades of 16<sup>th</sup>-century Cuzco, due to the custom and need of the aristocratic Incan classes to live within an aesthetic involving elements of grace and beauty, the visual arts took on a fundamental didactic importance and prominence which intertwined to breathe life into an endless number of artworks. This was the fruit of what was considered beautiful alongside the representations of a new religion putting down roots in the Andean region through the process of Evangelization. Strategically speaking, right from the outset the conquistadors' mission was very much to conquer Cuzco, which was the capital and nerve center of the Incan empire. Due to the reasons set out above, conversion to the Christian faith was of the utmost importance, as the evangelization of the Incan elite living in the territory would be key to being able to expand worship through the rest of society and into every corner of the Incan empire. Thanks to the political-social and religious structure of the Spanish, and through architecture with the creation of the Cathedral of Cuzco, along with other ecclesiastical, governmental and aristocratic edifices, a range of artists from Europe set sail for the Viceroyalty of Peru. With their arrival, not just painting, but also sculpture and the architectural elements that would form part of buildings' decoration began to gain in prominence. Matteo da Lecce, Angelino Medoro and Bernardo Bitti are considered the fathers of the Cuzco School, introducing Mannerism into the Viceroyalty.

With the arrival of the 17<sup>th</sup> century, Cuzco painting extended its presence, staking out the path for the rest of the Viceroyalty, where other hubs of artistic production emerged, such as the schools of Quito and Potosí. As mentioned above, Bernardo Bitti introduced Mannerism while Gregorio Gamarra was his disciple and follower. Subsequently, Diego Quispe Tito was disciple to the latter, originally from Cuzco and with Indian blood, who

---

<sup>4</sup>AGUIRRE BELTRÁN, GONZALO, 1957 *El proceso de aculturación*. Universidad Nacional Autónoma de México. Mexico, quoted by Jordi Gussinyer i Alfonso, p.188.

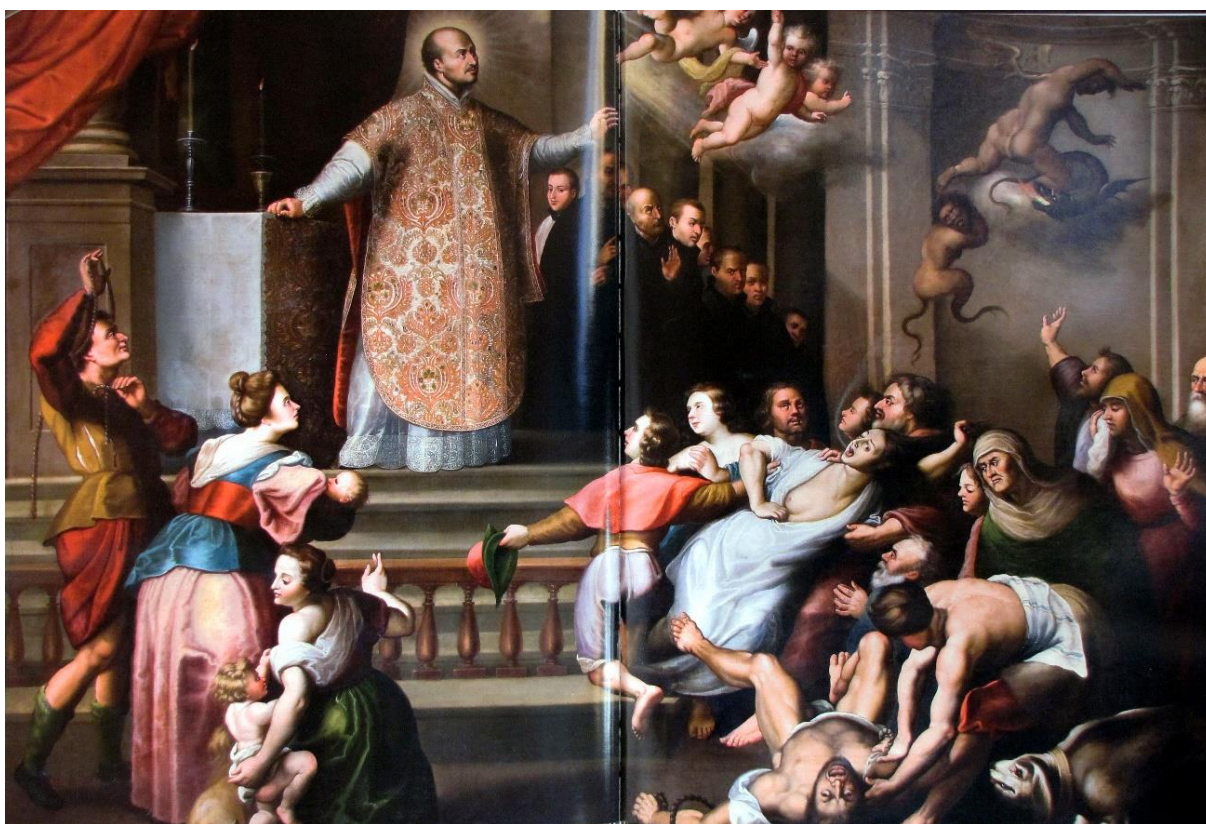


# JAIME EGUIGUREN

ART & ANTIQUES

would carry on the style of his master, using Flemish engravings as a source of inspiration, to which he added his own mark.

In the work of Basilio de Santa Cruz Pumacallao, who was a Quechua Indian, we can observe close ties to Spanish painting. It is to this artist, and his studio, that we attribute authorship of the work we are presenting here. He was one of the most prominent painters in the Americas, and thanks to his great skill and the quality of his works he can be compared with his Spanish contemporaries. He attained an exquisite fusion of Spanish Baroque with touches of the American spirit. He interpreted the work of the great Spanish masters such as Murillo, Velázquez, Valdés Leal and the Flemish artist Rubens without forgetting his indigenous roots, giving rise to an innovative and unique result, *mestizo style*. *St. Ignatius of Loyola Exorcising the Possessed* (**Fig. 1**) and *The Miracles of St. Francis Xavier in the Indies* clearly draw on Rubens' artistic imagination.



**Fig. 1:** Basilio de Santa Cruz Pumacallao *Ignatius of Loyola Exorcising the Possessed*, Cathedral of Cuzco, Peru.

# JAIME EGUIGUREN

ART & ANTIQUES

At first, art historians confused his origin, taking him for a Spanish painter working in the Americas, due to his clearly Baroque style and a lack of documentary evidence, and they even speculated regarding a life in a monastery which he never had. Recent research identifies Basilio de Santa Cruz as descending from Indians, and though there is little record of his childhood or training as an artist, we do have evidence of his prolific output. At the tender age of 27 he executed his *Martyrdom of St. Laureano* (Fig. 2), which is preserved in the Church of the Merced in the imperial city of Cuzco.



Fig. 2: Basilio de Santa Cruz Pumacallao, *The Beheading of St. Laureano* (Depicted on the left, Don Laureano Polo de Alarcón, opposite his wife), Church of the Merced, Peru.

# JAIME EGUIGUREN

ART & ANTIQUES

The *Martyrdom of St. Laureano* is the first known work signed by Basilio Santa Cruz, dating from 1662 and, of even greater significance, it is considered by a number of scholars to be the first Baroque work carried out in Cuzco, thereby preparing the way, with the arrival of the 18<sup>th</sup> century, for what would subsequently become one of the most interesting periods, with a style known as *Barroco Mestizo*. It was here that one could observe the most striking and powerful examples, expressed in the visual arts, of the syncretism that resulted from indigenous acculturation, including large numbers of artistic elements of pre-Hispanic nature which were passed on from generation to generation in these innovative works.

Enjoying both constant and profuse activity throughout the 18<sup>th</sup> century, the demand for religious art continued to grow in order to satisfy the believers and faithful in the increasingly westernized Americas. To this end, the creation and success of workshops in which artists such as Marcos Zapata earned widespread recognition, was decisive, with records surviving of considerable artistic production to cater for the cities of Collao and Potosí.

Thanks to the enormous demand that existed for work from Cuzco outside of the region, and the subsequent popularity and importance it gained as a school, this artistic movement helped to foster the emergence of other schools in the Altiplano area. Leonardo Flores from La Paz and Melchor Pérez de Holguín from Cochabamba had leading roles in this new artistic movement<sup>5</sup>.

In this midst of this cultural heritage we can discern the promising figure of the young Basilio Santa Cruz, who produced a quite extraordinary artistic output focusing on religious painting and portraiture. One of the people who recognized his tenacity and talent was Laureano Polo de Alarcón, the director of the Hospital de San Andrés, immortalized by the artist in his *Martyrdom of St. Laureano* where he is portrayed as a

---

<sup>5</sup> Gutierrez Viñuales, Rodrigo. (2008). La pintura e scultura in America Latina, p.4.



# JAIME EGUIGUREN

ART & ANTIQUES

donor in a breath-taking and masterful work addressed by Celso Pastor de la Torre in his publication *Perú: Fe y arte en el virreinato*.

In around 1667, Basilio Santa Cruz painted a series dedicated to St. Francis for the convent bearing the saint's name, which was when the Count of Lemos, Viceroy of Peru, discovered his work and was deeply impressed by the talent of the painter. This was a decisive moment in his career as a painter, turning him into a favorite among the privileged classes. One can observe his signature in the work depicting the Death of St. Francis (Fig. 3).



**Fig. 3: Basilio de Santa Cruz Pumacallao, *The Death of St. Francis*, Convent of San Francisco, Peru.**

Bishop Mollinedo y Angulo, a known collector of European works, arrived in Cuzco in 1673 and became Santa Cruz's patron, giving him a number of commissions. He played a key role in the consolidation of the Cuzco School, and as such in the emergence of other schools which drew on the painting being carried out in Cuzco.



*“The Bishop and his context thereby contributed to the construction of a public image of the Incan renaissance, an emerging cultural and ideological phenomenon of vast proportions, spearheaded by the indigenous aristocracy of Incan descent, in a quest to reaffirm a status of privilege residing in the minimal basis of the colonial pact”<sup>6</sup>.*

*“1690 saw the beginning of the pictorial decoration of the cathedral. It focused on an iconographic program of monumental brio and dimensions, arranged across the arms of the transept, the execution of which fell to Basilio de Santa Cruz Pumacallao, a master particularly well suited to bringing Mollinedo’s ambitious plans to fruition<sup>7</sup>. Given the knowledge he had of Rubens’ style and his school, as well as his familiarity with the Bishop’s art gallery, Santa Cruz possessed all the attributes necessary to recreating the pictorial pomp he had admired in the Spanish court. Without doubt through this major commission, Mollinedo hoped to evoke in Cuzco the sensationalist international Baroque that had triumphed in 1660s Madrid through the great religious compositions of Juan Carreño de Miranda, Francisco Rizi (1614- 1685) and Francisco Herrera the Younger (1627- 85)”<sup>8</sup>.*

The *Corpus Christi* (**Fig. 4**) housed in Cuzco Cathedral is a clear example of religious syncretism represented in Cuzco painting, combining both Christian and Andean elements. It portrays one of the most important festivities in the Viceroyalty’s religious calendar, held in the month of June, coinciding with the old Incan *Inti Raymi* festival.

---

<sup>6</sup> John H. Rowe, *Retratos coloniales de los incas noble*, Revista del Museo e Instituto de Arqueología (Cuzco) no. 21, pp. 109-128.

<sup>7</sup> Luisa Elena de Alcalá and Jonathan Brown *Pintura en Hispanoamérica 1550-1820*, Ediciones El Viso, Banco cultural Banamex Madrid, 2014, p. 329.

<sup>8</sup> See Brown 1992, pp. 228-39; Pérez Sánchez (dir) 1986; Luisa Elena de Alcalá and Jonathan Brown, 2014.

# JAIME EGUIGUREN

ART & ANTIQUES



**Fig. 4** Basilio de Santa Cruz Pumacallao, *Procession of Corpus Cristi*, Cathedral of Cuzco, Peru.

Three works from this great artist's palette it would be remiss not to mention are the canvas *Our Lady of Bethlehem* (**Fig. 5**) located in the choir of the Cathedral of Cuzco, which included a depiction of the Bishop as a donor (incidentally sharing the same posture as that of our *St. Ildephonsus*), *Our Lady of Almudena*, including the portraits of the king and queen of Spain, and a *St. Isidore the Farmer*, signed *Basilio me fecit anno 1693*.



**Fig. 5:** Basilio de Santa Cruz Pumacallao, *Our Lady of Bethlehem with Bishop Gaspar de Mollinedo as donor*, Cathedral of Cuzco, Peru.



# JAIME EGUIGUREN

ART & ANTIQUES

It is quite credible, given the prestige and renown Santa Cruz enjoyed among his peers and, as a consequence, due to the demand for large-scale compositions commissioned by the clergy to adorn major spaces, halls or rooms, that it would be no easy task to find works in the artist's oeuvre intended for private worship. In the majority of his work, apart from the monumental stature of the compositions, we can appreciate beautiful scenes with numerous people and cherubs in which the artist's workshop was often involved, collaborating with specific elements or figures, and even on occasion completing a work in its entirety, as was so often the case in Europe's great centers of artistic production.

Few works currently known by the painter or his circle are to be found outside of the ecclesiastical world; that is to say, in private collections. Of these it is worth mentioning the *Immaculate Virgin* from the Museo de Arte in Lima, and a *St. Lawrence*, measuring 143 x 94 cm, housed at the Museo Pedro de Osma (**Fig. 6**), catalogued as from the artist's circle. Comparing it with the *Investiture of St. Ildephonsus* (**Fig. 6a**), we find ourselves



**Fig. 6: Basilio Santa Cruz Pumacallao (attr.), *St. Lawrence* (ca. 1680-1720) Museo Pedro de Osma.**



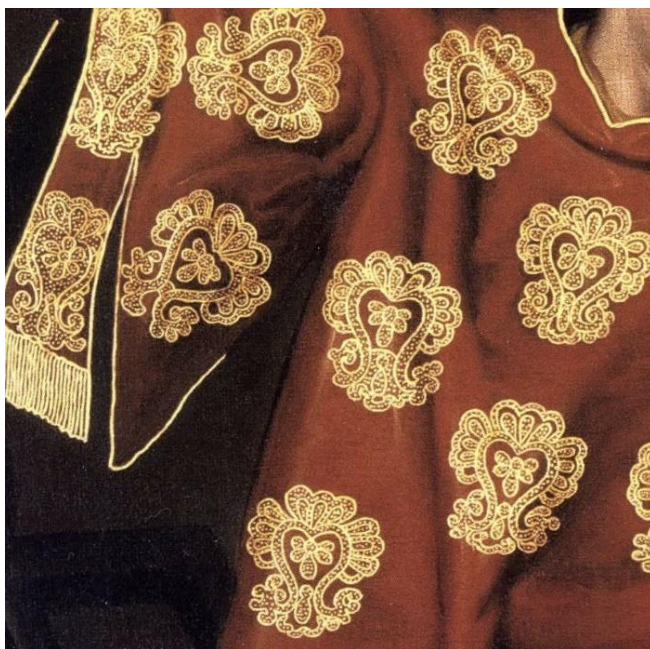
**Fig. 6a: *Investiture of St. Ildephonsus*. Jaime Eguiguren Art & Antiques.**

# JAIME EGUIGUREN

ART & ANTIQUES

before two canvases of similar dimensions, which also clearly present features of the Spanish baroque, combined with elements belonging to Cuzco painting.

The fine work on the ornamental drawings executed using *brocatería* (the application of gold to decorate and highlight scenes) follows exactly the same technical approach and design in the two paintings (**Figs. 7 and 7a**). It is true that the figure of St. Lawrence is precisely drawn in a fashion that exactly parallels the three figures from the *Investiture of St. Ildephonsus*, but the little angels flying above are less exactly sketched out, with a lack of power in the brushstrokes, thereby demoting them to a secondary level within the scene<sup>9</sup>.



**Fig. 7:** Basilio Santa Cruz Pumacallao (attr.), *St. Lawrence* (detail), Museo Pedro de Osma.



**Fig. 7a:** *Investiture of St. Ildephonsus* (detail). Jaime Eguiguren Art & Antiques.

---

<sup>9</sup> A range of definitions can be found for the term *brocateado*, with some claiming that *brocatel* comes from the word *brocado*, or brocade. This is painting covered with gold patterns, generally intended to depict luxurious pieces of clothing, with painters from the Cuzco School favoring this technique, which resembled brocade or damask reliefs, which explains the term. This technique was employed as a sort of ornamental addition carried out at the end of each work. When we refer to the term *brocateado*, we should mention that the ornamental application was not always gold, but could also be silver, or even other pigments, such as white, for instance, to highlight the hems of clothing. See Barbara Belda Lido.



It is certainly the case that the Basilio de Santa Cruz *Investiture of St. Ildephonsus* we have before us here denotes a clear syncretism between indigenous Cuzco and Baroque Spain. The fact that the work possesses characteristics linking it to European forms and models does not fully distance the artist from his Indo-American identity, powerfully reflected in the abundant use of gold brocade, a device subsequently widespread in 18<sup>th</sup>-century colonial painting, whose origin went back to Byzantine art, and whose main quality is to create delicate and dazzling contrasts standing out against darker backgrounds, which we have pictorial record of Santa Cruz and his workshop using in other works, such as, for instance, the *Immaculate Conception Trampling Heresy*, preserved at Lima's Museo de Arte (Fig. 8). The similarity of the brocade design of the Virgin's clothes is of note once again, when compared to those of the three figures in our depiction of St. Ildephonsus. Another parallel is the similarity between this Mary and the one from our composition, placing the chasuble on the Saint. They both wear blue cloaks covered in golden stars and brocade that stand out against the background of the fabric. Sat in peaceful seclusion, her hands clasped in prayer, the Virgin from the *Immaculate Conception* presents a face that reflects peace and emphasizes purity. The same can be said for St. Ildephonsus, who also reflects preestablished models: pink cheeks, straight line of the nose, small mouth with a trace of a shy smile, smooth forehead and slightly raised eyebrows. This work represents the second miracle, which took place when Ildephonsus was invested by the Virgin Mary and the angel, a winged figure often depicted in the works of Santa Cruz, being a forerunner of the Arquebusier Angel, or Andean warrior, defined by his links to Christian apologetics.



**Fig. 8** Basilio de Santa Cruz Pumacallao, *Immaculate Conception*, Museo de Arte, Lima.

# JAIME EGUIGUREN

ART & ANTIQUES

Considered one of the Holy Fathers of the Spanish Church, Ildephonsus, who was apparently born in Toledo, where he became Bishop, was one of the most illustrious figures in Visigothic Spain, some of whose writings have also survived, these being a key source for his biographic documentation. The first miracle relating to the Saint was the apparition of St. Leocadia, who appeared before him to give thanks for his defense of Mary's virginity.

St. Julian, who was Ildephonsus' successor in Toledo, left us one of the most reliable narrative sources of information regarding the life of his predecessor.

For the festival of the Blessed Virgin, Ildephonsus composed a "Missa", and when he was going to the church to celebrate it, before Matins as was his custom, and accompanied by his priests who went before him bearing lights, they saw the doors of the church were standing open and a great glow was coming from inside. Those bearing torches threw them down and ran away in fear. There were choirs of angels, and Ildephonsus went up to the altar of the Virgin and saw her there, sat on the ivory episcopal chair he normally occupied when preaching. Raising his eyes he saw the entire apse of the church was full of numerous virgins reciting the Psalms of David. He looked at the Virgin and she spoke to him thus: *"Come and receive from my hand, dearest servant of God, this gift which I have taken from my Son's treasury. You are to wear this garment on the days of my festival, and given you have always been faithful to my service and defended my fame among the faithful, this garment of glory which will adorn you in this life, you will likewise enjoy in the future life, alongside those who also serve my Son"*. And on uttering these words, she disappeared, along with the virgins and lights that had accompanied her.<sup>10</sup>

With the Counter-Reformation, which came about out of the Council of Trent, iconography was aimed particularly at those elements the Protestants rejected, thereby increasing worship for, among others, St. Ildephonsus, who defended the cult of Mary,

---

<sup>10</sup> Flórez, op. cit., V, pp. 508-09.



the true doctrine, and upheld Christian tradition. With a direct impact on the Americas thanks to his role as protector against heretics, and where he was the patron saint of brotherhoods, parishes and colleges, the number of iconographic representations of the Saint grew. Another example of an iconographic motif of great impact in the Viceroyalties relates to the fight against the infidel and heretic, embodied in *Santiago Matamoros* (St. James the Moor-slayer), in whose depictions we may find variations on the theme. With the American Indian thereby occupying the role of Moorish infidel vanquished by Christian doctrine, which by doing so imposes and affirms its tradition, this form of iconography took on the title of *Santiago Mataindios* (St James the Indian-slayer) (**Fig. 9**).

Cuzco Cathedral houses a work, by Santa Cruz, depicting *The Imposition of the Chasuble on St. Ildephonsus* but, in contrast with the painting we are presenting here, this composition is of a far more Europeanizing nature.

Some other representations with the same iconography from the Americas:

- *The Imposition of the Chasuble on St. Ildephonsus*. Piece of featherwork produced in Mexico towards the end of the 16<sup>th</sup> century. Museo de América, Madrid.
- *The Imposition of the Chasuble on St. Ildephonsus*. Andrés Islas. Colección Blaisten, Mexico DF
- *The Imposition of the Chasuble on St. Ildephonsus*, Gregorio Vásquez de Arce y Ceballos. Church of San Ignacio, Colombia
- *The Imposition of the Chasuble on St. Ildephonsus*, Gaspar de Figueroa. Reproduced in *El arte Colonial en Colombia*, Arbelaez Camacho and Gil Tovar. Private collection, Bogotá, Colombia.
- *The Imposition of the Chasuble on St. Ildephonsus*, Bernardo Bitti. Museo de Sucre, Bolivia. Published in the Proyecto Arca by Jaime H. Borja Gómez, Universidad de Los Andes.

# JAIME EGUIGUREN

ART & ANTIQUES

In conclusion, and in the light of the above, *The Investiture of St. Ildephonsus* has enabled us to make a major contribution to the field of research into the “Barroco Mestizo” style originating in Cuzco, as well as highlighting the figure of Basilio Santa Cruz Pumacallao, who was one of the pillars of this key Viceroyalty artistic movement. This work stands as a clear representation of the syncretism taking place in the Americas, and originating in Cuzco, reflecting a balance that came of the intellectual struggle between two cultures fighting for ideological domination over the region. The expression of feelings and ideas gives rise to a historical narrative born of the result of the collision and linking up of two opposing worlds that came together in a startling artform.



# JAIME EGUIGUREN

ART & ANTIQUES

