

EAP150 Documenting Regional Artistic Traditions: Peru, c 1750-1950

This project surveyed public and private collections across the capital cities of the southern and central Peruvian highlands: Arequipa, Ayacucho, Cuzco, Huancavelica, Huancayo, Puna and Lima.

Throughout the process of research and inventory, contact was established with the individuals directly responsible for these holdings, and the project team was able to provide them with advice and guidelines for the appropriate preservation and organisation of, and access to, their documentary collections.

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Further Information

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FINAL REPORT OF GRANTEE

ENDANGERED ARCHIVES PROGRAMME
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Documenting Regional Art Traditions: Peru, ca. 1750-1950

The study was begun identifying personal and institutional archives and documentary collections pertaining to art in Peru, and gathering detailed data on public and private documentary collections in the seven target cities of the project.

The sites chosen were essentially selected either because they are the urban nuclei that headed a region in the eighteenth to nineteenth centuries, or due to their connection with Latin American cultural movements throughout the first half of the twentieth century.

Following the project's schedule, the study chose as its starting point the capital cities of modern regions in the southern and central Peruvian highlands: Arequipa, Ayacucho, Cuzco, Huancavelica, Huancayo and Puno, as well as Lima, since the latter has archives which hold major documentary collections that pertain to the above-mentioned regions.

The Documentary Collections: Archives and collections

Two types of documentary collections were identified in each of the cities where the project was undertaken: public and private collections. The former mostly belong to the local administration of the various cities and regions. Amongst others we thus have the regional archives, the municipal archives, and the archives of public charity societies, which include the archiepiscopal and bishopric archives of their jurisdiction.

The private holdings reviewed essentially comprise the collections of private institutions and associations, several of which are connected with cultural activities or with their regional dissemination. This group likewise includes families and individuals connected with the arts or regional art traditions who collected written documentary materials and graphics, and in many cases photographs and newspapers or magazines.

Of the documentary types

The typology of the documents found in the various archives varies in terms of their origins and provenance. Whereas in public documentary collections we have ledgers, notarial records, lawsuits, administrative and contentious files and notes, private collections instead particularly hold documents produced by natural persons, be it letters, notes, essays and articles, photographs and collections of newspapers and magazines.

Of the organisation of the holdings and collections

As regards the public collections examined, the lack of a uniform classificatory system in the different institutional archives and collections, and the scant information available regarding the definition of the various levels of documentary organisation (section, series, documentary unit) give rise to predictable errors in regard to their location and organisational structure. Some confusion was likewise found as regards archival terminology, even in public entities that belong to the national archival system. On the other hand, some of the private collections examined are better organised—and even include coding—either due to the small size of the collection or to the inspired decision of its compiler.

Of the access to information

As for access to the documentary collections, many of the organised institutional archives and collections, such as the regional archives (Archivos Regionales), allow the documents they hold to be used once one has registered and received an I.D. card, albeit with some restrictions as regards the reproduction of documents. But many institutions, particularly in the Peruvian highlands, do not allow their documentation to be used because their collections are held in storage rooms devoid of any order and without anyone in charge of their custody; such is the case of Arequipa's *Archivo Municipal*, or Ayacucho's *Archivo Arzobispal*, which were inventoried many years ago. At present there is no admittance to them because of the complete

disorder of their collections, due to their constant movement from one place to another.

But the restrictions placed on access are not just limited to public institutions; even private organisations and some families who hold collections restrict entrance under the pretence that these are exclusively for internal use, or because they have a personal and exclusive project regarding the use of their collection. This is particularly the case of some collectors of photographic materials.

Some initiatives of course stand out, like that taken by Huancavelica's *Municipalidad* Provincial, which entrusted the custody, organisation and management of its historical documentary collection (sixteenth-twentieth centuries) to the local office of the Instituto Nacional de Cultura. Even so this public office, like many others, does not have either the support or the staff required to undertake any project to rescue and preserve documents.

Of the loss of documentation

The scant importance assigned to documents is once again confirmed. Several documentary gaps were detected throughout the development of the project in regions where art activities were once significant. These documentary gaps are to a great extent due to the fact that the State and the institutions holding these materials do not have a policy for the preservation of the documentary heritage, and to the scant or non-existent interest of some descendants of the artists. All kinds of stories regarding the loss of documents have thus been recorded, ranging from meticulously-prepared thefts to the indiscriminate sale of documents, or simply to the fact that no adequate steps were taken for their preservation, which led to the definitive elimination of large volumes of what are called "old papers that take up space"—such is the case of Jauja's *Archivo Municipal*, or the vast number of early twentieth-century photographic negatives in this city, which were scrapped by the old photographic studios.

Another factor which bears directly upon the disappearance of documentary materials is the conditions of conservation of the collection. Since there are no adequate preservation conditions, in time the documents

deteriorate due to the action both of the environment and of biological organisms (micro-organisms and rodents).

This notwithstanding, the path followed by some institutions connected with the arts and which had a major regional impact can be traced thanks to the hemerographic materials held by some collections. Some institutions have not left administrative documentation behind, but their periodical publications trace their development as well as the cultural contribution they made to their region; such is the case of the *Centro Cultural Ayacucho* and its journal *Huamanga* (1934-1960).

For this study we planned to examine one major type of documentary collection: the archives of the *Sociedades de Beneficencia Pública*, because by law these hold the documents produced by lay brotherhoods and by mutual-aid societies, which constantly hired artisans to craft works of a sacred nature. It was unfortunately found that at present, many of these societies in the cities studied have gradually been scrapping their documentation, until in some cases they have completely lost all of it.

Of the Archives, Holdings and Collections Examined

Potential regional documentary sources were identified during the preliminary phase of the bibliographical research of the project, which were then confirmed as existing, lost, or simply devoid of data relevant for our object of study.

The following list gives the name of the archive or collection, followed by its location, the subject matter for which it is included here, the period and its current condition.

Six (6) groups of collections were established for this study when describing the current condition of the documents: registered, non-existent, no documentation, no access, missing, and post-1950.

“Registered” essentially means the archives or collections to which we had access, and for which we verified both the contents and the location of the collections.

By “non-existent” we mean that both the institutions and the individuals listed left no documentary trace of their activities.

“No documentation” describes archives that despite having a vast number of documents hold no data relevant for our subject matter.

“No access” groups the holdings and collections that from references made by third parties are known to have interesting materials for this study, but whose owners do not allow their dissemination nor their being listed, and who even refused to provide data on their size and contents. Since there is no access to these archives or collections, it was decided not to include them in the final list of index cards because the data had not been directly confirmed by the team.

“Missing” lists holdings that still existed some years ago, and which are at present lost or were for various reasons eliminated.

“Post-1950” lists the collections and archives that postdate the period set for our registry, but which hold relevant data for later studies.

AREQUIPA

ARCHIVES

- Archivo de la Sociedad de Beneficencia Pública de Arequipa (Arequipa/ various // 18th -20th c.) no access
- Archivo Regional de Arequipa (Arequipa/ various // 18th - 20th c.) registered (PE001)
- Archivo Arzobispal de Arequipa (Arequipa/ various // 18th - 20th c.) registered (PE002)
- Archivo Municipal de Arequipa (Arequipa/ various // 18th - 20th c.) no access
- Escuela de Bellas Artes "Carlos Baca-Flor" (Arequipa/ regional art // 20th c.) post-1950
- Asociación de Defensa y Protección del Centro Histórico de Arequipa (Arequipa/ photographs // 20th c.) post-1950
- Museo de Arte Contemporáneo (Arequipa/ photographs // 20th c.) post-1950
- Biblioteca del Gobierno Regional (Arequipa/ regional art // 20th c.) no documentation
- Instituto Nacional de Cultura (Arequipa/ various // 20th c.) no documentation
- Archivo Grupo Aquelarre (Arequipa/ regional art // 20th c.) no documentation
- Centro Artístico de Arequipa (Arequipa/ regional art // 20th c.) non-existent
- Archivo "Francisco Mostajo UNAS- Colección Hemerográfica (Arequipa/ regional art // 20th c.) registered (PE003)

COLLECTIONS

- Archivo Hermanos Vargas (Arequipa/ various // 18th - 20th c.) registered (PE004)
- Colección Club Internacional de Arequipa (Arequipa/ photographs // 20th c.) no documentation
- Colección Inca Tops (Arequipa/ photographs // 20th c.) registered (PE005)
- Colección Grupo Backus (Arequipa/ photographs // 20th c.) no documentation
- Colección Rodolfo del Carpio (Arequipa/ photographs // 20th c.) no documentation
- Colección Francisco Javier Glave Chávez (Arequipa/ photographs // 20th c.) registered (PE006)
- Colección Javier Alatriza (Arequipa/ photographs // 20th c.) no documentation
- Colección Charles L. Carpy (Arequipa/ photographs // 20th c.) no documentation
- Colección Héctor Ballón Lozada (Arequipa/ photographs // 20th c.) no access
- Colección Lessness Podestá Cuadros (Arequipa/ photographs // 20th c.) registered (PE007)

• Colección Jorge Bravo Pineda	(Arequipa/ photographs // 20 th c.)	no access
• SEAL (Empresa Eléctrica de Arequipa)	(Arequipa/ photographs // 20 th c.)	no documentation
• Colección Eusebio Quiroz Paz Soldán	(Arequipa/ regional art // 20 th c.)	no documentation
• Colección Adelma Benavente	(Arequipa/ photographs // 19 th - 20 th c.)	registered (PE008)
• Colección Michell & Cía. S.A.	(Arequipa/ regional art // 20 th c.)	post-1950
• Club Mejía	(Arequipa/ regional art // 20 th c.)	no documentation
• Centro Artístico Arequipa	(Arequipa/ regional art // 20 th c.)	non-existent
• Archivo Delgado Carpio	(Arequipa/ regional art // 20 th c.)	no documentation
• Colección "Forja San Martín"	(Arequipa/ photographs // 20 th c.)	missing

AYACUCHO

ARCHIVES

• Archivo Regional de Ayacucho.	(Ayacucho and provinces/various // 16 th -20 th c.)	registered (PE009)
• Biblioteca "José Faustino Sánchez Carrión" INC- Ayacucho.	(Ayacucho/ photographs // 20 th c.)	no access
• Museo Histórico Regional.	(Ayacucho/ 20 th c.)	non-existent
• Patronato Cultural de Ayacucho.	(Ayacucho/ 20 th c.)	non-existent
• Sub-prefectura de Ayacucho.	(Ayacucho/ 20 th c.)	no documentation
• Sociedad de Beneficencia Pública de Ayacucho.	(Ayacucho/ lay brotherhoods// 18 th - 20 th c.)	no documentation
• Archivo de la Arquidiócesis de Ayacucho.	(Ayacucho, Huancavelica/ various// 18 th - 19 th c.)	no access
• Escuela Superior de Bellas Artes " Felipe Guamán Poma de Ayala"	(Ayacucho/ 20 th c.)	post-1950
• Biblioteca Municipal "Luis Carranza".	(Ayacucho/ regional art // 20 th c.)	registered (PE010)
• Archivo Centro Cultural Universidad de Huamanga.	(Ayacucho/ 20 th c.)	post-1950
• Centro Cultural Ayacucho.	(Ayacucho/ regional art // 20 th c.)	no documentation
• Archivo Fotográfico del INC- Ayacucho.	(Ayacucho/ photographs // 20 th c.)	registered (PE011)
• Museo "Joaquín López Antay".	(Ayacucho/ regional art // 20 th c.)	post-1950

COLLECTIONS

- Colección Baldomero Alejos. (Ayacucho/ photographs // 20th c.) no access
- Colección Alfonso Martinelli. (Ayacucho/ photographs // 20th c.) registered (PE012)
- Colección Arturo Tineo. (Ayacucho/ photographs // 20th c.) no access
- Colección Hernán Ruíz de Castilla. (Ayacucho/ photographs // 20th c.) registered (PE013)
- Colección Machi Miranda. (Ayacucho/ photographs // 20th c.) no access
- Colección Efraín Morote Best. (Ayacucho/ photographs // 20th c.) post-1950
- Colección Ángel Avendaño. (Ayacucho/ regional art // 20th c.) no documentation
- Colección Francisco Meléndez Palomino. (Ayacucho/ photographs // 20th c.) no access

CUZCO

ARCHIVES

- Archivo Regional del Cuzco. (Cuzco/ various // 17th -20th c.) registered (PE014)
- Archivo Arzobispal del Cuzco. (Cuzco / various // 18th -20th c.) registered (PE015)
- Fototeca Andina. (Cuzco / photographs // 19th - 20th c.) registered (PE016)
- Archivo del Instituto Nacional de Cultura del Cuzco. (Cuzco / regional art // 20th c.) registered (PE017)
- Archivo de la Sociedad de Beneficencia del Cuzco. (Cuzco / various // 19th - 20th c.) no documentation
- Archivo Fotográfico Martín Chambi. (Cuzco / photographs // 20th c.) registered (PE018)
- Archivo del Seminario de San Antonio Abad del Cuzco. (Cuzco / various // 19th - 20th c.) no documentation
- Archivo de la Municipalidad Provincial del Cuzco. (Cuzco / architecture// 19th - 20th c.) registered (PE019)
- Archivo del Instituto Americano de Arte (Cuzco / regional art // 20th c.) registered (PE020)
- Sociedad de Artesanos del Cuzco (Cuzco / regional art // 19th - 20th c.) post-1950
- Centro Artístico (Cuzco / regional art // 20th c.) missing
- Centro Cosq'ó de Arte Nativo (Cuzco / regional art // 20th c.) non-existent
- Museo Inka.- Archivo Fotográfico (Cuzco / photographs // 20th c.) registered (PE023)
- Sociedad Femenina Procultura (Cuzco / regional art // 20th c.) non-existent
- Academia de Bellas Artes del Cuzco (Cuzco / regional art // 20th c.) non-existent

- Archivo Fotográfico Juan Manuel Figueroa Aznar. (Cuzco / photographs // 20th c.) registered (PE024)
- Sociedad Anónima de Arte (Cuzco / regional art // 20th c.) non-existent
- Archivo de la Universidad Nacional San Antonio Abad del Cuzco. Hemeroteca UNSAAC. (Cuzco regional art // 19th - 20th c.) registered (PE025)

COLLECTIONS

- Colección Ruperto Márquez (Cuzco/ photographs // 19th - 20th c.) no documentation
- Eulogio Nishiyama (Cuzco/ photographs // 20th c.) post-1950
- Centro Huamán Poma de Ayala (Cuzco/ photographs // 20th c.) no documentation
- Colección José Ignacio Lambarri (Cuzco/ photographs // 19th - 20th c.) registered (PE021)
- Archivo Mariano Fuentes Lira (Cuzco/ regional art // 20th c.) non-existent
- Archivo Wilfredo Loayza (Cuzco/ photographs // 20th c.) non-existent
- Colección Julio G. Gutiérrez Loayza (Cuzco/ regional art // 19th - 20th c.) registered (PE022)
- Archivo Horacio Villanueva Arteaga (Cuzco/ regional art and history // 18th - 20th c.) non-existent
- Archivo Teófilo Benavente (Cuzco/ regional art // 20th c.) non-existent
- Archivo Julio Gutiérrez (Cuzco/ regional art // 20th c.) registered

HUANCAVELICA

ARCHIVES

- Archivo del Gobierno Regional de Huancavelica. (Huancavelica/ various // 20th c.) post-1950
- Archivo Histórico de la Municipalidad Provincial de Huancavelica (Instituto Nacional de Cultura - Huancavelica) (Huancavelica/ regional art, various // 18th - 19th c.) registered (PE026)
- Sociedad de Beneficencia Pública de Huancavelica. (Huancavelica/ lay brotherhoods // 18th - 20th c.) missing
- Archivo de la Gobernación del Distrito Capital de Huancavelica. (Huancavelica/ various // 19th - 20th c.) registered (PE027)
- Registro Público de Inmuebles SUNARP - Huancavelica. (Huancavelica/ various // 20th c.) post-1950
- Archivo del Obispado de Huancavelica. (Huancavelica/ various // 20th c.) non-existent

- Museo Regional Daniel Hernández. (Huancavelica/ regional art // 20th c.) no documentation

COLLECTIONS

- Notario Augusto Zorrilla Almonacid. (Huancavelica/ various // 19th - 20th c.) registered (PE029)
- Notario Jorge Palomino. (Huancavelica/ various // 19th - 20th c.) no documentation
- Colección Arquitecto Alfredo Rarauri. (Huancavelica/ photographs // 19th - 20th c.) no access
- Colección Federico Salas. (Huancavelica/ photographs // 19th - 20th c.) registered (PE028)

JUNIN

ARCHIVES

- Archivo Regional de Junín. (Huancayo/ various // 18th - 20th c.) registered (PE030)
- Archivo de la Municipalidad Provincial de Huancayo. (Huancayo/ regional art // 19th - 20th c.) registered (PE031)
- Hemeroteca de la Universidad Nacional del Centro de Huancayo. (Huancayo/ various // 19th - 20th c.) no documentation
- Archivo de la Prefectura de Junín. (Huancayo/ various // 19th - 20th c.) post-1950
- Archivo de la Arquidiócesis de Huancayo. (Huancayo/ various // 18th - 20th c.) no access
- Escuela de Bellas Artes de Huancayo. (Huancayo/ regional art // 20th c.) post-1950
- Archivo Guillermo Guzmán Manzaneda - INC. (Huancayo/ regional art // 20th c.) registered (PE032)
- Colegio Nacional de Ciencias. (Huancayo/ regional art // 20th c.) no documentation
- Archivo de la Beneficencia Pública de Huancayo. (Huancayo/ various // 20th c.) post-1950
- Beneficencia Pública de Jauja. (Huancayo, Jauja / lay brotherhoods // 19th - 20th c.) registered (PE034)
- Sociedad Unión de Artesanos de Jauja. (Huancayo, Jauja / guilds, // 20th c.) registered (PE035)
- Archivo Municipal de Jauja. (Huancayo, Jauja / various, // 18th -20th c.) missing
- Prefectura de Jauja. (Huancayo, Jauja / various, // 20th c.) post-1950

COLLECTIONS

- Biblioteca Municipal de Jauja, Colección Pedro Monje Córdova. (Huancayo, Jauja / newspapers // 20th c.) registered (PE033)

- Colección Rubén Ibáñez. (Huancayo/ photographs // 20th c.) no access
- Colección Notario Marino Lahura Olivo. (Huancayo/ various // 20th c.) post-1950
- Colección Félix Carhuancho. (Huancayo, Jauja / photographs // 20th c.) registered (PE036)
- Colección fotográfica Luis Cárdenas Rascio. (Huancayo/ photographs, folklore// 20th c.) post-1950
- Colección fotográfica Teófilo Hinostroza. (Huancayo/ photographs // 20th c.) registered (PE037)
- Colección Guillermo Jo Muñoz. (Huancayo/ photographs // 20th c.) post-1950
- Archivo Wenceslao Hinostroza. (Huancayo/ regional art // 20th c.) non-existent
- Colección Nicolás Matayoshi. (Huancayo/ textiles // 20th c.) no access
- Colección Miguel Calmet del Solar. (Huancayo/ photographs // 20th c.) missing
- Colección Nicolás Martínez. (Huancayo, Jauja / photographs // 20th c.) post-1950
- Colección José Kato. (Huancayo, Jauja / photographs // 20th c.) missing
- Colección Miguel Suárez Osorio. (Huancayo/ art and culture, newspapers // 20th c.) registered (PE038)
- Colección Estudio Fotográfico "ATENAS". (Huancayo, Jauja / photographs, folklore // 20th c.) missing
- Colección Barzola. (Huancayo, Jauja / photographs // 20th c.) missing
- Colección fotográfica Henoch Loayza. (Huancayo, Jauja / photographs // 20th c.) no access
- Colección Julio Dávila. (Huancayo, Jauja / photographs // 20th c.) no access
- Colección fotográfica Otto Núñez Zárate. (Huancayo, Jauja / photographs // 20th c.) post-1950

LIMA

ARCHIVES

- Archivo General de la Nación. (Lima, provinces / various // 18th - 20th c.) registered (PE039)
- Archivo Histórico de la Municipalidad de Lima. (Lima/ various // 18th -20th c.) registered (PE040)
- Sociedad de Beneficencia Pública de Lima. (Lima/ guilds, lay brotherhoods // 18th - 20th c.) registered (PE041)
- Archivo Tello del Museo Nacional de Arqueología Antropología e Historia(Lima/ drawing// 20th c.) registered (PE042)
- Museo de la Cultura Peruana
 Archivo Instituto de Arte Peruano - Museo de la Cultura Peruana (Lima/ regional art // 20th c.) registered (PE043)
- Archivo Abraham Guillén - Museo de la Cultura Peruana (Lima/ photographs // 20th c.) registered (PE043.b)
- Archivo Tello de la Universidad Mayor de San Marcos. (Lima/ drawing 20th c.) registered (PE044)

- Colección Alicia y Cecilia Bustamante . (Lima/ regional art // 20th c.) registered (PE045)
- Colección Camino Brent. (Lima/ regional art // 20th c.) registered (PE046)
- Biblioteca Nacional. (Lima/ photographs // 20th c.) registered (PE047)
- Archivo Courret. (Lima/ photographs // 19th - 20th c.) registered (PE047.1)
- Archivo Raygada. (Lima/ photographs // 20th c.) registered (PE047.2)
- Archivo Ugarte. (Lima/ photographs // 20th c.) registered (PE047.3)
- Archivo Castillo. (Lima/ photographs // 20th c.) registered (PE047.4)
- Archivo Garreaud. (Lima/ photographs // 19th - 20th c.) registered (PE047.5)
- Colección Mejía Baca. (Lima/ photographs // 20th c.) registered (PE047.6)
- Colección Rómulo Sessarego. (Lima/ photographs // 20th c.) registered (PE047.7)
- Colección Cisneros Sánchez. (Lima/ photographs// 20th c.) registered (PE047.8)
- Colección General de fotografía (Lima/ photographs// 20th c.) registered (PE047.9)
- Álbumes Especiales. (Lima/ photographs // 20th c.) registered (PE047.10)
- Archivo Arzobispal de Lima. (Lima, provinces / photographs // 20th c.) registered (PE048)
- Escuela Nacional Superior de Bellas Artes del Perú. (Lima/ regional arts // 20th c.) registered (PE050)
- Museo de Arte de Lima- Biblioteca y Archivo de Arte Peruano (Lima/ drawing, guilds // 20th c.) registered (PE051)
- Colección Camilo Blas (Lima/ drawing // 20th c.) registered (PE051.1)
- Colección Carlos Baca-Flor (Lima/ drawing // 20th c.) registered (PE051.2)
- Colección Juan O. Lepiani (Lima/ drawing // 20th c.) registered (PE051.3)
- Colección Manuel Piqueras Cotoí (Lima/ drawing, guilds // 20th c.) registered (PE051.4)
- Colección Reinaldo Luza (Lima/ drawing, fashion // 20th c.) registered (PE051.5)
- Sociedad Fraternal de Artesanos de Lima. (Lima/ regional art // 19th - 20th c.) missing
- Escuela de Artes y Oficios. (Lima/ regional art // 19th - 20th c.) missing
- Archivo Central del Obispado de Huacho. (Lima, provinces / various // 18th - 20th c.) registered (PE053)
- Archivo Histórico Vargas Ugarte. (Lima, provinces/ various // 18th - 20th c.) no documentation

COLLECTIONS

- Colección José Uriel García. (Cuzco/ regional art // 20th c.) registered (PE052)
- Archivo Luis E. Valcárcel. (Lima/ regional art, photographs// 20th c.) registered (PE049)
- Archivo Proyecto Historia Universidad Nacional de Ingeniería (UNI) (Lima/ history// 20th c.) no documentation
- Archivo Emilio Mendizábal Losack. (Lima/ regional art // 20th c.) non-existent
- Archivo Manuel Domingo Pantigoso. (Arequipa/ regional art // 20th c.) no access

- Arturo Jiménez Borja. (Lima/ regional art // 20th c.) no documentation
- Archivo Juan Manuel Ugarte Elespuru . (Lima/ regional art, various // 20th c.) post-1950
- Archivo Elvira Luza. (Lima/ regional art // 20th c.) no documentation
- Archivo Teodoro Núñez Ureta. (Lima/ regional art // 20th c.) no access

PUNO

ARCHIVES

- Archivo Regional de Puno (Puno/ various // 18th - 20th c.) registered (PE054)
- Instituto Americano de Arte (Puno/ regional art // 20th c.) registered (PE055)
- Escuela Superior de Formación Artística Regional de Puno (Puno/ regional art // 20th c.) post-1950
- Archivo Municipalidad Provincial de Puno (Puno/ regional art // 19th - 20th c.) registered (PE056)
- Sociedad Fraternal de Artesanos (Puno/ regional art // 20th c.) no access
- Archivo del Obispado de Puno (Puno/ various // 18th - 20th c.) no access
- Diario Los Andes (Puno/ regional art // 20th c.) registered (PE059)
- Archivo Universidad Nacional del Altiplano (Puno/ various // 20th c.) post-1950
- Club Kuntur (Puno/ regional art and culture // 20th c.) post-1950
- Sociedad de Beneficencia Pública de Puno (Puno/ various // 20th c.) registered (PE060)

COLLECTIONS

- Colección José Luis Velásquez Garambel (Puno/ various // 20th c.) registered (PE057)
- Colección Henry Esteba Flores (Puno/ various // 20th c.) registered (PE058)
- Biblioteca Municipal de Puno (Puno/ various // 20th c.) post-1950
- Colección Domingo Reboa Bigi (Puno/ various // 20th c.) no access
- Colección Edgar Bueno (Puno/ photographs // 20th c.) no access
- Archivo Alejandro Peralta (Puno/ regional art // 20th c.) non-existent
- Grupo Orkopata (Puno/ regional art // 20th c.) non-existent
- Círculo pictórico Layccakota (Puno/ regional art // 20th c.) non-existent

Final Results and Proposals

Contact was established throughout the process of research and inventory with the individuals directly responsible for these holdings, providing many of them with advice, guidelines and criteria to bear in mind for an appropriate preservation, organisation and access to their documentary collections.

Besides, both the institutions and the individuals responsible for the custody of these collections were open to receiving in the future more complete guidance and supervision of their holdings, as well as to jointly develop projects to catalogue and describe certain documentary series. Even church archives—both parishes and convents—showed a favourable disposition towards the idea of having their documentary collections registered and digitally preserved.

The conclusion drawn was that despite the vast amount of sources on the textile and ceramic traditions of these regions, the presence of documents in paper format is almost nil in both public and private collections, at least for the periods reviewed in this research.

On completion of the project, some documentary holdings were selected in terms of the nature and provenience of their documents, as well as of the risk of damage and loss of information; we believe these may form part of larger projects that include the digitalisation of all of the data these archives hold. This will not only make it possible to describe each document individually in a database and to preserve them as images, it will also ease their dissemination and digital/physical incorporation (in custody) into the Archivo de Arte Peruano, Área de Documentación del Museo de Arte de Lima.

ANNEXES

Many of the documentary collections reviewed are open to the public but are under poor preservation conditions; other collections were simply split up and destroyed either by the passage of time or by human action (or lack of it). This is why the collections which have still survived must be understood and preserved as a part of the recovery and reconstruction of Peru's regional and national history.

This review has identified these documentary collections in the major cities of central and southern Peru. After a process of documentary selection and assessment, inventories of the collections were prepared to give scholars adequate and necessary tools for research in a wide range of fields such as art history, ethnohistory and anthropology.

To better understand the types of documents and their content, three different types of descriptive cards were prepared at different levels, according to the relevance of the existing documentary assemblage:

Format 1: Archive or Institution

Format 2: Collection

Format 3: Section or series

Besides grouping the documents by geographical areas and assigning them a special code within the project, many descriptions include specific examples as well as their corresponding image (only of the endangered archives).

In addition, a reference table with some of the most relevant central themes in the documentary collections reviewed was also prepared.

It must be pointed out that many of the documentary collections believed to exist and to be extremely rich have vanished, either due to their theft or to the disdain and ignorance of public administration.

ANNEX 1. DESCRIPTIVE CARDS

PE001	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:	Archivo Regional de Arequipa
Date(s):	1550 - 2001
History or biography:	<p>This was the first departmental archive established thanks to the initiative taken by a group of Arequipeño congressmen during the presidential term of Manuel Prado Ugarteche. A decree given on 5th June 1960 gave the archive the name of <i>Archivo Histórico de Arequipa</i> and its premises in this city's university; its creation was confirmed on 16th December 1961 by Law 13770, which established the historical archives of Arequipa and Ayacucho in order to collect, organise and preserve all documents produced prior to 1900 and which were found in notarial, judicial, municipal and church archives, as well as in convents, the Beneficencia and other public institutions.</p> <p>The archive has been under the control of the Universidad de San Agustín de Arequipa (UNSA) since its establishment in 1962 with the abovementioned law, and its premises were at first inside this university. During this first phase the documents collected were the protocolos belonging to notaries and the small archive belonging to the Prefectura.</p> <p>Thanks to the head of the Archivo General de la Nación (AGN), in 1973 the collections held by the UNSA were moved to new premises, that would be managed as an executive branch of the Archivo General de la Nación.</p> <p>The <i>Archivo Regional de Arequipa</i> (ARAr) is nowadays divided into three sections: <i>Escribanos y notarios</i> (1549–1992), which includes the protocolos, minutes, expedientes protocolizados, expedientes that have been indiscriminately bound or are found as loose pages; <i>Judicial</i> (1549-1825), which comprises the libros de Cabildo, Corregimiento, Intendencia, Corte Superior, Juzgado Eclesiástico and the Zona Judicial de Policía; <i>Administrativa</i> (1825 –1957), which includes books such as Prefectura, Caja Real, Registro Civil, Dirección de Registros y Transportes, Tesoro Público and Dirección General de Contribuciones. There also are two new sections that include plans and photographic materials, where one can find regional maps, photographs and postcards that have not even been inventoried.</p> <p>The descriptive guides for internal use available to researchers are indexes and inventories, particularly of the <i>Escribanos y Notarios</i> section while publications on the other hand include the catalogue of the civil and penal lawsuits prepared in 1988 by Helard Fuentes, the incumbent</p>

director. In 2002 a guide to the provincial archive of Caylloma was published, and later Germán Rodríguez published a guide to the Archivo Departamental de Arequipa.

Access to the Archivo Regional is currently limited to researchers, who have to pay a registration fee (*carne*) and must present introductory letters and personal identification. There are some restrictions: no photographic cameras may be used, and the documentation available to the public goes from 1936 backwards, because much of the later documentation comprises materials that are still used in modern lawsuits.

Place(s)

Arequipa, Moquegua, Tacna.

PE001.1	<i>SERIES</i>
	Format 3

Referente number: none
Title: Protocolos notariales
Date(s): 1549 -1992
Extent: 4544 boxes
Medium of copies: none
Medium of original material: Manuscript on paper
Creator(s): Escribanos y Notarios Públicos of Arequipa
Description: The Notarial Records are derived from the activities of the colonial scribes and their successors, the republican notaries. Colonial scribes wrote and certified with their signature the procedures followed in lawsuits, as well as the contracts signed outside judicial procedures. <i>The Protocolos Notariales series</i> in the Archivo Regional de Arequipa (ARAr) comprises the libros protocolos, minutas, expedientes protocolizados, expedientes archivados and loose pages transferred to the ARAr from the notaries' offices in the provinces of Arequipa and Castilla that date to the period 1549-1992; there are in all 4544 legajos, 865 of which date to the period 1701-1900. The types of documents found in the colonial protocols of the ARAr include the following: <i>the Conciertos</i> held between the master artisans and their patrons commissioning work, which are less abundant and abound mainly for the sixteenth and the seventeenth centuries. The <i>Tasaciones</i> (valuations) were an assessment made of the value the possessions of specific individuals had, which include a detailed inventory and record silverware, diamonds, porcelain,

paintings, furniture and so on; they were usually prepared by artisans or by individuals well-versed in the subject. We have for instance the assessment Pedro Loaisa, master goldsmith and a citizen of Arequipa, made in 1708 of the jewels that belonged to the Maestre de Campo Sancho de Arévalo Briceño (**ARAr. PN. Matías del Carpio. Nº 286, fs. 210v-220**). *The Testamentos*, which as the last expression of an individual's will distribute his possessions and settle his affairs after his demise, thus list his possessions and some of the work he/she did. For instance, in his will, drafted in Arequipa on 7th September 1757, the silversmith Marcos del Carpio left all the tools of his trade to José Vargas at a rate of "6 reales libra" (**ARAr. PN. Bernardo de Tapia. Nº 437, f. 309**). The **Recibos de dote** were the endowment in goods and rights the family of a bride bestowed unto the husband to defray the wedding expenditures; they include a list and valuation of these assets, be they jewels, furniture, paintings, silverware and so on.

System of arrangement:

Have an index and are alphabetically ordered. There is a general inventory of the series

Access:

Restriction on access or reproduction

Lenguaje:

Spanish

PE002	INDIVIDUAL / FAMILY / INSTITUTION
	Format 1

Name:

Archivo Arzobispal de Arequipa

Date(s):

1601 -1980

History or biography:

With the founding of Arequipa on 15th August 1540, there also appeared its first parish called "Señor de San Pedro," which was under the jurisdiction of the Cuzco bishopric; its first priest was Father Rodrigo Bravo. Thanks to the steps taken by the bishops of Cuzco Juan Solano and Antonio de la Raya, the bishopric of Arequipa was established by Paul V on 20th July 1609 through the Bull "In Super;" a papal brief of 20th July 1609 authorised the delimiting of the bishoprics of Huamanga and Arequipa which separated it from the bishopric of Cuzco. Viceroy Juan de Mendoza, Marquis of Montesclaros, this confirmed on 17th October 1613.

The bishopric of Arequipa comprised the *corregimientos* of El Cercado, Characato and Vitor, Camaná, Ubinas and Carumas, Arica and Tarapacá, Condesuyos and Collaguas, i.e. it extended from Nazca in the north to the Loa River to the south. In all, 58 *doctrinas* (Indian parishes) and parishes were established, with the secular clergy taking over 40 of them and the monastic orders 18. The diocese of Arequipa has lost land since the nineteenth century due to the War of the Pacific and the establishment of the dioceses and prelacies, so that its jurisdiction

is now limited to the provinces of Arequipa, Caylloma and Islay.

The Archivo Arzobispal de Arequipa (AAA) was officially established on 20th July 1984 by Decree N° 070-C-ARZ-84, given by Monsignor Fernando Vargas Ruiz de Somocurcio, Archbishop of Arequipa. It opened to the public only on 22nd September 1992 in a room in the Cathedral, and comprised the documentary collections of the cathedral and the Archiepiscopal Palace. Some attempts had been made to classify the documents before they were organised technically, but with no major result. In 1764 the collections were partially ordered and classified into 15 sections. Another attempt was made in 1912, when the “Índices Parciales del Archivo de Secretaría Episcopal de Arequipa” were prepared. In 1919 F. Domingo Gómez tried to organise this archive. In 1940 F. Rubén Vargas Ugarte S.J. classified some documents and grouped them into “legajos” (case file) in order to facilitate their use in research. In 1958 the Franciscan friar Lino Gómez Canedo reviewed the collections held in the Cathedral and emphasised the importance of the episcopal correspondence. In 1983 the US anthropologist Richard Belding classified close to 300 legajos according to the interest they had for his research project. Finally, in 1984 a committee was established with teachers from the Pontificia Universidad Católica del Perú—Drs. Franklin Pease, Manuel Marzal and César Gutiérrez Muñoz—Monsignor José Rivera Martínez, the Dean of the Cathedral Chapter, and Dr. Alejandro Málaga Medina, a teacher in the Universidad Nacional de San Agustín; the project of organising and functioning of the archive was entrusted to Dr. Málaga. The documentation derived from parishes and doctrinas was concentrated in the Archiepiscopal Palace in accordance with the New Code of Canon Law in C.C. 486 and 491; Decree N° 133-C-ARZ-84, given on 15th December 1984, laid down that all the parishes in the archdiocese had to submit the documents included in the decree. This was ratified by Decree N° 036-C-ARZ-87, given on 29th May 1987. The old Archivo Parroquial of Yanque (APY) was moved to the Archivo Arzobispal de Arequipa in 1987. The APY had heretofore been in the sacristy of Yanque’s parish church in the village of Yanque in the Colca River Valley, in the province of Caylloma Caylloma. Here Father Hagan had collected many documents from the various parishes and vice-parishes in the Colca Valley before 1973.

The AAA holds documents from 1601 to 1980, which are divided into the following sections: 1. *Curia Diocesana*, 2. *Catedral y Cabildo Eclesiástico*, 3. *Vicarías*, 5. *Libros Parroquiales*. The relevant documentary series for the study of art history are *Concurso de Curatos*, in the Curia Diocesana Section; the series *Libros de Cofradía*, *Libros de Cuentas de Fábrica* and *Libros de Inventarios*, all in the Catedral y Cabildo Eclesiástico section; and the sub-series on the doctrinas and curatos in the Vicarías Section.

Place(s)

Arequipa, Vitor, Camaná, Ubinas, Carumas, Arica, Tarapacá.

PE002.1	<i>SERIES</i>
	Format 3

Referente number: None
Title: Concurso de Curatos
Date(s): 1800 - 1891
Extent: 12 boxes; 1.20 m. of textual records
Medium of copies: none
Medium of original material: Manuscript on paper
Creator(s): Obispado de Arequipa
Description: <p>The <i>Concursos de Curatos</i> series had its origin in the applications priests made for a parish (curato) where they looked after the spiritual welfare of a given number of people; the priest who was awarded such a benefice was known as a <i>cura</i>. Applications were called for whenever a parish or benefice became vacant; this was the legal way to appoint the priests (the <i>curas propios</i>), but they could also be named on a temporary basis whenever a parish lost its priest, until one was appointed through a contest. In the seventeenth and eighteenth centuries the documents were filed as the applications took place; since applications were called for whenever a parish became vacant the files for this period are small and concern the application a few priests made to a given doctrine; the dossier was then sent to the bishopric's secretariat. In the late eighteenth and nineteenth centuries instead the custom was to publish an edict of <i>oposition</i> for several parishes simultaneously; this gave rise to very bulky dossiers. Applicants presented their documents alongside reports listing previous duties in the evangelisation and teaching of the Christian doctrine to the Indians. This is why these files include the <i>hoja de vida</i> of each applicant along with their personal data and the work—both worldly and spiritual—undertaken in previous positions. These lists all that the priest made on behalf of his parish and give an inventory of the building of temples, altars, chapels, the purchase of altarpieces, images, sacred vases, donations, etc., and also includes some lists of parishioners that include artisans such as silversmiths, carpenters, blacksmiths, shoemakers, musicians and so on. These files go from 4th November 1800 to 30th July 1891.</p>
System of arrangement: The arrangement reflects the original filing system and has been arranged chronologically
Access: No restriction on access
Lenguaje: Spanish

PE002.2	<i>SERIES</i>
	Format 3

Referente number: none
Title: Libros de cofradías
Date(s): 1678 - 1899
Extent: 17 books
Medium of copies: none
Medium of original material: Manuscripts on paper
Creator(s): Obispado de Arequipa
Description: <p>The <i>Libros de Cofradías</i> series derives from the ecclesiastical management of these associations or groups. The <i>cofradías</i> or lay brotherhoods were associations for mutual support and social welfare. To attain this end they had to have enough funds, which meant their activities were not restricted just to the religious sphere and instead touched upon social and economic areas. These groups were considered a part of the “obras pías” or religious foundations, and the Church therefore sought to control their establishment, organisation and management by establishing regulations meant to outline the legal framework that would rule them. These societies were sometimes formed by specific groups of artisans with a common patron saint, whilst on other occasions what these societies had in common was not a trade but a social status. The Libros de Cofradías in the <i>Catedral y Cabildo Eclesiástico</i> section include the income and the outflow of their accounts, the donations received, the payments made, lists of members, reports, expenditures and <i>censos</i> (financial obligations). The series includes the financial movements made by their managers when carrying out repairs or refurbishing their places of worship by hiring master artisans such as builders or master builders, silversmiths, woodcarvers, painters-gilders and so on; it also includes lists of, among other cultural objects, items such as jewels, images and altarpieces. The cofradías formed in Arequipa’s Cathedral include that of Nuestra Señora de la Concepción, for which the documentation runs from 4th September 1678 to 26th July 1837; Nuestro Amo y Señor Sacramento, from 25th may 1780 to 6th October 1899; Del Santo Cristo de la Caridad, for which the documentation begins on 22nd May 1718; De las Benditas Almas del Purgatorio (Santa Marta), which runs from 13th November 1699 to 9th November 1747; and Nuestra Señora de Monserrat, for which the documentation begins on 8th</p>

November 1769.
System of arrangement: Arranged chronologically and alphabetically.
Access: No restriction on access
Lenguaje: Spanish

PE002.3	<i>SERIES</i>
	Format 3

Referente number: None
Title: Libros de cuentas de Fábrica
Date(s): 1744 - 1937
Extent: 17 books
Medium of copies: none
Medium of original material: Manuscripts on paper
Creator(s): Obispado de Arequipa
Description: <p>The <i>renta de fábrica</i> was the duty charged in the churches either to repair, preserve and maintain them, or instead to defray the expenditures required by the cult, as well as by the managers and collectors of the "fábrica." Three-ninths of the tithes were meant to help maintain and repair the churches. The individual in charge of managing this rent was known as the "Fabriquero" or "Mayordomo de Fábrica." These majordomos followed some rules in keeping the accounts of the assets under their supervision, such as keeping accounts that recorded inflows and outflows. At the end of every year a general inventory was made of the ornaments, chalices, monstrances and other items pertaining to the Mass and the church's accoutrements, indicating the new acquisitions and which objects had been discarded. Bishops inspected the assets in the "fábrica" and the account books either directly or through their <i>visitadores</i> (inspectors). Every Cathedral had a three-key chest where the "fábrica" funds were kept, one key going to the dean, another to one of the canons, and the final one to the majordomo.</p> <p>The 17 <i>Libros de Cuentas de Fábrica</i> in the Catedral y Cabildo Eclesiástico Section have two major units. The first unit recorded the payment of salaries, pensions, bonuses, oil, wax, wine, flour, jewels, silverware and both ordinary and extraordinary expenditures. The second unit recorded</p>

the part corresponding to the tithes and ninths. Of interest here is the first unit, where one can find the record of the accounts taken for the repairs, restoration work and the contracts signed commissioning work for the Arequipa Cathedral. For instance, the 1618-1699 Libro de Cuentas de Fábrica shows that on 8th November 1620 Francisco de Vera, the Cathedral's Majordomo, paid Felipe Zambrano several amounts on account of a monstrance he was making for the Cathedral (**AAA. Catedral. Cuentas de Fábrica, 1618-1699, f. 158v and 159**).

System of arrangement:

Arranged chronologically

Access:

No restriction on access

Lenguaje:

Spanish

PE002.4	SERIES
	Format 3

Referente number:

None

Title:

Libros de inventario

Date(s):

1771-1932

Extent:

3 books

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Creator(s):

Obispado de Arequipa

Description:

The *Libros de Inventarios* list all items or assets found in the various rooms inside the Cathedral, and often include a list of the documents belonging to this institution. The 3 *Libros de Inventarios* in Arequipa's Cathedral date to 1771-1932 and include a description of the church, a list of the jewels, platforms, sacred vases, religious books, altars, altarpieces, images, ornaments and other cultural paraphernalia which show the wealth amassed both by the Cathedral since the bishopric was founded, as well as by the lay brotherhoods established in this temple, and the donations specific individuals made in their last will and testament. Also included are documents regarding the construction of the Cathedral, the bulls sent by the Vatican, chantries and *cedularios* (books with royal decrees). The three books in this series comprise the inventory of the Cathedral (4th June 1771), the inventory of Nuestra Señora de los Dolores del Puente (25th April

1754), and the inventory of the <i>Libros de Obras Pías</i> in the Cathedral (29 th October 1932).
System of arrangement: Arranged chronologically
Access: No restriction on access
Lenguaje: Spanish

PE002.5	SERIES
	Format 3

Referente number: None
Title: Vicarias
Date(s): 1591 - 1959
Extent: 230 archives boxes, 170 books
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Vicarias del Obispado de Arequipa
Description: <p>The <i>Vicarias (vicars)</i> section in the Archiepiscopal Archive of Arequipa holds the documentation derived from the parishes that were under the jurisdiction of their respective <i>Vicarias Foráneas</i>. The <i>vicarios foráneos</i> or <i>vicarias de campo</i> were appointed to a province by the bishop. They were usually empowered to make the priests in the province, corregimiento or partido carry out the orders given by the bishop, and were usually empowered to hold inquests and carry out other commissions given them by the vicar-general. The documentation held by the Vicarias section in Arequipa's Archivo Arzobispal comprises documents derived from their parishes regarding chantries, accounts for the maintenance of the temples, tithes, administrative files, civil, marriage and criminal lawsuits, transfers, lay brotherhoods, annulments of marriages, lists of parishioners and ecclesiastical inspections (<i>visitas</i>).</p> <p>The 7 vicariates in the bishopric of Arequipa and its parishes are as follows: Arequipa: Del Sagrario, Santa Marta, Cayma, Characato, Chiguata, Paucarpata, Sabandía, Socabaya, Tambo, Tiabaya, Tío, Uchumayo, Vitor and Yanahuara; Arica: Arica, Belén, Candarave, Cotpa, Ilabaya, Ilo, Sama, Tacna and Tarata; Camaná: Villa de Camaná, Acarí, Caravelí, Chala, Guancarqui, Majes, Ocoña and Quilca; Condesuyos: Chuquibamba, Andagua, Andaray,</p>

Cayarani, Chachas, Choco, Pampacolca, Salamanca and Viraco; **Caylloma**: Caylloma, Achoma, Cabanaconde, Callalli, Coporaque, Chivay, Lari, Lluta, Maca, Madrigal, Sibayo, Siguas, Tisco and Yanque; **Moquegua**: Villa de Moquegua, Carumas, Ichuña, Omate, Pocsi, Puquina, Torata and Ubinas; - **Tarapacá**: Tarapacá, Camiña, Pica and Sibaya.

The documents useful for the study of art history are similar to those found in the *Catedral y Cabildo Eclesiástico* section, i.e. accounts for the maintenance/erection of the churches, lay brotherhoods and inventories, as well as lists of parishioners. The *Cuentas de Fábrica* include the expenditures made when building/maintaining the temples; the *Cofradías* include inventories of the cultural items belonging to these institutions, as well as the works commissioned to local artisans; the *Inventarios* list the items and relics amassed in the parish churches; and the lists of parishioners include artisans such as carpenters, tailors, gilders, silversmiths, musicians and so on amongst the population of each parish.

System of arrangement:

Arranged chronologically and alphabetically.

Access:

No restriction on access

Lenguaje:

Spanish

PE003	<i>COLLECTION</i>
	Format 2

Title:

Colección Hemerográfica "Archivo Francisco Mostajo"

Date(s):

1827 -1956

Extent:

2542 newspapers

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Contributor:

Francisco Mostajo Miranda

Description:

Francisco Mostajo Miranda was born in Arequipa in 1874. He was the son of the artisan Santiago Mostajo y Quiroz and Julia Miranda. Mostajo was a renowned Arequipeño intellectual in the areas of history, journalism, oratory, poetry, literary criticism, law and politics, who graduated from the faculties of humanities, political and administrative sciences, lay and natural sciences in

the Universidad Nacional de San Agustín de Arequipa. In 1901 he was a member of the Liga Independiente—later on the Partido Liberal Independiente. With Dr. Mariano Lino Urquieta he published magazines such as *El Torneo*, *Juventud*, *Minerva*, *El Mercurio*, *Prisma*, *Melgar*, *El Volcán*, *La Bandera Roja*, *La Guerra*, *El Carnavalón* and *El Ají Verde*, and printed *Huáscar* in Cuzco. Mostajo won the acclaim of the people of Arequipa with his remarkable involvement in the “Arequipa Revolution” in June 1950, when he headed the Junta Provisional de Gobierno Local along with Humberto Núñez Borja as Vice-Presidente, alongside Messrs. Alfredo Roberts, Amoldo Guillén, Carlos Ortiz Peralta and others. Mostajo died on 27th March 1953. The “Archivo Francisco Mostajo,” which is held in custody by the Escuela Profesional de Historia in the Universidad Nacional de San Agustín, had its origin in the donation Dr. César Braganini Zapater, the stepson of Dr. Mostajo, made of his library, magazine collection and manuscripts to the Universidad Nacional de San Agustín in 1955. The documents were kept for some time in a room in the Faculty of Education, but thanks to Dr. Eloy Linares Málaga they were recovered and moved to a room in the Museo de la Universidad, which was at the time in the University’s Humanities Library. On 22nd August 1989 the Archivo Francisco Mostajo was moved to the Faculty of Social Sciences while Dr. Víctor Raúl Sacca Abusabal was its dean. It was from this moment on that the documents began to be catalogued and preserved. The archive comprises the books that belonged to Francisco Mostajo, mainly books on law, history and literature; its magazine collection includes newspapers and magazines that go back to 1827; and its documents include manuscripts, notebooks, file cards and some letters, among others, as well as a photographic album of Mostajo and his circle. The magazine collection of the “Archivo Francisco Mostajo” holds over 120 different newspapers from Arequipa and its provinces that date to 1827–1956; the main ones are: *La Bolsa* (1860-1914), *El Heraldito* (1917-1921), *El Republicano* (1827-1854), *La Luz* (1910-1925), *El Sur* (1912-1939), *El Porvenir* (1908-1916) and *El Puerto* (1898-1911), among other publications. In their advertising sections one may find advertisements of painters, artisans, carpenters, tailors, photographic studios and so on. For instance, in the “Guía Industrial” of the bi-weekly newspaper *El Artesano* de Arequipa dated 6th April 1887, one can find Santiago Mostajo—Francisco’s father—a carpenter with his workshop in Santa Catalina St. N° 54; Luis Barchi, a marble cutter in San Francisco St.; and Manuel Arias, a saddler in Santo Domingo. The archive has a chronological inventory of the newspapers.

Access:

No restriction on access

Language:

Spanish

PE004	COLLECTION
	Format 2

Title: Archivo Fotográfico Vargas hermanos
Date(s): 1913-1950
Extent: 15000 photographs negatives
Medium of copies: Digital; 400 photographic prints in paper
Medium of original material: Glass plate negatives
Contributor: Carlos and Miguel Vargas Zaconet
Description: <p>The brothers Carlos (Arequipa, 1885-1979) and Miguel Vargas (Arequipa, 1886-1976) were initiated into photography towards 1908 in the studio of Maximiliano Telésforo (Max T.) Vargas (Arequipa, 1880–Lima, c. 1932). In 1912 they purchased the studio of Alfredo Medina from his widow in Portal de San Agustín 111, where they opened the Vargas Hnos studio. With the first exhibition the Vargas made in their studio in 1913, it became a place where photographers and artists like Enrique Málaga Grenet and Teodoro Núñez Ureta exhibited their work. The studio became a centre for aesthetic discussions in Arequipa and was visited by writers like Martín Adán, José Santos Chocano and Abraham Valdelomar. In 1916 the Vargas made their first “Nocturnos” series which was published in <i>Varietades</i> magazine. Their photographs were featured in several Peruvian publications like <i>La Sierra</i> (1927) and <i>Escocia</i> (Arequipa, 1938), as well as in foreign ones like <i>Correo Fotográfico</i> (Buenos Aires) and <i>El Mundo Gráfico</i> (Havana). The studio was closed down when the family society dissolved in 1958, and Delford Vargas, Miguel’s son, inherited it. The Vargas Hnos. Archive then came into the hands of the lawyer Jaime Laso Vargas and Roxana Chirinos Laso, a former director of Arequipa’s Museo de Arte Contemporáneo. The archive was saved thanks to the work of restoration and recovery undertaken by Mrs. Adelma Benavente and Mr. Peter Yanne, cofounders of <i>The Photographic Archive Project</i>, a Houston-based organisation dedicated to the conservation of photographic archives throughout the world. The Archivo Fotográfico Vargas Hnos. comprises 15 thousand negatives on original glass plates, 400 of which were printed on photographic paper and fully digitalised. Most of their works are portraits of the society of their time (about 60% of the collection), landscapes, historical monuments, and purely aesthetic photographs like the Nocturnos, which were made from 1915 onwards. Technically these can be divided into studio portraits, photo-oils, toning, photo-sculptures and so on. The rise of this studio was based on the quality of its compositions and photographic prints, framed by a pictorialist style that provided their work with a marked personal stamp. Among the portraits there stand out for instance the effigy of Isabel Sánchez Osorio, which was made around 1926, and, among the Nocturnos,</p>

<p>"Nocturno: Entrada de la Cabezona," which dates to 1920. Arequipa's Museo de Arte Contemporáneo has the copies the Photographic Archive Project made of the negative plates held by the heirs.</p>
<p>Access: Access by appointment</p>
<p>Language: Photograph</p>

PE005	COLLECTION
	Format 2

<p>Title: Colección Fotográfica de Inca Tops S.A.</p>
<p>Date(s): 1880 - 1991</p>
<p>Extent: 358 fotografías</p>
<p>Medium of copies: None</p>
<p>Medium of original material: Photographic prints in paper</p>
<p>Contributor: Inca Tops S.A.</p>
<p>Description: Inca Tops S.A., a firm dedicated to the manufacture of alpaca threads, was founded in 1965. Since 1987 it has sponsored the annual photographic contests "Arequipa fue así," and "Arequipa en blanco y negro", whose main goal was to acquire old and recent photographs of Arequipa in order to establish a local photographic library; four contests were held up to 1991. The Colección Fotográfica of Arequipa's Empresa Inca Tops is fully formed by photographs derived from the "Arequipa en blanco y negro" contests held by local photographers in 1987-1991, which are kept in 5 boxes marked as Archivo ABN (1-5); and photographs from the contest "Arequipa fue así," with a total of 358 photographs for the years 1880-1958, which are stored in 5 boxes, 3 of which are labelled Archivo AFA (1-3). The latter were taken by Arequipeño photographic studios like Vargas Hnos., Max T. Vargas, Emilio Díaz, Guillermo de la Cuba, Miguel de la Cuba Belón, Juan Francisco Ballón, Arturo Uria, Isaac Bravo P., A. Aria, Pedro Schiomura, María de Valdivia, Miguel de la Cuba Alvear and Oreste M. Seventy per cent of the collection is of unknown author. The Archivo AFA is thematically organised in the following way: <i>Arquitectura</i> (A1 Plazas, Calles, Puentes. A2 Paisaje Urbano. A3 Arquitectura Paisajista. A4 Iglesias. A5 Interiores. A6 Exteriores. A7 Detalles); <i>Generalidades</i> (G2 Varioso. G3 Construcción – Fundación); <i>Situaciones Humanas</i> (Oficios. H2 Recreación. H3 Religión. H4 Personas). H5 Deportes. H6 Festividades. H7 Manifestaciones; <i>Naturaleza</i> (N1 Rural, Árido. N2 Catástrofe, Fenómenos</p>

Naturales); <i>Transporte</i> (T1 Terrestre. T2 Aéreo. T3 Marítimo, Lacustre, Pluvial); <i>Temática diversa</i> .
Access: Access by appointment.
Language: Photograph

PE006	COLLECTION
	Format 2

Title: Archivo Fotográfico Manuel Jesús Glave
Date(s): 1939 - 1979
Extent: 5000 negativos
Medium of copies: None
Medium of original material: Glass plate negatives
Contributor: Manuel Jesús Glave
Description: <p>Manuel Jesús Glave was born in the city of Arequipa on 25th December 1896. His apprenticeship in photography began when he was 17 and joined the Vargas Hnos. studio in his hometown. In 1929 the studio sent Glave to Puno to take several pictures that illustrate the book on the Chucuito region by Alberto Cuentas (Cuentas, J. Alberto. <i>Chucuito: Álbum gráfico e histórico. Centenario de la ciudad de Juli como capital de la provincia de Chucuito</i>. Lima, Talleres Gráficos de "La Opinión Nacional," 1929). In 1936 Glave opened the Estudio Fotográfico Glave y Alcázar along with Víctor Alcázar Masías, until in 1953 he dissolved the society with Alcázar's son. The following year Glave opened a new studio: Fotografía Glave, this time with his son Javier Glave Chávez, which was located in the Alameda Pardo and was open to his death in 1983. Javier Glave carried on with the studio and opened the Casa Glave, the first colour photography laboratory in Arequipa.</p> <p>The Archivo Fotográfico Manuel Glave was inherited by his son Javier, who has the 5000 negatives taken between 1939 and 1979, for those belonging to the period 1935-1938 were lost with the 1958 earthquake. Ninety per cent of them are portraits (personalities, group and i.d.-sized photographs), while the remaining ten percent comprises views of the main square of Arequipa (taken for postcards), architectural monuments, landscapes, festivals, etc. Glave also made photographic reproductions like that of the coronation of Queen Elizabeth II of England (2nd June 1953), which were commissioned by the British Consulate in Arequipa; four copies were</p>

made, one for Buckingham Palace for the Queen, one for the British Embassy in Lima, one for the British Consulate in Arequipa, and one for the Stationmaster of Arequipa's railroad. The photographs are organised in boxes by year and according to their size.

Access:

Access by appointment

Language:

Photograph

PE007	COLLECTION
	Format 2

Title:

Colección fotográfica digital Lessness Podestá Cuadros

Date(s):

1845 - 1960

Extent:

200 photographs

Medium of copies:

Digital

Medium of original material:

Digital

Contributor:

Lessness Podestá Cuadros

Description:

Lessness Podestá Cuadros, the son of the Arequipeño journalist Luis Eduardo Podestá Núñez (b. 1931) and editor of the humorous pamphlet "El Gallito" in Arequipa, has a digital photographic collection formed by assembling old photos of Arequipa (1845-1960) from different local collectors. He published part of these materials in *Arequipa: un siglo de imágenes*, which includes pictures like that of the Mercado de Abastos in the main square of Arequipa, with the Jesuit church behind, and which is then compared with another photograph of this same place after the 1868 earthquake. The 200 photographs collected by L. Podestá show landscapes, views of the city of Arequipa, portraits, architectural monuments, social events and so on, most of which are of unknown author. The photographs show for instance the old Goyeneche Hospital, or events such as the placing of the Iron Cross atop Mt. Misti in 1900, or the Market of San Camilo in the late 1930s remodelled by Federico Emmel while he was mayor of Arequipa. Podestá inherited from his father the original photographs of the " '50 Revolution".

Access:

Access by appointment

Language:

Photograph

PE008	<i>COLLECTION</i>
	Format 2

Title: Archivo de "Fotografía Histórica del Sur" (Adelma Benavente)
Date(s): 1875 -1930
Extent: 5000 photographs negatives; 2000 photograph prints
Medium of copies: Digital
Medium of original material: Glass plate negatives; Photographic prints in paper
Contributor: Adelma Benavente
Description: <p>This private photographic archive is an initiative taken by the anthropologist Adelma Benavente, who worked in the Fototeca Andina Bartolomé de las Casas of Cuzco preparing an initial record of the Archivo Cabrera, which she then continued with the archives of Figueroa Aznar and José Gabriel Gonzáles. It was after this work that the archive was born as a personal interest of its creator. Alongside Peter Yanne, she founded the Photographic Archive Project, a non-governmental organisation in Houston dedicated to the preservation and study of photographic archives throughout the world.</p> <p>The archive has the most important compilation of images of Arequipa and other cities in southern Peru, not just due to the number of pictures but also because of the care and the condition of its materials, which includes the work of renowned photographers like Max. T Vargas, Emilio Díaz, Alviña, Mancilla, Luis Gismondi, the Vargas brothers, Glave and Veramendi—all of them partially—and the complete photographic archive of Avelino Ochoa. Among the images one can find views of cities, landscapes, archaeological sites, textiles, animals such as llamas, vicuñas or alpacas, all of which were later on used in postcards.</p> <p>The archive itself is organised following an alpha-numerical order based on a code plus the initials of the photographer (000001-VAG), and the photographic pieces—both glass and paper—are properly preserved in cardboard boxes, each of which holds envelopes made of acid-free materials with the pieces inside them.</p>
Access: Access by appointment.
Language: Photograph

PE009	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

<p>Name: Archivo Regional de Ayacucho</p>
<p>Date(s): 1565 -2004</p>
<p>History or biography:</p> <p>It was in 1974 that <i>the Archivo Departamental de Ayacucho</i> was established, for it was in this year, on the anniversary of the Sesquicentennial of the Battle of Ayacucho, that the city was visited by Dr. Guillermo Durand Flórez, the head of the Archivo General de la Nación (AGN), who met with officials from the San Cristóbal de Huamanga University and agreed to open a departmental archive, which was duly created as a branch of the Instituto Nacional de Cultura on 18th August 1976 by R.D. N° 002028-INC.</p> <p>Dr. Lorenzo Huertas Vallejos, a former teacher in the UNSCH, was appointed its first director and he organised the archive, recovering abundant colonial and republican documentation. Huertas had the help of Dr. Guillermo Durand Flórez, the head of the AGN; of Sr. Alberto Rosas Siles, the Director Técnico; of Mr. César Gutiérrez Muñoz, An Ayacuchano archivist; and of Mrs. Teresa Carrasco Cavero, at the time head of the Ayacucho office of the INC.</p> <p>On 18th November 1976, three months after its establishment, the Archivo collected the documents belonging to the Corte Superior de Justicia, which were then moved to a storeroom in the Centro Cultural "Simón Bolívar;" they were then classified, organised and inventoried, a process which was finally over by December 1983. On 14th November 1978 the ARAy also began to collect the document collections held by the municipal council of Huamanga, which were delivered by the Teniente Alcalde Mr. Vicente Medina Ascarza; their classification was undertaken by Juan Gutiérrez, Juana Viacava, Gloria Cavero, Gregorio Morales, Virgilio Gutiérrez and Joel Vargas Venegas, and had been finished by December 1983. These documents include the record books of the colonial Cabildo (the <i>Libros de cabildo</i>) which go from 1539 to 1824, save for one which is held by the Library of Congress (Washington) and another which is in the National Library in Lima.</p> <p>In 1982 Dr. Teresa Carrasco Cavero became the director of the archive (a position she held for twenty years) and began a campaign to disseminate the documents with the project "Fuentes para la Historia Regional de Ayacucho" (Sources for the regional history of Ayacucho), which was begun in 1983. In 1988 more documents were taken from the Huamanga Cabildo to the archive that date to 1824-1970, and their classification was immediately begun.</p> <p>As part of the process of regionalisation that took place in 1990, the Archivo Departamental was transferred to the Consejo Transitorio de Administración Regional "Los Libertadores - Wari." After several counter-marches that extended even to the name of the archive, the <i>Archivo Regional</i></p>

de Ayacucho (ARAY) nowadays depends both in administrative terms as well as for its funding on the Regional Government of Ayacucho, and in terms it is under the Archivo General de la Nación (AGN).

The ARAY is currently a decentralised public office of the Regional Government of Ayacucho, and it holds 880 metres of textual records in 122.69 m². The documentary collection has the following series: Protocolos Notariales, Cabildo Colonial, Municipalidad de Huamanga (which comprises expedientes and volumes), Sub-Prefectura del Cercado and Prefectura de Ayacucho.

Place(s)

Huamanga, Huanta, Victor Fajardo, La Mar, Cangallo, Vilcashuamán.

PE009.1	<i>SERIES</i>
	Format 3

Referente number: None
Title: Protocolos Notariales
Date(s): 1565-2004
Extent: 828 notarial books
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Escribanos y Notarios públicos
Description: The <i>Protocolos Notariales</i> held by the Archivo Regional de Ayacucho (ARAY) are derived from the activities of the colonial notaries and their successors, the republican notaries. Former Director Dr. Lorenzo Huertas Vallejo began the collection of these documents by the ARAY, which were organised with the help of Dr. Guillermo Durand Flórez, Alberto Rosas, César Gutiérrez Muñoz and Teresa Carrasco Caveró. A later reorganisation around 2004 changed the numbers of the legajos. According to an inventory made in September 2005, the Archivo Regional de Ayacucho has notarial records derived from the provinces of Huamanga, Cangallo, La Mar, Huanta and Fajardo, with a total number of 828 volumes among Protocolos (702) and Registros de Indios (126) held in 491 legajos, with about 318 of these that date to the period under study (1750-1950). Among the types of documents found in these records are a good many <i>Conciertos de obras</i> , but they mostly date to the sixteenth and seventeenth centuries. The

Inventarios, list the possessions of specific individuals, e.g. the "Cuaderno y entrega por Inventario que hace Don José Manuel de Lagos del Obraje de Chinchero al Harrendatario Don Melchor Fernandez por Orden del Señor Marqués de Valdelirios, y Feria," wherein the church of the Chincheros *obraje* (a colonial workhouse) is mentioned; a description is given of its pulpit and non-gilded high altar, where an image of the *Nuestra Señora de la Asunta* with the Christ child was kept, adorned with jewels and other liturgical objects (ARAY. PN. Morales Esteban. Leg. N° 126. Libro 1. 1799-1801, fs. 453v-465). This type of document can be found included in the *Arrendamientos* (leases) of haciendas made at the time. In the *Testamentos* (wills) one can find lists of the possessions of specific individuals, like the will of the Presbyter Don Lorenzo Muñoz, which includes sofas lined with damasks, ivory and silver Christs, and paintings of various saints. (ARAY. PN. Morales, Esteban. Leg. N° 176. Libro 1. 1836-1839, fs. 480v-484). The *Recibos de dote* were the endowment in goods and rights the family of a bride bestowed unto the husband to defray the wedding expenditures; they include a list and valuation of these assets, be they dresses, jewels, furniture, paintings, silverware, etc. The *Libros de minutas* also include useful data for the study of art history, like the legajo with the minutes belonging to the scribe Mariano Tueros, which include the dispositions for the erection of a Monument to Liberty in Ayacucho by the sculptor Juan Suárez, and which enclose the monument's design (ARAY. PN. Tueros, Mariano. Leg. N° 197. 1852-1853, fs. 18-19), or the building of a stucco altar by Manuel E. Berdiales in the General Cemetery of Huamanga.

System of arrangement: Are ordered in volumes by notary, and have an alphabetical list of deeds. There is a general inventory of the series.
Access: No restriction on access or reproduction
Lenguaje: Spanish

PE009.2	SERIES
	Format 3

Referente number: None
Title: Prefectura
Date(s): 1864-1974
Extent: 486 box
Medium of copies: None
Medium of original material:

Manuscripts on paper	
Creator(s): Prefectura de Ayacucho	
Description: The following sections in the <i>Prefectura Section</i> of the Archivo Regional de Ayacucho are of interest for the study of art history: The <i>Planos sub-section</i> (ARAy. Prefectura. Legajo N° 145. 1935-1947) holds 35 documentary units among both original plans and copies of construction and repair projects undertaken in the department of Ayacucho in 1935-1947, as well as the measurement and study of agricultural fields. Thus we find the plans of the Ayacucho Prefecture, designed by the Architect Alejandro Garland R. in Lima in March 1938; the plans are for the first floor, and other elements in the building that date to 1940 and 1941. Also included are the plans for the Tourists' Hotel—façade, types of beading and cross-section, and so on, some of which were prepared by the Architect Manuel Valeqa Sayán in Lima in 1944-1946; the plans for the project designed to rebuild the Puente de la Magdalena in 1940-1945; the sketch of the "Novillo-Ccasa" plot in the district of Huanta in the province of the same name, in the department of Ayacucho, and the agrological study maps of the "La Joya" plot in 1935. <i>The Oficios recibidos de la Beneficencia Pública de Ayacucho y Huanta sub-section</i> (ARAy. Prefectura. Legajo N° 50. 1892-1914) holds the documents sent to this institution by the Ayacucho Prefecture including the accounts for income and expenditures, appointment of officials, real estate transactions, censuses, leases and so on. Of interest for the study of art history are the documents with accounts which hold data pertaining to works such as the construction, refurbishing and expansion of the cemetery of Huanta and Ayacucho, the Hospital and the Beneficencia premises. For instance, the section includes the "Copia del Presupuesto de la H. Sociedad de Beneficencia Pública de Huanta. Para el año 1914," which lists the funds assigned to Necesidades de cementerios, e.g. the expansion of the Luricocha cemetery in the district of Huanta; Construcciones, e.g. the building of niches in the General Cemetery; Obras importantes, e.g. the construction of the Medical Section in the Hospital Nuevo, or finishing the Avenida del Cementerio General.	
System of arrangement: Organized by correlative numbers.	
Access: No restriction on access or reproduction	
Lenguaje: Spanish	

PE009.3	<i>SERIES</i>
	Format 3

Referente number: None
Title: Municipalidad de Huamanga
Date(s): 1824-1960
Extent: 520 archive boxes
Medium of copies: none
Medium of original material: Manuscript on paper
Creator(s): Municipalidad de Huamanga
Description: <p>The Municipalidad section in the Archivo Regional de Ayacucho holds the following documentary series that are of interest for the study of art history:</p> <p>The Huamanga town council began keeping the (9) Libros Cívico de Parroquias in 1863 for the elections held from 1868 to 1872; these list the names, ages, civil statuses, occupations and addresses of Huamanga's citizens in their respective parishes, and include sculptors, silversmiths, blacksmiths, chandlers and <i>obrajeros</i> (textile manufacturers), among others. These books comprise the following:</p> <p>Libros de Registro Cívico de la Parroquia de la Magdalena (Legajo 30. Libros 115 to 116. 1868-1882)</p> <p>Libros de Registro Cívico de la Parroquia del Sagrario (Legajo 31. Libros 117 to 120. 1868-1895)</p> <p>Libros de Registro Cívico de Santa Ana (Legajo 32. Libros 121 to 123. 1868-1895)</p> <p>For instance, the Libro Cívico de la Parroquia de Santa Ana for 1882 lists the 40-year old sculptor Eusebio Huamán, who was married and lived in Hachua (ARAy. Municipalidad. Leg. 32. Libro N° 122, f. 30), as well as the silversmith Fidel Pérez, aged 42, married and who lived in the "cuadra del Calvario" (idem, f. 35).</p> <p>The Huamanga town council had the (7) Libros de Registro de Electores Municipales prepared in 1892-1928, which are found in the legajos N° 35 (Libros 131 to 132) and 36 (133 to 137). They list the names, ages, occupations, birthplaces, and place of residence of the citizens. Among the occupations found here are printers, jewellers, hatters, painters, trunk-makers, musicians, and so on. We find, for instance, Jesús Alliende, a 21-year-old native of Huamanga who was married, a jeweller by trade, and who lived in the second block of the Calle de Arequipa (ARAy. Municipalidad. Legajo N° 36. Libro 136, f. 9); another example is that of Guillermo Quintanilla, a 23-year-old native of Huamanga, a bachelor and a trunk-maker by trade who lived in the Barrio de la Merced (idem, f. 91).</p>

System of arrangement: organized by correlative numbers
Access: No restriction on access or reproduction
Lenguaje: Spanish

PE010	COLLECTION
	Format 2

Title: Colección Hemerográfica de la Biblioteca Municipal "Luis Carranza"
Date(s): 1934-1945
Extent: 4 books
Medium of copies: None
Medium of original material: Newspapers.
Contributor: Biblioteca Municipal "Luis Carranza"
Description: <p>The Biblioteca Municipal was established in honour of Luis Carranza Ayarza (1843-1943), an illustrious Ayacuchano physician who was the founder of the Sociedad Geográfica del Perú, as well as a journalist in the newspaper <i>Debate</i>, and one of the owners of the newspaper <i>El Comercio</i> alongside José Antonio Miró Quesada. The Municipal Library "Luis Carranza" has four volumes of the journal <i>Huamanga</i>, which disseminated the activities of the Centro Cultural Ayacucho, a society founded on October 1934 and which gathered the most representative intellectuals of Huamanga (Manuel Jesús Pozo, José Antonio Escarcena, Pio Max Medina, Luis E. Bustamante and so on). The journal first appeared on October 1934 and was published continuously for ten years; the library has the journal from its first to N° 90 .</p> <p>The journal included notes regarding the activities undertaken by the Centro Cultural such as pictorial and archaeological exhibits, musical auditions and other social events; historical, cultural, and literary studies; lists of the staff in the executive board of the CCA, which was changed every year; the annual reports submitted by their president; biographies of renowned Ayacuchanos; illustrations made using xylography by artists like Rodolfo Salazar, J. Alvizuri, Demetrio Lara Serpa, and others; photographs of social events, views of the city of Ayacucho, architectural monuments, portraits, among others; and advertisements published by photographic studios, commercial firms, mosaic-manufacturers, etc. Due to poor storage</p>

conditions, these publications are in a poor state of preservation.
Access: No restriction on access or reproduction
Language: Spanish

PE011	<i>COLLECTION</i>
	Format 2

Title: Archivo Fotográfico del Instituto Nacional de Cultura- Sede Ayacucho
Date(s): 1895-1950
Extent: 200 photographs prints
Medium of copies: Digital
Medium of original material: Photographic prints in paper
Contributor: Museo Histórico Regional de Ayacucho
Description: <p>The Museo Histórico Regional de Ayacucho was established following an initiative of Colonel Luis A. Vinatea in 1935, who pointed out that Huamanga needed a museum. Since then the Centro Cultural Ayacucho—a society founded in 1934 by a group of local intellectuals—took over the task of organising the museum after years of collecting, acquiring and receiving donations of archaeological and art pieces found in the city. The museum has had several premises since 1947; at first it was in a place owned by the Club Deportivo Municipal, from where it moved to a new site in the Jr. 28 de Julio (nowadays the Escuela Superior de Música), where it stayed until 1973. The Venezuelan government donated the Centro Cultural Simón Bolívar in 19794, on occasion of the Sesquicentennial of the Battle of Ayacucho, and the museum moved there as the Museo Arqueológico “Hipólito Unanue,” now as a dependency of the Instituto Nacional de Cultura. The Archivo Fotográfico of the Ayacucho Instituto Nacional de Cultura holds the photographs collected by the Museo Histórico Regional de Ayacucho, derived from the donations received and/or the purchases made by this institution under the supervision of the Centro Cultural de Ayacucho. Among the first photographs received by the Museo are 14 photographs taken in 1924 of the activities undertaken by the Colegio Nacional de San Ramón, which were presented by Mr. Luis E. Galván in 1949, and the enlarged bust portraits of Dr. José Salvador Cavero, as well as a similar one of General Gabriel Velarde Álvarez, both of which were presented in 1950 by the Engineer Raúl Velarde Álvarez and brothers. The photographic archive has 200 photographs dating to 1895-1950, with images of the rooms in the old MHRA, the pieces</p>

in the museum, portraits belonging to the Gallery of Illustrious Personalities in the MHRA, group pictures, views of the city of Ayacucho and its public and architectural monuments, and inside views of churches, amongst other things, which were taken by the studios of photographer like E. Courret, J. Negretti (the successor of E. Garreaud and Co.) or Fernand Garreaud, among others; 90% of the pictures are of unknown authors. We thus have for instance the portraits of Mr. Manuel Vidal García, taken in the E. Courret Studio in Lima; of Colonel Pedro Portillo (the Prefect of Ayacucho), which was taken by Fernand Garreaud also in Lima; or a copy of the portrait of Marshal Andrés Avelino Cáceres (1836-1923); pictures of groups like one of "Officials and Personalities in the Government of Don Nicolás de Piérola in Ayacucho as of 1895;" pictures of the doorway and the second location of the Museo Histórico Regional de Ayacucho, in the premises adjacent to the convent of the Company of Jesus, and some aerial views of Huamanga's main square; finally, there also are photographs of the old and the current monument commemorating the Battle of Ayacucho on the Pampa de Quinoa. The photographs retain the numbering and the seals placed on them by the Museo Histórico Regional de Ayacucho.

Access:

Restriction on access or reproduction

Language:

Photograph

PE012	<i>COLLECTION</i>
	Format 2

Title:	Colección Fotográfica Alfonso Martinelli
Date(s):	1890-1923
Extent:	80 photographs prints
Medium of copies:	Digital
Medium of original material:	Photographic prints in paper
Contributor:	Alfonso Martinelli Vivanco
Description:	Alfonso Martinelli Vivanco was born in the city of Lima in 1920, the son of Federico Martinelli Ocampo and Doña Victoria Vivanco Argumedo, and a descendant of important families in Apurímac and Ayacucho. In 1914 his father, an electrical engineer, senator for Apurimac and mayor of the province of Andahuaylas, established the first power plant in Ayacucho. Martinelli

lived his childhood in Ayacucho and studied elementary school in the Colegio María Auxiliadora (which opened around 1928), then continued his studies in Lima in the Colegio Italiano and in Nuestra Señora de Guadalupe; finally, his undergraduate studies were in Louisiana State University Baton Rouge (USA), where he specialised in zootechny. Martinelli was mayor of Huamanga in 1970 – 1976. Once his term was over, Martinelli dedicated himself to welfare activities such as the establishment—alongside his cousin Juan Andrés Vivanco Amorín—of the Asociación Pro-Puericultorio de Ayacucho. Martinelli became lifelong president of this institution at Vivanco’s demise in 1987.

The photographic collection of Alfonso Martinelli is a family heirloom with 50 photographs that date to about 1899-1920. The photographs show views of cities, architectural monuments, festivals, family gatherings and portraits (90%) taken in places and towns in Apurímac, Andahuaylas, Ayacucho, Huancayo and Lima. Some of the photographs come from studios in Ayacucho, Huancavelica and Lima, like those of Eulalio M. Verástegui (Lima), H. Rodríguez (Lima), M. Moral (Lima), A. V. Lasepas (Ayacucho), Eugenio Courret & Ca. (Lima), V. Valverde (Lima), José Domingo Nieto (Ayacucho), E. del Águila and Co. (Lima), and the Rivera Hnos. (Huancavelica). Among the views there stands out an aerial view of the city of Andahuaylas taken by the photographer Verástegui around 1900.

The photographs have dedications written in ink and pencil on the back.

Access:

Access by appointment.

Language:

Photograph.

PE013	<i>COLLECTION</i>
	Format 2

Title: Colección Hernán Ruiz de Castilla Rospigliosi
Date(s): c. 1870 -1940
Extent: 93 photographs prints
Medium of copies: Paper
Medium of original material: Photographic prints in paper
Contributor: Fredy Lagos Arriarán
Description: Photographs belonging to the lawyer Federico Ruiz de Castilla y Medina (1896-1963), the son of

Pedro Pablo Ruiz de Castilla y Fernández and Limbania Medina, and grandson of the Count Ruiz de Castilla, Manuel Ruiz de Castilla y Cavero de Ahores.

Mr. Ruiz de Castilla y Medina was the Dean of the Bar and a representative for Parinacochas in 1901-1906. He became President of the Ayacucho Supreme Court on 18th March 1919. He also was mayor of Huamanga in 1942. Ruiz de Castilla y Medina owned the Quinta La Tartaria in La Alameda, Huamanga.

This collection was sold to its current owner, Mr. Fredy Lagos Arriarán (1950-), by Hernán Ruiz de Castilla, the grandson of Ruiz de Castilla y Medina. Mr. Lagos Arriarán is a native Ayacuchano who studied Law in the Universidad Particular de Ayacucho and worked as curator in the Museo Regional de Ayacucho in 1974 – 1988; in 1981-1988 he became the director of this museum.

The photographs show among other items images of events and personalities, families and residents of the city of Huamanga. The collection includes photographs of the visit made by Mr. Parra Carrillo, the Minister of Education (c. 1940); the lunch the Huamanga judiciary gave to a parliamentary commission (1923); Japanese immigrants established in the city of Huamanga (1937); and members of the Executive Committee of the Liberal Party in the province of Parinacocha-Coracora (1902). There are some 120 photos of façades of churches in Huamanga taken in the 1910s.

Many of the photos bear the stamp of the photographer who took them, so one can identify photographers who worked in Ayacucho like Barra, E. Mariño, Giuseppe Rebbiano, Antonio Dolorier, César Aguirre and Baldomero Alejos, as well as Lima photographers such as Imaña y Cia., La Torre y Cia. Lima, and E. Del Águila y Cia., among others.

Access:

Access by appointment

Language:

Photograph

PE014	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Archivo Regional del Cusco

Date(s):

1545 - 1995

History or biography:

The *Archivo Regional del Cuzco* (ARCu) was established following an initiative taken by departmental officials like the Prefect Don César González and Dr. Rafael Aguilar, the Rector of the San Antonio Abad University in Cuzco, along with historian Dr. Luis E. Valcárcel, who took steps to create a historical archive in 1918 by collecting the documentary materials scattered throughout the city. The Archivo Histórico del Cuzco was created by Resolución Suprema N° 054, which was passed by President Augusto B. Leguía on 17th January 1923. The management and control of the archive was entrusted to the Universidad Nacional San Antonio de Abad (UNSAA), and some document collections were stored in the Museo Arqueológico.

Twenty-six years later the archive opened in the university's assembly hall on 29th June 1949, following an initiative taken by Professor Dr. Jorge Cornejo Bouroncle. Dr. Cornejo Bouroncle was its first director and collected documents from various institutions like the Universidad de San Antonio Abad, the Ciencias and Educandas schools, the Sociedad de Beneficencia, the Augustinian Order, the Real Audiencia (which were stored in the Instituto Arqueológico), the Cuzco Supreme Court, and the public notaries (Cuzco, Urubamba, Sicuani). Several institutions were likewise asked to surrender their private archives; prominent among these were the documents belonging to the notary Óscar Zambrano, which had been indexed by the notary himself and which were given to the archive shortly before the 1950 earthquake. In 1961 Dr. Horacio Villanueva Urteaga replaced Dr. Cornejo and he focused on organising the archive. It was under his administration that the archive purchased in 1968 the collection belonging to the notary José Romualdo Vega Centeno Marín, which was organised as the "Fondo Vega Centeno" by institutions. In early 1973 Dr. Guillermo Durand began negotiations with the university's officials—led by the Rector Dr. Isaac Velasco Quintanilla and its Government Council—to apply the Decreto Ley 19414 on the preservation, protection and expansion of Peru documentary heritage by transferring the collections of the Archivo Histórico to the new Archivo Departamental. The AGN and the members of the Committee for the Government and Reorganisation of the University only signed the corresponding act authorising the transfer on 1st March 1975. Thanks to this agreement Dr. Manuel Jesús Aparicio Vega, the Director of the Archivo Histórico, now took over the Archivo Departamental, which was still inside the university's cloisters. This lasted until September 1975, when the archive was moved to the Av. La Cultura and from there to the house of the Inca Garcilaso de la Vega. In the early 1980s the archive was transferred to the Ministry of Justice and in 1984 it was moved to a house located on Av. Tulumayo N° 440, where it stayed until 1992. By Law N° 25323, the Archivo Departamental del Cuzco was renamed Archivo Regional del Cuzco and was moved to the main library building in the UNSAAC, where it currently is thanks to the support of Dr. Flores Ochoa, the former deputy rector of Academic Affairs, and of Mr. Ortiz de Zevallos. The Archivo Regional del Cuzco holds

1,650.70 metres of textual records, and has documents that go from 1545 to 1995. The major sections of the ARCu are: Cabildo, Corregimiento, Intendencia, Real Hacienda, Protocolos Notariales, Asuntos Eclesiásticos, Junta de Temporalidades, Junta de Consolidación, Caja Real, Sociedad de Beneficencia Pública del Cuzco, Tesorería Fiscal del Cuzco, Corte Superior de Justicia, Concejo Provincial del Cuzco, Fondo Colegio Nacional de Ciencias, Fondo de Colegio Educandas, Prefectura del Cuzco and Universidad Nacional San Antonio Abad del Cuzco. The sections relevant for the study of regional art are the Protocolos Notariales, Colegio Nacional de Ciencias y Artes, Sociedad de Beneficencia Pública del Cuzco, Tesorería Fiscal and Concejo Provincial del Cuzco. Some data on art can also be found in the Asuntos Eclesiásticos section, in its Causas Eclesiásticas series, as it holds the files pertaining to the colonial lay brotherhoods that indicate the size and extent of their assets and properties as well as *declaratorias de fábrica*, and inventories of hospitals and churches in Cuzco. This series has already been catalogued.

Place(s)

Cusco, Acomayo, Anta, Calca, Paruro, Quillabamba, Sicuani, Urubamba, Urcos, Sauri, Yanacona.

PE014.1	<i>SERIES</i>
	Format 3

Referente number: None
Title: Protocolos Notariales
Date(s): 1560 -1995
Extent: 1617 books
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Escribanos y Notarios Públicos
Description: The notarial records (<i>Protocolos Notariales</i>) held by the Archivo Regional del Cuzco (ARCu) are derived from the work carried out by colonial scribes and their successors, the republican notaries. Colonial scribes wrote and certified with their signature the procedures followed in lawsuits, as well as the contracts signed outside judicial procedures. The role of the old scribes was split in the nineteenth century: a class of scribes was entrusted with the judicial procedures (the court secretaries), and another class with the drafting and legalising of public deeds (public

scribes or notaries). The collection of these documents by the ARCu was begun under the direction of Professor Dr. Jorge Cornejo Bouroncle, and they were organised under the administrations of Dr. Cornejo and of Dr. Horacio Villanueva. The Cuzco Archivo Regional has the notarial records from the provinces of Cuzco, Acomayo, Anta, Calca, Quillabamba, Sicuani, Urubamba, Urcos, Yauri and Yanacona, with a total number of 1,617 *protocolos*, 586 of which are held by the Archivo Histórico and which date to 1560-1900, while 1031 other *protocolos* are kept by the ARCu's Archivo Intermedio, which go from 1901 to 1995. The documents that can be found in the colonial *protocolos* held by the ARCu and which are of interest for the study of art history include the following: *Conciertos* (the name given to contracts commissioning work) between master artisans and their patrons for a given work. The *Asientos de aprendizaje* are contracts whereby parents or guardians delegated the education of a young son to a master dedicated to a given trade (carpenter, silversmith, weapons manufacturer, mason, blacksmith, etc.); one example of this is the *asiento* between Juana Carros and Don Asencio de Salazar, master goldsmith, to have him teach his trade to her son Pedro Villareal, which was signed on 1st December 1761 (**ARCu. PN. Acuña, Miguel. 1760-61, fs. 448r-448v**). The *Inventarios* are inventories of the possessions of specific individuals, for instance the inventory of the "bienes por fin y muerte de doña Teresa de Silva, ... encontrándose vestimentas, sortijas, relicarios de Santo Lignum Crucis, laminitas de diferentes advocaciones, lienzos de San Juan de Dios, de Santa Teresa, de San Cristóbal, de Santa Catalina, y otros objetos de importancia artística, fecho en la ciudad del Cusco el 3 de junio de 1761" (**ARCu. PN. Acuña, Miguel. 1760-61, fs. 254-256**). This type of document may also be found included in the contracts leasing a hacienda or any other piece of real estate in those times. The *Testamentos*, which as the last expression of an individual's will distribute his possessions and settle his affairs after his demise, thus list his/her possessions and some of the work he/she did, which in some cases benefited the erection of a convent or a church. The *Recibos de dote* were the endowment in goods and rights the family of a bride bestowed unto the husband to defray the wedding expenditures; they include a list and valuation of these assets, be they dresses, jewels, furniture, paintings, silverware, etc.

The ARCu also has notarial documents from other archives like that of the Province of Urubamba, which was under the charge of Mr. Mariano Ochoa and has 10 legajos that go from 1594 to 1822, Besides public deeds, census lists of the inhabitants of Urubamba and Santa, and tribute rolls of Indian peoples, there also are documents in the "Fondo Oscar Zambrano," which comprise 215 legajos dating to 1591-1940.

These notarial records are bound and include an alphabetical index of the deeds. The ARCu has two inventories of this section.

System of arrangement:

Arranged chronologically and alphabetically.

Access:

No restriction on access or reproduction
Lenguaje: Spanish

PE014.2	SERIES
	Format 3

Referente number: None
Title: Colegio Nacional de Ciencias y Artes
Date(s): 1571 -1901
Extent: 52 "Top" (boxes)
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Colegio Nacional de Ciencias y Artes del Cusco
Description: The Colegio Nacional de Ciencias y Artes of Cuzco was established by a decree given by Simón Bolívar on 8th July 1825, and incorporated the old colleges of San Bernardo (founded in 1619 for the children of the conquistadors) and San Francisco de Borja (founded in 1621—later renamed the Colegio del Sol—for the children of the <i>caciques</i> [Indian chiefs]). Its first director was Miguel de Orosco, who was appointed on 23 rd August 1825 by Gamarra; in 1826 Orosco was replaced by José Feijoo (1826-1828), who developed and expanded the school. During the Peru-Bolivia Confederation the school was limited to teaching the arts and trades (<i>artes y oficios</i>). A decree given on 27 th August 1841 ruled that the school should be moved from the old Jesuit premises to those of St. Bonaventure, where it reopened on 10 th September 1842. The documentation derived from Cuzco's Colegio de Ciencias y Artes del Cusco was incorporated to the then-Archivo Histórico of Cuzco by Dr. Jorge Cornejo Bouroncle (1950-1960). It includes documents from the San Bernardo and San Francisco de Borja colleges and from other educational institutions in Cuzco that were founded in colonial times, as well as other governmental and administrative institutions like the Superintendencia de Temporalidades of Cuzco, which was in charge of managing the sequestered estate of the Jesuit order after it was banished from Peru in 1767. The documentation comprises 52 Top. That go from 1571 to 1901, and has data on the <i>Titulación</i> [title deeds] of real estate belonging to the above-mentioned colleges—and hence property of the Jesuit order—in Cuzco, Urubamba, Paruro and Abancay, amongst other cities; also abundant here are the <i>Inventarios</i> (inventories) of these lands, e.g. the inventories of the

haciendas of Pachachaca, Pichouchuro, Santa Ana or Mollebamba; *Libros de Cofradías*, among them those of the Cofradía del Santísimo Nombre de María; *Libros de Gastos*, like those from the convent and hospital of Nuestra Señora de la Almudena, which lists the amounts spent in maintaining the hospital but without specifying the work made. The Legajos nos. 5-8 are the ones which hold more data for art history, as they hold the documents pertaining to the sequestering of the Jesuit estate, which was carried out by Cuzco's *Superintendencia de Temporalidades*; here one can find inventories of the jewels and assets held by the hospitals of Nuestra Señora de la Almudena, by Belén, by the Colegio de Noviciados, by San Borja and San Bernardo, by the chapel of Nuestra Señora de Loreto, the sugarcane haciendas of San Ignacio de Pachachaca, Ccotohuincho and so on.

As a finding aid there is a catalogue of 50% the documents housed here.

System of arrangement:

The arrangement reflects the original filing system

Access:

No restriction on access

Lenguaje:

Spanish

PE014.3	<i>SERIES</i>
	Format 3

Referente number:

None

Title:

Archivo de la Sociedad de Beneficencia Pública del Cusco

Date(s):

1564 -1899

Extent:

70 archive boxes; 272 boocks

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Creator(s):

Sociedad de beneficencia Pública del Cusco

Description:

The Sociedad de Beneficencia Pública of Cuzco was established on 20th January 1835 during the presidency of General Luis José Orbegoso y Moncada. The documentation produced by this institution was transferred to the Archivo Histórico of Cuzco thanks to Jorge Cornejo Bouroncle in the 1950s. According to its inventory, the documentation comprises an "Archivo administrativo de pergaminoso, becerros, libros y cuadernos de badana jaspeada de la Sociedad de

Beneficencia del Cusco, relativas al Hospital de Naturales del Espíritu Santo, Hospital de Caridad de Mujeres de San Andrés y Hospital de San Bartolomé y San Juan de Dios" (272 libros, from 1564 to 1870), an "Archivo colonial y cronológico de expedientes civiles, penales, administrativos y registros notariales de la Sociedad de Beneficencia Pública del Cusco" (69 legajos, from 1600 to 1899), and an "Inventario de los manuscritos de carácter histórico pertenecientes al archivo administrativo y expedientes de la Sociedad de Beneficencia de la ciudad del Cusco correspondientes a los años 1662-1865" (24 expedientes). The documentation of interest for the study of regional art history in Cuzco are the **Libros de Gastos** from hospitals like Caridad de Mujeres de San Andrés, the Hospital de los Naturales del Espíritu Santo, the Hospital de San Bartolomé, and the Hospital San Juan de Dios; the **Libros de Carga y Data** from the Tesorería and the Beneficencia; the **Libros de Inventario** of these hospitals as well as the general inventory of the Beneficencia, prepared by Dr. Francisco Pachecho and submitted to Pedro Ocampo; the files pertaining to the inventory of the objects belonging to the Colegio de Educandas in 1825; the inventory of the church and convent of the Almudena of Cuzco in 1829-30; also included are documents of Carga y Data, Bienes y Rentas of the Sociedad de Beneficencia, Ingresos y egresos of the Hospicio de Huerfanos, and the *visita* (inspection) Manuel de Mollinedo, the Bishop of Cuzco, made of the Hospital de Naturales in 1680.

Inventories of the section are available.

System of arrangement:

Se ha arreglado cronológicamente

Access:

Access by appointment

Lenguaje:

Spanish

PE014.4	<i>SERIES</i>
	Format 3

Referente number:

None

Title:

Libros de la tesorería Fiscal

Date(s):

1824 – 1954

Extent:

830 books

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Creator(s):

Tesorería Fiscal del Cusco

Description:

The libros de la Tesorería Fiscal del Cuzco are derived from the role this institution had in the department of Cuzco in the treasury area. The documentation includes, amongst others, the Libros Manuales; the Libros Mayores de la Tesorería Fiscal del Cuzco; the Libros de caja; the Libros de Colegios; the Libros de Intendencia General de Policía; the Libros de la Beneficencia; the Libros de Liquidaciones de la Tesorería Fiscal del Cuzco; the Libros de Cuentas Corrientes de la Tesorería Fiscal del Cuzco; the Libros Copiadores de Oficios; the Libros Diarios; the Libros Copiadores Varios de la Tesorería Fiscal del Cuzco; Libros Varios; the Libros de Cajas Reales; the Libros de Gastos Jornales y Obrajes de Haciendas; the Libros de Caja Central de Censos y Eclesiásticos; the Libros Auxiliares de Derechos de Licores y Enajenaciones de Fincas; the Libros de Fábrica de la Catedral y Eclesiásticos; the Libros de Alcabalas de Coca; the Libro Manual de Alcabala de la Tesorería Fiscal del Cuzco; the Libro Mayor de Alcabalas del Cuzco; the Libros de Matrículas de Contribuyentes de Industrias, Indígenas y Eclesiásticos for the provinces of Anta, Calca, Aymaraes, Abancay, Chumbivilcas, Cotabambas, Paruro, Paucartambo, La Convención, Tinta, Canas, Canchis, Quispicanchi, Urubamba; and the Libros del Cercado. Of interest for the study of regional art history are the **Libros de Varios**, which comprise the Libros de Cuentas, the Libros de Censo General for the province of Canas, the Libro de Inventario de muebles, the Libros y otros de la caja Fiscal del Cuzco, and the Libros de Contribuyentes for the Cercado and the provinces of Cuzco; the **Libros de Gastos Jornales y Obrajes de Haciendas**, which include data on the management of Cuzco's haciendas and *obrajes* in the Libros de Cajas de obrajes, the Libros de administración de haciendas, the Libros de entradas y salidas de productos varios, the Libros de tareas y raciones from haciendas like Pomata or Huadquiña, and from obrajes like Lucre, Pichuichuro or Quispicanchis; the **Libros de Fábrica de la Catedral y Eclesiásticos**, which has the accounts for the maintenance or Cuzco's cathedral pertaining to the payment of its employees—e.g. masters of ceremonies, precentors, sextons, musicians and bell-ringers—and to repairs made to items such as the wrought silver for the cathedral made by the silversmith Pablo Tabera in 1837; and the **Libros de Matrículas de Contribuyentes de Industrias, Indígenas y Eclesiásticos** for the provinces of the department of Cuzco, which include the tribute lists of Indians, the *matrículas de predios de industrias*, the *extractos de industrias*, taxes and *padrones*. For instance, the 1881 *Matrícula de los Contribuyentes* for the second district in the province of Paucartambo lists the 35-year old silversmith Dionisio Losa and the 58-year old carpenter Anselmo Esquivel. An inventory of the section is available.

System of arrangement:

Has been arranged chronologically

Access:

Access by appointment

Lenguaje:

Spanich

PE014.5	<i>SERIES</i>
	Format 3

Referente number: None
Title: Concejo Provincial del Cusco
Date(s): 1846 - 1899
Extent: 167 archive boxes; 98 books
Medium of copies: None
Medium of original material: Manuscript on paper
Creator(s): Concejo Provincial del Cusco
Description: <p>The documentation derived from the <i>provincial council of Cuzco</i> holds data on the municipal management of the province in the twentieth century. According to the inventory, the documentation comprises files and documents organised into 267 legajos that date to the period 1846-1899, and 98 Libros del Concejo Provincial del Cuzco dating to the period 1858-1899. These files and documents include Oficios, Comunicaciones, Arrendamientos and so on. Of interest for the study of regional art are the <i>Registros Cívicos</i> of parishes like that for San Blas in 1858 (ARCU. Concejo Provincial del Cuzco. Legajo N° 15, 1858); the <i>Censos</i> of wards like that of Santa Ana in 1858 or Santiago in 1959; <i>Inventarios</i> like the inventory of the archive and furniture of the town council in 1895 (ARCU. Concejo Provincial del Cuzco. Legajo N° 105. 1895). Also included here is documentation pertaining to the erection of the Casa de Huerfanos in 1863, the reconstruction of the bridge over the Huatanay or the Rosario bridge, both in 1892, the guild elections held in 1893, or the National Exhibit held in Lima in 1892 (ARCU. Concejo Provincial del Cuzco. Legajo N° 90. 1858). The Libros del Concejo Provincial comprise, among others, the Libros de Decretos, the Actas de Sesiones, the Copiadores de Notas and the Copiadores de Actas. Relevant for this study are the <i>Libros de Registro Cívico</i> of San Jerónimo and the Cercado, among others, as well as the 1889 volumes of <i>Matriculas de Contribuyentes and Contribuciones</i> for the provinces of Paucartambo, Calca, Acomayo, Paucartambo, Chumbivilcas, Canchis, Anta, Canas, Cuzco, Urubamba, La Convención, Paruro and so on, which list for instance silversmiths, carpenters, painters and blacksmiths.</p> <p>As finding aid there are two inventories of this section.</p>
System of arrangement: Has been arranged chronologically
Access: Access by appointment.

Lenguaje:
Spanish

PE015	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name: Archivo Arzobispal del Cusco
Date(s): c. 1577 - 1970
History or biography: <p>The History of the <i>Archiepiscopal Archive of Cuzco</i> is intimately connected with the history of Cuzco's diocese, which has undergone constant changes in its jurisdiction throughout time that have affected the integrity and the organisation of its documentary collections.</p> <p>The Cuzco diocese was established before the see of Lima on 8th January 1537, and was under the jurisdiction of the bishopric of Seville. Since its establishment, the Cuzco diocese was the jurisdictional basis for the foundation of the Lima diocese in 1541, as well as all other colonial bishoprics. Thus it was that from Cuzco the diocese of Paraguay was founded in 1547; the diocese of La Plata or Charcas in 1552; that of Arequipa in 1577; and the diocese of Huamanga in 1607. Other regions were removed from the bishopric of Cuzco in the nineteenth and twentieth centuries, like Puno in 1861 or Abancay in 1958; while since 1900 prefectures or apostolic vicarages have been established; furthermore, in 1943 the Archdiocese and Metropolitan See of Ayacucho and Abancay was likewise established.</p> <p>The current archdiocese of Cuzco comprises nine of the department's provinces: Acomayo, Convención, Paucartambo, Urubamba, Anta, Cuzco, Quispicanchis, Calca, and Paruro.</p> <p>The documents held by this archive are essentially derived from the Curia Administrativa (sixteenth to twentieth centuries, up to 1960) and the Curia Contenciosa (sixteenth to twentieth centuries, up to 1967). The documentation covers disputes in the management of temporal and spiritual assets, and also includes the parish records of various parishes in the Cuzco diocese.</p> <p>According to the diocesan administration, the documentary disorder that persisted in the Archivo Arzobispal of Cuzco, the several attempts made to organise and classify its documentation notwithstanding, hindered its organisation. With the help of UNESCO the archive was organised between July 1979 and December 1980 (it still retains this same organisation), but the collection and classification of the parish records remained pending. The collections held by the Archive were organised and classified following a thematic criteria, i.e. an order based on the curial practice, whereas a chronological organisation was rejected.</p> <p>The Archive has five sections: Colonial, Republicana, Catálogos Antiguos, Hojas Sueltas, and</p>

Libros Parroquiales.

The Colonial and Republican sections have a thematic index; every document in these two sections has a catalographic index card which bears a reference number thematic (according to the index) on the upper left-hand corner, and a reference number topographic on the lower right-hand corner.

The Archive holds at present some 25,000 documents.

Place(s)

Cusco, Convención, Urubamba, Anta, Acomayo, Calca, Quispicancui, Chumbivilcas, Canchas.

PE015.1	<i>COLLECTION</i>
	Format 2

Title:

Sección Colonia

Date(s):

1591- 1860

Extent: 181 archive boxes
Medium of copies: None
Medium of original material: Manuscript on paper
Contributor: Arquidiócesis de Cusco
Description: <p>The <i>Sección Colonial</i> comprises documents dating to seventeenth and eighteenth centuries, but some of them extend up to 1860.</p> <p>In the thematic index of this section we find documents pertaining, among others, to: Bienes, Capellanías, Capillas, Censos, Cofradías, Concurso de Curatos, Contratos, Constituciones, Desamortización, Diezmos, Doctrina, Excomunión, Inventarios, Méritos y Servicios, Pleitos, Construcción, Rentas, Testamentos, Visitas.</p> <p>Among the series with a significant number of documents that hold data for a history of art we have the following:</p> <ul style="list-style-type: none"> - <i>Serie Capillas</i> (about 40 documents): here one can find documents on the sale and purchase of real estate assets belonging to the parishes, that describe said asset and note its value. - <i>Serie Cofradías</i> (about 52 documents that date to c. 1650 - 1870): most of the books in this section are ledgers with the accounts of the lay brotherhoods of the Señor de los Temblores in Cuzco's cathedral. Also included are inventories of assets, e.g. the inventory of the "bienes y alhajas de la Cofradía del Santísimo Sacramento, fundada en la Catedral de Cusco, realizado por el licenciado Buenaventura Loayza, el 20 de julio de 1779," which makes a very detailed description of the platform and silver carriage with a wooden core, used in the Corpus procession (cod. 6-35.2 / IX, 3, 15, 42 fs.). Another example is the accounts of the Cofradía of San Andrés—established in the parish of San Andrés de Palcaro—which were prepared by the <i>Prioste</i> Juan Flores and the steward ["mayordomo"] in 1690 (6-35.2 / LXXV, 4, 73, 6 fs.). - <i>Serie Inventarios</i> (about 100 documents dating to c. 1670 - 1890): the documents in this series relate to the estate of some parishioners and the Church itself, i.e. either those inventories made [?: realizaron] in testaments, dowries, and inheritances, or those that were left by the outgoing priest for the incoming one. For instance there is the inventory the vicar priest Francisco Javier de Loayza of the church of Colquepata, in the parish of Paucartambo, made on 27th September 1836 with José Mateo Zevallos, the political governor of this capital. Amongst other items, the aforesaid inventory lists a silver monstrance over a <i>vara</i> high with 48 fine pearls; a golden ciborium; a golden cross set with three topazes, chalices, crosses, diadems, and altar cruets, among other items made of gold and silver. Also listed are statues of saints, paintings, and other items found in the chapels of the lay brotherhoods. The inventory describes the layout of the

main altar and its finishing, as well as the structure of its walls and the repairs made (20 / LXV, 2, 36, 15 fs.).

- *Serie Construcción* (15 documents that date to c. 1730 - 1850). The series includes documents and writs regarding the reconstruction, restoration and adornment of the churches. Amongst other files we have the following examples: the files regarding the rebuilding of the church of the town of Sicuani in the Tinta *partido*, undertaken in 1789 by Don José Francisco Moro, governor and vicar general of the bishopric, with the notaries Rudecindo Tomás de Vera and Melchor de Ayesta; the file points out that the church had collapsed and had to be rebuilt, and the *ecónomo* Francisco de Molina is given permission to begin the repairs (30-32 / LIV, 2, 35, 33 fs.). Another file was prepared by the town hall of Asillo regarding the repairs in the town church in 1834 (30-32 / LVIII, 3, 43).

- *Testamento* (200 documents dating to c. 1650 - 1830). These documents essentially comprise the writs submitted by heirs or executors in order to carry out the testaments, found chaplaincies, establish institutions for charity. They present the estate of the deceased, amongst other things, and include inventories of real and personal property, such as art pieces or sacred items. We find this for instance in the files regarding the claims the Nazarene *beatas* Juana de la Encarnación and María Asencia del Tránsito made regarding a part of the estate of their late brother Diego Ignacio del Pino in 1796 (33.2 / XI, 6, 101).

Access:

Restriction on access or reproduction

Language:

Spanish

PE015.2	COLLECTION
	Format 2

Title: Sección Libros Parroquiales
Date(s): 1600 -1960
Extent: 1300 books
Medium of copies: None
Medium of original material: Manuscripts on paper
Contributor: Arquidiócesis de Cusco
Description:

The *Libros Parroquiales* (parish records) series comprises the records of baptisms, marriages and deaths; the inventories and the *fábrica* account books, as well as the records of the lay brotherhoods established in the parishes under the jurisdiction of the Cuzco diocese. The series likewise includes copies of ecclesiastical and royal decrees, copies of testamentary clauses, and some *autos procesales*.

The books relevant for the study of art are the inventories and the *fábrica* account books, as well as the accounts of the lay brotherhoods. These correspond to 51 locations in the Cuzco diocese, such as Accha, Acopia, Acomayo, Aymaraes (the parishes of Soraya, Malebamba, Pampamarca, and Ancobamba, among others), Acos, Belén, Calca (lay brotherhoods: Niño Jesús Viracocha, San Juan Evangelista, De la Limpia Concepción, and others), Chumbivilcas (parishes of Sto. Tomás, Tomepampa, Alcca, and others), Chincheros, San Jerónimo (lay brotherhoods: San Pedro, Sto. Tomás, San Juan Bautista, Apóstol Santiago, San Jerónimo, among others), and other places.

The parish *ecónomo* (manager) was in charge of the inventories and the *fábrica* account books, where he recorded the income and the expenses of the parish in order to ensure the proper management of its assets. Here we find the expenditures made in buildings or in repairing the parish's assets. Among other examples we have the inventories and the *fábrica* account books of the parishes of Aymaraes, Soraya (1641-1754), Malebamba (1784-1868), Pampamarca (1797-1861), and Ancobamba (1837-1862), among others.

The *mayordomos* of the lay brotherhoods were in charge of the respective ledgers, where they recorded the debts and their payment made before the priest and vicar of the church where the brotherhood had been established. These lay brotherhoods were in charge of defraying the expenditures involved in the various ceremonies held in honour of their patron saint, as well as in maintaining and repairing the temple. Examples of these, among others, are the accounts of the lay brotherhoods in the town of Accha, the libro de la Cofradía de San Juan Bautista (1609 – 1783), and the two libros de la Cofradía de Ntra. Sra. de la Purificación (1684-1762, and 1789-1809).

There are about 750 books, including inventories, *fábrica* account books and lay brotherhood ledgers.

Access:

Restriction on access or reproduction

Language:

Spanish

Title: Sección República
Date(s): c. 1800 - 1970
Extent: 91 archive boxes
Medium of copies: None
Medium of original material: Manuscript on paper
Contributor: Arquidiócesis de Cusco
Description: <p>The <i>Sección República</i> has an index that is based upon the thematic index of the colonial section, of which it retains the same numbering based on thematic areas.</p> <p>The thematic areas in this index include the following, among other areas: "Tierras parroquiales, Sindicatura eclesiástica, Reforma agraria eclesiástica, Capellanías, Cofradías, Concurso a Curatos, Licencias, Diezmos, Desamortización, Cabildo eclesiástico y fábrica de la Catedral, Conferencias episcopales, Congresos eucarísticos, Vicarias foráneas, Inventarios de iglesias, Rebeliones y movimientos campesinos-huelgas, Parroquias, Junta de Reconstrucción y Fomento Industrial de Cuzco, Corporación Nacional de Turismo, Ministerio de Justicia y Culto, Ministerio de Hacienda, Prefecturas departamentales, Juntas Departamentales, Visitas pastorales."</p> <p>The most invaluable data for the study of art history are found in the following:</p> <ul style="list-style-type: none"> - Serie <i>Cofradías</i> (about 70 documents dating to c. 1820 - 1950). The series comprises the inventories and budgets of the lay brotherhoods established in the parishes of the Cuzco diocese. For instance there is the budget of the Mayordomía del Señor de los Temblores for 1935, which lists the repairs made to the silverworks of the platform used to carry the Señor de los Temblores. Also noteworthy is the budget of the Fábrica de la Santa Basílica de Cuzco for 1935, which lists the expenditures incurred in masonry, repairs made to the roof, rooms, floors and walls, all of which amounted to 100 soles (6-35.2 / CLXXXI, 1, 18 fs.). - <i>Inventarios</i> (about 100 documents dating to about 1800 - 1960). This series comprises the inventories of the parish churches of the Cuzco diocese. For instance, the inventory of the assets belonging to the parish church of San Sebastián de Livitaca was made on 6th January 1910 by the priest Dr. Clodomiro Boza before the local authorities. The inventory makes a detailed list of liturgical objects that had existed in this parish for slightly over 150 years. Among these items there stands out the monstrance, five silver chalices, a large cup of gilded silver, the silver crown of the Virgin of the Assumption, and a ten-piece high cross made of silver. Also indicated are the layout of the church, with its altars and chapels, and the condition they were in, as well as the

distribution of the statues. Among other similarly detailed inventories there stands out that of the chapel of the town of San Pedro de Cachora, a document that was prepared by Antonio Gasiot in 1897 (20-26-3 / C-XXI, 1, 5, 3 ff).

- *Construcción, Corporación Nacional de Turismo, Junta de Reconstrucción y Fomento Industrial de Cuzco, Consejo Nacional de Conservación y Restauración de Monumentos Artísticos e Históricos* (about 200 documents that date to c. 1900 - 1958). This group of documents includes requests of contracts to carry out repairs to buildings belonging to the Church. One which stands out is the request made to complete the main altar of the Jesuit church in Cuzco, a work that was done by the master carpenter Natalicio Delgado, who would reuse a part of the altarpiece of St Ignatius found in the Temple of Jesús y María (30-26-25M / C-XXI, 2, 33, 3 fs.). Also noteworthy is the budget for the repairs and paving of the parish church of the town of Anta in 1940 (30-26 / C-LI, 1, 9, 20 fs.).

Access:

Restriction on access or reproduction

Language:

Spanish

PE016	<i>COLLECTION</i>
	Format 2

Title:	Fototeca Andina del Centro Bartolomé de las Casas
Date(s):	c. 1870 - 1960
Extent:	33500 photographs
Medium of copies:	Digital
Medium of original material:	Photographic prints in paper; copy negatives; glass plate negatives
Contributor:	Fototeca Andina del centro Bartolomé de las Casas
Description:	The <i>Fototeca Andina</i> of the Centro Bartolomé de las Casas was established thanks to the photographer Fran Antmann and the anthropologist Deborah Poole, a student from New York's New School for Social Research. They arrived in Cuzco in 1986 under the sponsorship of the Getty Foundation, in order to begin a study of Andean photography and with the aim of establishing a photographic library that would preserve the images they wanted to recover. Once they had settled in Cuzco, Antmann and Poole heard of a photographic archive held by the film director Luis Figueroa Yávar, and thanks to this archive they managed to identify an album they had

studied in the Library of Congress in Washington, which had belonged to the photographer Juan Manuel Figueroa Aznar, the father of Luis Figueroa Yávar. With this discovery, Poole and Antmann decided that same year to present a project to the Ford Foundation for the establishment of a photographic library meant to preserve Cuzco's photographic heritage, with the Figueroa Aznar archive as a starting point. The project was accepted but the Foundation suggested that the archive should be part of a local institution. Poole and Antmann then proposed the project to the Centro Bartolomé de las Casas under the name of Fototeca Andina, which was established in 1988. The Fototeca was initially headed by Deborah Poole and then by Adelma Benavente, José Ignacio Lámbarri Orihuela, and currently by Andrea Espinar. In 1993 the Fototeca Andina entered a seven-year recess, during which period several changes were made in its collections. In 2000 the Fototeca expanded its collections with the photographic archive of César Meza, which comprised 18000 glass plates, and of Horacio Ochoa, which had close to 10 000 negatives in the same material. The Fototeca Andina of the Centro Bartolomé de las Casas in Cuzco currently has 33500 images among originals and copies, of which 5000 negatives are glass plates. The 50 archives that together form the Fototeca's collections belonged to institutions and photographers or were family albums. These include part of the archive of Eulogio Nishiyama (1920-1996), copies prints in paper from the archive of Juan Manuel Figueroa Aznar (1878-1951), negatives on glass plates from César Meza (act. since 1920) and Horacio Ochoa (1905-1978), the archive of the Crisanto brothers (1904-1990) and of Filiberto Cabrera (1899-1978), copies from the Martin Chambi (1891-1973) archive and also of Miguel Chani's (1860-1951), amongst other photographers who were active in the region. There also are collections from the Archivo Museo Histórico Regional, the Biblioteca Nacional and the Instituto de Estudios Marítimos, amongst other institutions. The subject matter found in the photographs is varied and ranges from images of the Andean landscape to studio portraits. The Fototeca is still cataloguing some archives, digitalising the materials and at the same time is holding exhibits of the photographs along with other institutions.

Access:

Restriction on access or reproduction

Language:

Photograph

PE017	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Archivo del Instituto Nacional de Cultura

Date(s):

1942 - 2005

History or biography:

In 1929, during the presidency of Augusto B. Leguía, the Peruvian Congress passed Law N° 6634, which stipulated in its fourteenth article the establishment of Cuzco's Patronato Departamental de Arqueología, which had as its role the administration, protection and dissemination of Cuzco's monumental and historical heritage. In virtue of the second transitory provision of the Decreto Ley N° 19268, in 1972 the Patronato passed its role to the newly founded Cuzco branch of the Instituto Nacional de Cultura. Initially housed in the old Almudena Hospital, the archive of the INC-Cuzco was moved in June 2003 to the Cusicancha archaeological site, and in October 2005 it was finally moved to the premises of the INC on Avenida Velasco Astete, close to the airport of the same name. In 2007 the documentation began to be organised chronologically. The *Archivo del Instituto Nacional de Cultura filial Cuzco* comprises the documentation produced by the Patronato Departamental de Arqueología del Cuzco (PDAC) and the el INC-Cuzco, as well as by the institutions entrusted with safeguarding cultural heritage, like the Casa de la Cultura del Cuzco—established in 1964 through R.D. 00015, passed by the Casa Nacional de la Cultura del Perú—and the Plan COPESCO's Proyecto Per-39 to restore Cuzco and Puno between 1973 and 1980. The oldest documentation found in the archive belongs to the Patronato Arqueológico del Cuzco. The archive has the reports prepared by the Junta de Reconstrucción y Fomento Industrial del Cuzco, which was formed in 1950 after the earthquake that razed a large part of the city's monumental heritage. These reports describe the state of the buildings and the restoration work done on them. For instance there is a report on the condition of the Convents of St Francis and St Dominic, the Jesuit church, the Admiral's Palace and the university, among other historical buildings. The documentation produced at the time by the Patronato Departamental de Arqueología includes the payrolls for the repairs undertaken in archaeological sites like Machu Picchu, Piquillacta, Pisac or Ollantaytambo; the Cuadernos de Caja listing the payments made to the workers repairing the monuments; and the Oficios (communiqués) issued by this institution in order to safeguard the monuments. Some plans of this institution's premises are also available.

The extant documentation on the Patronato Departamental de Arqueología del Cuzco is under 10 metres of textual records, which comes to less than 5% of the total documentation found in the Archivo del Instituto Nacional de Cultura del Cuzco.

The documentation is in chronological order from 1946 to 1994, and from 1995 to 2005 it is also organised by sections.

Place(s)

Cusco, Cusicancha, Macchu Picchu, Piquillacta, Pisac, Ollantaytambo, Quenko, Tambomachay.

PE018	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

<p>Name: Archivo Fotográfico Martin Chambi</p>
<p>Date(s): 1920 - 1970</p>
<p>History or biography:</p> <p><i>Martin Chambi Jiménez</i>, the son of Félix Chambi and Fernanda Jiménez, was born on 5th November 1891 in the village of Coasa, in the province of Carabaya in Puno. The death of his father when he was fourteen forced him to go to the mines of Inambari where his father worked. Here he apparently worked selling liquor, and it was here too that he developed his interest for photography on meeting two English photographers whom the mining company had hired. Chambi moved to Arequipa around 1908 and there he joined the studio [taller: workshop?] of Max T. Vargas. In September 1914 Chambi married Manuela López Bisa, who gave birth to his first two children, Celia and Victor. In 1917 Chambi entered a photographic contest organised by Arequipa's Centro Artístico in which he won the bronze medal in the category aficionados. This same year he moved to Sicuani. In mid-1920 Chambi settled in Cuzco. His first studio was in Santa Teresa 12, but by 1922 he had moved to the Heladeros 82. In mid-1924 Chambi moved to Marqués 67, into premises that had been previously used by Chani and Figueroa Aznar, and where he remained for close to five decades, dedicating himself to taking studio portraits, making postcards, and photographing social gatherings and celebrations by commission. In 1918, while still in Sicuani, Chambi began a long career as photographic correspondent for the newspaper <i>La Crónica</i> and its magazine <i>Variedades</i>, an activity he carried out throughout the 1920s. Chambi's photographs would illustrate books and various newspaper articles, among which <i>Cusco histórico</i> and the essays Uriel García wrote for <i>La Prensa</i> of Buenos Aires particularly stand out in the 1930s. In 1924 Chambi set out for Machu Picchu and in 1927 he returned with Juan Manuel Figueroa Aznar as part of the expedition organised by the Prefect Víctor Vélez. In 1925 Chambi began several exhibits in Lima as well as in cities in Bolivia and Chile. He was in charge of his photographic studio until about 1950. From then on it was his sons who ran the studio while he dedicated himself to take 120 and 35 mm pictures until shortly before his death. In 1957 Chambi made the documentary film "Lucero de nieve" alongside Eulogio Nishiyama. He died in Cuzco in 1973. The Archivo Fotográfico Martin Chambi was in 1977, and the first efforts at cataloguing and restoration were financed by the Earthwatch Foundation (Belmont, MA). The US anthropologist and photographer Edward Ranney raised the interest of the Earthwatch Foundation and organised the visit of several scholars to Peru, where throughout two months</p>

they went over and classified 14 thousand glass plates from the archive with the help of Victor and Julia Chambi, the children-photographers of Martín. Ranney's research and interest culminated with a large exhibit in New York's Museum of Modern Art held in 1979. A significant part of the Chambi archive was under the care of his daughter Julia until her demise in October 2004. The Archivo Martín Chambi is currently headed by his grandson Teo Alláin Chambi in Cuzco city. Martín Chambi made the first classification of the archive, which nowadays has about 20 000 negatives in glass plates that date to 1920 – 1950, and close to 10 000 reel negatives from 1950-1970, as well as 400 original photographs on paper, which in all come to over 30 000 images derived from his activities. The archive includes materials pertaining to Chambi's professional and personal activities such as contracts, letters, magazines, passports, notebook and so on. The photographic archive includes images of Cuzco city, of archaeological sites, landscapes, studio portraits, group portraits, festivals, etc. There is for instance a view of Coaza, a place where Chambi lived in his early years, or images of the feast of Santiago held in Cuzco in 1929. The places recorded by his camera include Coaza, Carabaya, Quillabamba, Macchu Picchu, Cuzco, Combapata, Tinta, Ausangate, Chocco, Keramarca, Chinchero and Pomata, among others. The archive is currently being catalogued and digitalised.

Place(s)

Cusco, Puno, Chuchito, Apurimac.

PE019	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name: Archivo de la Municipalidad Provincial del Cusco
Date(s): 1860 -1965

History or biography:

The *provincial council of Cuzco* is the local government institution with jurisdiction over the province of the same name and its districts of Cuzco, Wanchaq, Santiago, San Sebastián, San Jerónimo, Saylla, Poroy and Ccorcca. Its archive is under the administration of the Área de Investigaciones of Cuzco's Biblioteca Municipal "Gustavo Pérez Ocampo," which was remodelled in 1992 and refurbished in 2005; it currently is the First Regional Coordinating Centre of the National Public Library System of Peru's National Library. Here one finds *the library*, which come to over 24 thousand books; the *magazine collection* (the Hemeroteca), which has local magazines and newspapers that go back to the early twentieth century, and the Archivo Municipal, which holds documents that go back to 1860. These materials were previously found in various areas and offices in this institution, and they were centralised and organised in order to form a municipal archive; at present the documentation is still being transferred. The archive includes the documents produced by Cuzco's provincial council and Junta Departamental in their economic, statistical and urbanistic management of the province and department of Cuzco from 1860 to 1965, which come to 182 legajos where one can find ordenanzas municipales, oficios, informes, libros de caja, inventarios, contribuciones and rentas, planillas de trabajadores, registro de la población, expedientes de obras públicas, etc. The documents with materials that include regional art data pertain to the public works undertaken in the province and the department; for instance, one can find the payroll of the workers hired to pave the city, accounts from the erection of water fountains, or the 1901 file on the construction of the bridge over the Vilcanota River, which lays down the rules for auctioning the project that Cuzco's Junta Departamental had approved. The documentation is organised chronologically. Access to the archive requires registering and getting a pass (*carnet de usuario*).

Place(s)

Cusco, Urubamba, Acomayo, Canas, Paucvartambo.

PE020	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Archivo del Instituto Americano de Arte

Date(s):

1940- 1990

History or biography:

The *Instituto Americano de Arte* was founded thanks to the initiative of the historian and sociologist Dr. J. Uriel García. The Institute was the first Comité de la Sección Peruana, whose main office had been set in Buenos Aires in accordance with one of the resolutions approved by the Second International Congress of American History, held in this same city in July 1937. In his

condition as a guest of honour to this event, and as the delegate of Cuzco's university, on his return from Buenos Aires Dr. García organised the Instituto Americano de Arte in a meeting held in the Rectorate of Cuzco's university on 5th October 1937. The founders were the following: J. Uriel García, José Gabriel Cosío, Víctor M. Guillén, Oscar Saldívar, Rafael Aguilar, Alberto Delgado, Carlos C. Lira, Domingo Velazco Astete, Alfredo Yépez Miranda, Federico Ponce de León, Francisco Ponce de León, Víctor Navarro del Águila, Humberto Vidal and Messrs. Julio G. Gutiérrez, Roberto Latorre, Julio C. Rouviros, Francisco Olazo, Martín Chambi and Roberto Ojeda. The goals of this institution, as defined by Uriel García, were the preservation of Cuzco's historical-artistic heritage; a guiding and advisory role in all works involved in the restoration of nationally significant monuments and art works; the promotion of all manifestations of modern American art; and the dissemination of art through conferences, cultural performances, the publication of a journal and other such activities. Amongst other things the Instituto organised contests in the various art specialties within the popular arts, popular music and folk drama, and the plastic arts; it sponsored exhibits, musical performances and poetry readings; it prepared catalogues of the region's musical folklore; formed an art gallery through the purchase of Peruvian and foreign works of art; and defended the artistic heritage. In 1945 the Instituto moved to its new premises on Plaza de San Francisco N° 138. Its journal, the *Revista del Instituto Americano del Arte*, first appeared in 1942. In 1957-1959 an inventory-valuation of the Instituto's collection was made under the direction of Mariano Fuentes Lira: it found that the documents pertaining to the purchase of its pieces had been partially lost or were instead scattered, there being only two Libros de Caja, one for 1941 -1943 and one for 1948-1952.

The archive of the Instituto Americano de Arte currently holds administrative documents dating to 1940 - 2000, with about 6 metres of textual records. The documents from the first two decades of the Instituto are particularly relevant due to the profuse cultural activities it carried out. The documents held by the IAA's archive include data on this institution's activities such as contests, art exhibits, the defence of Cuzco's monumental heritage, and other social and cultural events. The archive is currently being organised.

Place(s)

Cusco

PE021	COLLECTION
	Format 2

Title: Colección Fotográfica "José Ignacio Lambarri"
Date(s): Ss XX

Extent: 400 photograph prints; 700 glass plate negatives
Medium of copies: None
Medium of original material: Photographic prints in paper; glass plate negatives
Contributor: José Ignacio Lambarri Orihuela
Description: <i>José Ignacio Lámbbari Orihuela</i> , the former director of the Centro Bartolomé de las Casas' Fototeca Andina, and a beneficiary, along with his family, of the Huayocari hacienda in the Urubamba Valley of Cuzco, is a third-generation owner of a photographic collection begun by his grandfather, who was an amateur photographer close to Miguel Chani and Martín Chambi. The collection was expanded by his father Jesús Lámbbari Bracesco (1932-1991), who was a Director of the Cuzco branch of the Instituto Nacional de Cultura, a founding member of the Instituto de Historia Eclesiástica, and a driving force behind Cuzco's Museo de Arte Religioso. During Lambarri's administration, the Fototeca Andina salvaged the photographic collection of José Gabriel González, which was recovered in stores selling antiquities in Cuzco and in private collections in this city. The Fototeca managed to assemble 70 plates from this photographer. The Colección Fotográfica "José Ignacio Lámbbari" comprises a family album with close to 400 black and white photographs—essentially individual and group photographs of the Lámbbari family; 400 negatives in glass plates derived from the activities undertaken by Lámbbari in the journeys he made due to the wool trade through various cities in the southern Andes: Arequipa, Cuzco, Juliaca and Puno; and 300 negatives in glass plates from different photographers in Cuzco, Arequipa and Puno like José Gabriel González (1875-1952) and Miguel Chani (1860-1951), Fernando Garreaud (1870-1929), Luis Alviña (active in 1860-70), the Vargas Hnos. (1885-1979) and Cornejo Bouroncle, among others, taken in the early- to mid-twentieth century. Ninety per cent of the collection comprises studio portraits, both of individuals and groups, and ten per cent comprises urban views, landscapes, social gatherings, trips to the countryside, religious and popular festivals in Cuzco, statues, altars, religious temples, etc. We have here for instance the negative self-portrait of Miguel Chani, which the latter made in the early twentieth century. The part of the collection that pertains to the family is in the Huayocari Hacienda in Urubamba, while the pieces acquired by José Ignacio Lámbbari are in Cuzco city. The collection is currently under organisation.
Access: Access by appointment
Language: Photograph

PE022	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

<p>Name: Archivo Julio G. Gutiérrez</p>
<p>Date(s): c. 1918 - 1960</p>
<p>History or biography:</p> <p><i>Julio Genaro Gutiérrez Loayza</i>, a writer, teacher, journalist, artist and art critic was born in Cuzco city on 19th January 1905. His parents were Don Serapio Canal and Doña Lucía Loayza Vargas. Gutiérrez studied elementary school in the Colegio Peruano and the Colegio Pestalozzi in Cuzco, and high school in the Colegio de Ciencias, where he graduated in 1920. In 1924 Gutiérrez enrolled in Cuzco's university, in the faculties of humanities and education. This same year he took part in Cuzco's "Universidad Popular" and began his activities as a writer in the journal <i>Kosko</i>. In 1925 Gutiérrez went to Machu Picchu in the group headed by Prefect Vélez, which included the photographer Martín Chambi. In 1926 Gutiérrez began his journalistic career in <i>El Diario</i>, under the direction of the Canon Vega Centeno. This same year he and a group of young intellectuals formed the "Grupo Ande," who were represented by <i>Pututo</i>, a journal of the arts and humanities headed by Román Saavedra. Julio Gutiérrez appears here as an engraver and illustrator, alongside Mariano Fuentes Lira, Alfonso González Gamarra, Francisco Olazo and Alcides Frisancho. These artists from the Grupo Ande organised an exhibit called the Primer Salón del Ande. In 1927 the Grupo Ande organised and spearheaded a major student strike in Cuzco's university in support of Dr. Uriel García Ochoa and also published <i>Kuntur</i>—a journal of ideas and art of which only two issues appeared as it was banned and its authors persecuted by the government. Gutiérrez Loayza was a founding member of the first communist cell in Peru (1929), and he organised with Master Fuentes Lira the first Sindicato de Construcción Civil y Artes Decorativas del Cuzco (1930). He was elected as secretary general of this union and he founded <i>Constructor</i>, the union's mouthpiece. Gutiérrez Loayza also founded and edited political newspapers: <i>El Ayllu</i> and <i>Jornada</i>. Persecuted for his ideas, he was imprisoned and taken in 1932 to "El Frontón," a gaol for political prisoners; he was deported the following year to Bolivia in the midst of the Chaco war between this country and Paraguay. In 1963-64 Gutiérrez Loayza was once more a political prisoner in "El Sepa," an episode of which he gave an account in the still-unpublished novel "Vacaciones en el Sepa." In 1937 he was one of the founding members of the Instituto Americano de Arte, which he headed for three periods. In 1941 Gutiérrez Loayza travelled to Santiago de Chile with Cuzco's worker delegation to the celebrations for the fourth centennial of Santiago's foundation; at this time he wrote his chronicle "Del Sacsayhuamán al Santa Lucía." Gutiérrez Loayza was a founding member and the first secretary general of Cuzco's Journalist's Union (1942), an organisation founded after his departure from the</p>

newspaper *El Comercio*, where he had been writing since 1936. He worked in *El Sol* since 1945, under the direction of Mariano E. Velasco and José Gabriel Cosío. After the 1950 earthquake, Gutiérrez Loayza published *Reconstrucción* and headed newspaper campaigns on behalf of the preservation of Cuzco's cultural heritage, of the establishment of a school of fine arts, and of the establishment of a faculty of architecture in Cuzco's university. He was mayor of the district of Santiago in 1959 and 1960. In 1964 Gutiérrez Loayza was asked to teach in the Escuela de Bellas Artes by the artist Mariano Fuentes Lira. In 1976 he retired from teaching, an activity he had been involved with for close to 35 years. He died in Cuzco on 30th December 1993. The Archivo Familiar "Julio G. Gutiérrez" comprises a collection of newspapers, newspaper clippings, journals, bulletins and assorted publications from 1925 to 1980 that belonged to Julio G. Gutiérrez Loayza in his condition as a writer, journalist and art critic; a smaller part of the archive includes his manuscripts, notes, drawings and photographs that date from about 1940 to 1980. The archive has about 7 metres of textual records, 80% of which are printed materials. The unpublished section includes letters, drafts of newspaper articles, notebooks, sketchbooks with drawings, photographic albums and so on. For instance, there is a sketchbook with 20 sketches of portraits and landscapes made during his imprisonment in El Sepa in 1964. There also is an album with 30 group photographs wherein Julio Gutiérrez appears alongside Cuzqueño artists and intellectuals like Eulogio Nishiyama, Sergio Callier, Uriel García and Francisco Olazo in the 1930s or 1940s. The archive is partially organised.

Place(s)

Cusco

PE022.1	COLLECTION
	Format 2

Title: Colección Hemerográfica Julio G. Gutiérrez
Date(s): c. 1924- 1980
Extent: 6 m. of textual records
Medium of copies: None
Medium of original material: Newspapers
Contributor: Juli G. Gutiérrez Loayza
Description: The Colección Hemerográfica "Julio G. Gutiérrez" holds newspapers, newspaper clippings,

journals, bulletins, and various printed materials that belonged to Julio G. Gutiérrez Loayza in his condition as a writer, journalist and art critic from about 1924 to 1980. As a journalist he published articles in newspapers and magazines in Cuzco, Arequipa and Lima—newspapers like *El Comercio*, *El Sol*, *La Prensa*, *Expreso*, *Unidad*, *Democracia y Trabajo* and others; and journals like *Kosko*, *Kuntur*, *Waman Puma*, *Tradición*, *Ayllu*, *Liwi*, *Panoramas*, *Excelsior*, *Garcilaso*, *Jornada*, *El Burrito Científico*, *El Científico*, *Ciencias y Artes*, *Cuzco* and *Oiga* among others. The Colección Hemerográfica "Julio G. Gutiérrez," which goes from 1924 to 1980, has 6 m of textual records and includes Cuzco newspapers like *El Sol* from 1930 to 1960, which was donated to the Gutiérrez family by one of the children of this newspaper's owner; the Lima newspaper *La Prensa*; and *La Nación* of Buenos Aires from 1930-40, among other contemporary newspapers. Also included are newspaper clippings of his writings and others pertaining to Cuzqueño artists like Francisco Olazo, Manuel Fuentes Lira and others that were part of the circle of intellectuals around him; and journals and bulletins like *La Sierra del Cuzco*, *Kuntur*, *Llamarada*, *Mundo Libre*, *Liberación*, *Chaski*, *Malapata*, *Kosko*, *Meridiano* or *Inka Rímay*, in which he was involved as an illustrator, art critic of political analyst. We thus have for instance the bulletin *Mundo Libre*, founded and headed in 1948 by Edgardo Díaz, which includes notes on art like the exhibit of drawings and watercolours of the artist Manuel de Alzamora, which was published in its 11th July 1948 issue; or the major journal *Kosko*, which published 70 issues in 1924 – 1934 with advertisements featuring for instance marble-cutter's workshops or carpenters, as well as illustrations signed by local artists. The collection is partially organised in filing cabinets and shelves.

Access:

Access by appointment

Language:

Spanish

PE023	COLLECTION
	Format 2

Title: Archivo Fotográfico del Museo Inka
Date(s): c. 1930- 1950
Extent: 1300 glass plate negatives; 80 photograph prints
Medium of copies: None
Medium of original material: Photographic prints in paper; glass plate negatives
Contributor: Taller Fotográfico del Museo Inka

Description:

The Museo Inka of the San Antonio Abad University of Cuzco was founded on 28th July 1848 as the city's museum and library by initiative of General Don José Miguel de Molina, in order to assemble archaeological items derived from the region, and hence belonging to the Inca culture. Its first director was Dr. Manuel Domingo Vargas, who headed the museum in its first premises in the old San Andrés Hospital, where the rooms were distributed for the museum: the library, the archaeology museum, and the natural history hall. The Universidad Nacional San Antonio de Abad reorganised the Museo Arqueológico in the late twentieth-century on the basis of the old museum and library, which had been under the management of the Junta Departamental del Cuzco in the early twentieth-century. Thanks to the university's Rector, Dr. Alberto A. Giesecke, the museum expanded through the purchase of the collection of antiquities that belonged to Dr. José Lucas Caparó Muñiz with the financial aid of the Peruvian government. Dr Luis E. Valcárcel was the first technical director of the Museo Arqueológico in his condition as professor of American and Peruvian archaeology. When the new law of public education was passed on 1st April 1941, the Museo Arqueológico fused with the Instituto Arqueológico which Valcárcel had created on 30th August 1934 on occasion of the Fourth Centennial of the Spanish Foundation of Cuzco, and which was located in a colonial house in Calle del Tigre N° 8, which had become a part of the university. The Instituto y Museo Arqueológico was established on 28th July 1948—when the original Museo celebrated its centennial—with Luis A. Pardo at its head. This later became the Museo Inka by Resolución de Consejo Universitario N° CU-259-97. Its current premises are a colonial house built by the Spanish admiral Francisco Alderete Maldonado in the early seventeenth century, hence its popular name of the Casa del Almirante—the Admiral's House. The Archivo Fotográfico of the Museo Inka is located in this museum's Taller de Fotografía. It has about 1300 glass plates from the 1930s-40s stored in small boxes labelled with captions concerning the views of the city in the plates, which show archaeological monuments, projects of the Instituto Arqueológico, data on the ceramic pieces found in archaeological excavations, pieces in the museum, or archaeological sites like Ollantaytambo or Pumamarca. The boxes are numbered, as well as the negatives inside them. Besides the photographic plates there also are about 80 photographs on paper that were developed from glass plates, with annotations on the back and views of the cities of Cuzco, Puno and Nazca, objects in the museums collections and archaeological sites in Cuzco; finally there are about 50 plates [clichés] used for the publications made by the Instituto Arqueológico. The Museo Inka has very little administrative documentation on the Instituto or the Museo Arqueológico. There is no inventory. It is currently under organisation.

Access:

Access by appointment

Language:

Photograph

PE023.1	<i>SERIES</i>
	Format 3

Referente number: None
Title: Álbumes fotográficos de la Biblioteca "John H. Rowe"
Date(s): c. 1936 - 1949
Extent: 2 photographic album
Medium of copies: None
Medium of original material: Photographic prints in paper
Creator(s): Instituto y Museo Arqueológico del Cusco
Description: <p>The Biblioteca "John H. Rowe" in the Museo Inka of the Universidad Nacional San Antonio Abad del Cusco had its forerunners in the Museo y Biblioteca del Cuzco, established on 28th July 1848 by Prefect of Cuzco, General Don José Miguel Medina. When the museum was reorganised as the Museo Arqueológico under the administration of the Universidad San Antonio Abad in the early twentieth century, and later on, when it became the Instituto y Museo Arqueológico, a library section was established in the Archaeology Department, which was run by the librarian Mr. Alfredo Urrutia Lezama in 1948, while Dr. Luis A. Pardo headed the department. The current library of the Museo Inka was organised and catalogued by the US archaeologist and historian John Howland Rowe (1918-2004), who would eventually be director of the then Instituto y Museo Arqueológico of the UNSAAC. In 2004 the library took the name of the scholar who reorganised it. The library at present holds relatively recent bibliographic materials and journals, but it has two photographic albums titles, one of which is titled "Álbum Fotográfico. Instituto Arqueológico. Cusco" and bears the code SA-379; it has 50 black and white photographs of some "especies arqueológicas" from the Departamento de Antropología of the Museo Nacional, which A. Guillén dedicated to the Instituto Arqueológico del Cuzco in Lima in 1936, and includes a list of the photographs taken of pre-Columbian ceramics. The other album is bound in leather, has the inscription "Germán M. Álvarez. Sucesores. Arequipa. Perú," and bears the code SA-380. It has 90 black and white photographs with pictures of Cuzco folklore and festivals, among other items, taken in the 1940s</p>
System of arrangement: None

Access:

No restriction on access or reproduction

Lenguaje:

Photograph

PE024

INDIVIDUAL / FAMILY / INSTITUTION

Format 1

Name:

Archivo Fotográfico Juan Manuel Figueroa Aznar

Date(s):

1900 - 1930

History or biography:

Juan Manuel Figueroa Aznar, photographer and painter, was born in Caraz, Ancash, on 16th June 1878. He was the son of Juan Manuel Figueroa Pozo, a native of Lambayeque, and Doña María Presentación Aznar de Uzúa, a native of Zaragoza in Spain. His childhood and youth were spent in Lima, where he studied in the Colegio de Nuestra Señora de Guadalupe. After finishing high school he chose art and enrolled in the Academia Concha de Pintura and the Facultad de Letras in the Universidad de San Marcos in Lima. Enthused by the recognition and the comments he received from contemporary artists, Figueroa Aznar began a long journey that took him to Ecuador, Colombia, Bolivia, Argentina, Uruguay and Panama. He took up photography in Lima on his return to Peru around 1900. In 1901 he exhibited his first work in one of the main shop-windows in Calle Mercaderes. He travelled to Arequipa the following year and there he briefly collaborated with Max T. Vargas. He arrived at Cuzco in 1904 as a member of the team that would restore the Convent of St Francis and he showed some of his photographic work in the studio of José Gabriel Gonzáles, with whom he formed a society this same year. On 3rd July 1908 he married the Cuzqueña lady Doña Ubaldina Yábar Almanza. Figueroa Aznar lived in Cuzco for thirty years and connected himself with art circles like the Sociedad Anónima de Arte, in whose contest he won the gold medal in 1916 in the painting section, and a first-class certificate in the photography section. In 1913-1914 he was Subprefect of Paucartambo, and in 1919 he was briefly a stand-in deputy for this province and so he moved to Lima, where he made an exhibit of his paintings and "fotografías iluminadas" in the Ugarte studio; this raised some controversy among critics in the press regarding the "foto-óleo." Back in Cuzco, in January 1920 Figueroa Aznar opened the **Estudio de Arte Figueroa Aznar** (Art Studio Figueroa Aznar) in Calle de Marqués 67, premises which had formerly belonged to Miguel Chani and which would be Martin Chambi's in mid-1924. In 1922 he was a member of the Sociedad de Bellas Artes. In 1923 Figueroa Aznar was in charge of the art direction of the Misión de Arte headed by Dr. Luis E. Valcárcel, which successfully performed the Quechua drama *Ollantay* in the Colón Theater of Buenos Aires, as well as in La Paz and Montevideo. In about 1925-1927 he began one of his

major photographic series: an extensive series of views of Cuzco and its surroundings commissioned by Luis E. Valcárcel to illustrate the book *Cuzco Histórico* (1934) by Rafael Larco Herrera. In 1935 Figueroa Aznar moved to Lima where he made some exhibits, one of which took place in the Instituto Peruano Norteamericano in 1947. This same year he returned to Paucartambo, where he remained until his death on 18th January 1951. At his death, his archive was partially mutilated when about 153 plates were sold to the Corporación Nacional de Turismo with images of Machu Picchu in 1912, which probably were the first visual record of this monument made by a Peruvian photographer. A considerable number of glass plates were likewise sold to Alberto Yábar, who in turn sold them to a US tourist. The US students Fran Antmann, a photographer, and Deborah Poole, an anthropologist, rediscovered the archive in 1986 and had the idea of creating a photographic library starting with the archive of Figueroa Aznar. The Fototeca Andina was established in 1988 under the management of the Centro Bartolomé de las Casas in Cuzco. The archive was then removed from the Fototeca in the mid-1990s by the filmmaker Luis Figueroa Yábar, who now manages it. The Archivo Fotográfico Figueroa Aznar has about 380 glass plates derived from the activities of Juan Manuel Figueroa Aznar in 1900-1935, where one may find studio photographs, individual and group portraits, self-portraits, and drama performances among other pieces, as for instance his famed series "Historia de Amor y Desengaño" (A Story of Love and Disappointment), staged in 1905 as a drama. The archive also holds some documents, for instance the correspondence between the photographer and Rafael Larco Herrera pertaining to the book *Cuzco Histórico* published by the latter.

Place(s)

Cusco

PE025	COLLECTION
	Format 2

Title: Colección de periódicos Cusqueños ss. XIX- XX
Date(s): 1822-1955
Extent: 117 volume; 11 m. of textual records
Medium of copies: None
Medium of original material: Newspapers
Contributor: Hemeroteca de la Biblioteca Central de la Universidad Nacional San Antonio de Abad

Description:

The Hemeroteca in the Biblioteca Central of the Universidad Nacional San Antonio Abad del Cuzco is a library services unit that has managed to collect all kinds of periodical publications from the Cuzco region as well as from other Peruvian provinces, including newspapers, journals, bulletins, annuals and so on. The Hemeroteca holds the Colección de Periódicos Cusqueños de los siglos XIX y XX thanks to a systematic process of collection as well as to the transfers made from other offices in the Biblioteca Central. The newspapers are derived from various sources, for some of them come for instance from collections held by the departmental Tesorería or Caja Fiscal, a collection held by the Archivo Departamental del Cuzco; others come from the safe in the Biblioteca Central; from the university's library itself; from the notary's office of Amadeo Fernández Baca; from the department's Prefectura, some of whose copies ended up in the university's library; and from the Museo Arqueológico, among other sources. The transfer of these materials to the Hemeroteca was carried out in 1999 within a project for the rescue, cataloguing and preservation of Cuzco's nineteenth-century newspapers out this project with the support of Jorge Polo y La Borda and Ricardo Valderrama Fernández, the respective Directors of Cuzco's Archivo Departamental and the university's library. The collection of Cuzco newspapers from the nineteenth- and twentieth-centuries comprises local newspapers dating to the 1822 – 1995 period, has 117 volumes and 11 metres of textual records. The following are some of the major newspapers published in Cuzco: *Sol del Cuzco* (1825), *Minerva del Cuzco* (1830), *Triunfo de la Libertad* (1830), *Cuzco Libre* (1834), *Heraldo del Cuzco* (1867), *Eco del Cuzco*, *El Águila de Condorcunca*. Other newspapers from the southern Andean region are *El Constitucional de La Paz*, *El Yanacocha Arequipa*, *La Oliva de Ayacucho*, *Estado Sud Peruano Sicuani*, *El Eco Nacional Ayacucho*, among others. This gives a total of 117 volumes for the 1822-1900 period. The local newspapers for which odd numbers are available are *El Comercio* of Cuzco (1896) and *El Sol* (c. 1901) from 1898 to 1955, and from 1908 to 1953, respectively, with 11 metres of textual records. In these publications one can find data on art in the advertisements, for instance the ad for "Fotografía Universal – Miguel Chani," whose studio was in Calle del Marqués N° 69 in Cuzco city, which was published in the newspaper *El Sol* on 13th December 1910, or items regarding the activities undertaken by artistic institutions like the Sociedad de Artesanos, which published the changes in their executive board in the newspaper *El Comercio* on 3rd January 1933.

Access:

Access by appointment

Language:

Newspapers

DE026

INDIVIDUAL / FAMILY / INSTITUTION

Name:

Archivo Histórico de la Municipalidad Provincial de Huancavelica

Date(s):

c. 1583-1959

History or biography:

The documents in this collection hold invaluable data for the history of the modern department of Huancavelica, from colonial times to the republic (to the mid-twentieth century).

Viceroy Francisco de Toledo founded Huancavelica on 4th August 1571 under the name of the Villa Rica de Oropesa. It won renown thanks to the mercury mine of Santa Bárbara, which supplied the mines in the Spanish colonies with this metal that was essential to process silver. Huancavelica was under the jurisdiction of the bishopric of Huamanga.

The economy of Huancavelica thus hinged on the exploitation of mercury, and was subject to the vagaries of its output. Spain concentrated power in this region in the hands of the Governor, who acted as an Alcalde de Minas and as the Superintendente de la Caja Real. With the Bourbon Reforms the corregimientos disappeared and were replaced in 1784 with a new political and administrative order: the intendancy system. Huancavelica belonged to this system and it comprised 4 *partidos*: Cercado de Huancavelica, Angaraes, Tayacaja and Castrovirreyna; its highest authority was the Intendant-Governor. The output of mercury fell dramatically and this had a great economic impact over Huancavelica. During the war of independence, General San Martín created the department of Huancavelica on 26th April 1822. Simón Bolívar however decreed on 24th January 1825 that Huancavelica should be reincorporated to Huamanga. Finally, on 28th April 1839 Marshal Agustín Gamarra, the Provisional President of Peru, reinstated Huancavelica once again as a department. On 4th November 1839 the Congress of Huancayo changed the status of Huancavelica from 'villa' to that of the Illustrious City of Huancavelica.

The documents held by the municipal archive thus map the historical, economic and social process followed by this region. They include notarial records (Protocolos Notariales) dating to the sixteenth- and seventeenth-centuries, colonial files (Expedientes Coloniales, seventeenth- to nineteenth-centuries) and republican files (Expedientes Republicanos, nineteenth- to twentieth-century, which in all make up a total of 263 bundles (paquetes) (about 32 metres of textual records) according to the inventory prepared by the INC-Hvca at the time it received this archive in custody. No complete or previous inventory is known. The documents are not fully classified or ordered, and there therefore are no documentary series. The notarial records do have a label indicating the notary and the period covered. The other bundles are classified by years, with some of them bearing a page at the beginning (a title of sorts) indicating whether they are colonial or republican files, and their date. Dr. Antolin Bedoya Villacorta noted in a 1956

article that he had ordered the documents in this archive; in a 1997 article on the archives of Huancavelica, Nicanor Dominguez Faura included a list of the number of files and notarial records held by this archive. This shows the efforts made to organise the collections, but also that the work has not been completed.

Since September 2007, the documents are under the custody of the Instituto Nacional de Cultura of Huancavelica (INCHV) at its request, due to the total neglect evinced by the municipal officials. These documents were housed in two different places: a room in the fourth floor of a building where the town council currently is, and a room in the first floor of the old town hall, where now there is a children's nursery. It is not known whether all of the documents held in these two rooms were actually transferred to the INC-Hvca.

Place(s)

Huancavelica, Castrovirreyna, Angaraes, Tayacaja.

PE026.1	<i>SERIES</i>
	Format 3

Referente number: None
Title: Protocolos Notariales
Date(s): c. 1583-1760
Extent: 16 m. of textual records
Medium of copies: None
Medium of original material: Manuscript on paper
Creator(s): Escribanos y Notarios Públicos
Description: The <i>notarial records</i> (Protocolos Notariales) are derived from the work carried out by colonial scribes and their successors, the republican notaries. Among others, the Archivo de la Municipalidad Provincial de Huancavelica has the records of notaries in the Villa de Huancavelica like Francisco de Bascones, Francisco de Herrera, Alonso de Cansinas and Diego Gómez. Among the types of deeds found in these records that are useful for the search of regional art data we find the <i>Inventarios</i> , which list the belongings of specific individuals, for instance the inventory made at the death of Luis de Orellana, with María Grasiána de Córdoba as her executor, before the notary Francisco de Herrera in Huancavelica on 11 th July 1713; his belongings included clothing, leather-covered chests gilded and painted in oil, gourds (<i>mates</i>)

set with silver, gold earrings with pearls and coral, boxes with engraved silver and so on (Protocolos Notariales. Herrera, Francisco de. N° 108. 1712-1713, ff. 282v-285v). Also inventoried were the possessions of the deceased Joseph Obregón, made by Captain Miguel Garzes de Mansilla, which lists among other items objects such as a bronze crucifix, a reliquary of our Lady of Antigua and St Joseph set with silver, candelabra and gourds set with silver; this inventory was made before the same notary in Huancavelica, on 20th February 1706 (Protocolos Notariales. Herrera, Francisco de. N° 133. 1706-1707, f. 8ff).

Another type of document is the *Recibos de Dote*, which record the (valuated) items the bride had when she married, which receipt was given by the husband before a notary. Such was the case of the Alférez Tomás Ardiles, who received the following, among other things, as part of his wife Antonia Chávez's dowry: "una sortija de diamante (valor 80 pesos), una cajita de plata dorada (40 pesos), una lámina de Ntra. Sra. de Belén con su marco dorado (100 pesos), 10 lienzos de varias advocaciones (72 pesos), dos pares de zarcillos, dos de diamantes y otros de perlas (140 pesos)." The recibo was drafted in the Villa de Huancavelica on 8th March 1766, before the scribe Fernando de Arana.

System of arrangement:
not organized

Access:
Access by appointment

Lenguaje:
Spanish

PE027	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:
Archivo de la Prefectura y Subprefectura de Huancavelica

Date(s):
c. 1784 -1966

History or biography:

The Prefecturas were established by the 1823, took over the place of the colonial intendancies established in 1784, which in turn had replaced the corregimientos that had first appeared in Peru in 1565. The earliest laws regulating the duties of the prefects—departmental presidents at the time—were passed on 8th October 1821 by San Martín, in what was known as a “Provisional Statute.” They were essentially in charge of the administration of justice and of managing the local economy. In time the prefects received more duties and were entrusted with the “preservation” of public order; of supervising and promoting the education imparted in the school system; of supervising the postal system; of “protecting” the freedom of press; and of maintaining the public monuments and the roads. One of their most significant roles since 1830 was that of providing the central government with population statistics, as well as the number of those born, married and deceased in their respective departments.

The Archivo de la Prefectura y Subprefectura, which is held by the Gobernación of the district capital of Huancavelica, goes from 1784—the year the intendancy of Huancavelica was established—to 1824. It includes the files pertaining to the local administration of the city, such as tax-collecting, lawsuits, the regulation of the *mita* (an Andean corvée), and the management of mining, which was the area’s major economic activity. The documents from the period 1825-1896 pertain to the Prefectura and the Subprefectura of Huancavelica, and comprise libros and expedientes. The former include among others the Libros Copiadores de Oficios, the Libros Registro de Solicitudes y Expedientes de Huancavelica, the Libros Copiadores de Cartas, the Libros Cargos de Oficios, the Libros de Telegramas, the Libros de Decretos, Resoluciones e Informes, the Libros de Oficios a los Gobernadores and the Libros de Tesorería Fiscal. Of interest for the study of regional art history are the three Libros Registro de Extranjería (c. 1944), which include the name, nationality, age, civil status, provenance, passport number, year of entry, address, occupation, prison terms, and enclose a photograph of these foreign nationals. In these books one may find masons, painters, tailors, architects, photographers and silversmiths, among others. One of the books has an index. Another interesting book is the 1940 Libro de Caja of Huancavelica’s Junta Departamental Pro Desocupados, which includes the accounts of such works as the erection of a new building for the Prefecture, as well as for other public works.

The files found in this collection are derived from public institutions in the local and central administration, for instance from the Juzgados de Primera Instancia in the provinces within the department (Cercado, Castrovirreyna, Angaraes, etc.); from the Caja Fiscal—which includes a list of contributors according to the type of tax; from the Subprefecturas (Angaraes, Puno, Ica, etc.), from the town council of the Cercado, the provincial and district town councils (Tayacaja, Lircay, Acobamba, etc.); from the Ministerio de Gobierno, Policía y Obras Públicas, the Ministerio de Fomento and the Ministerio de Justicia, Instrucción, Culto y Beneficencia. Of interest for the regional history of art are the documents submitted by local institutions like the town council of

Huaytará, which in 1924 sent two pay-books of its workers that include the accounts of the erection of the Casa Consistorial (1923) and the payments made to carpenters, masons, and so on; the note sent by the political government of Acoria district, in the province of Huancavelica, regarding the repairs made in the chapel of the shrine of Acoria, dated in Añancusi on 19th November 1899; the political censuses the Subprefecture of Tayacaja made in 1848 of the districts of Huarimbamba and Surcubamba, whose inhabitants included carpenters, chair-makers, tailors, *obrajeros*, violinists and so on; the reports sent by the Escuelas de Instrucción that include a list of their students that gives their names, ages, nationalities and parents, tutors or masters, and which include silversmiths, tailors, shoemakers and merchants. Of interest in the documentation pertaining to the central administration, among others, are the notes sent by the Ministerio de Gobierno, Policía y Obras Públicas regarding the erection of a church in the town of Arma, in the province of Castrovirreyna, which is dated in Lima on 17th July 1860; the reports sent by the Ministerio de Fomento regarding the National Exhibits held on occasion of the Centennial of the Battle of Ayacucho in 1924; the reports sent by the Ministerio de Justicia, Instrucción Culto y Beneficencia regarding the management of real estate in the department, and the auctions and transfers which befell to the Sección de Culto y Beneficencia.

The archive does not have a general inventory, and the documents are instead classified by bundles and years. The files corresponding to the Intendancy, the Prefectura and the Subprefectura of Huancavelica come to about a total of 130 m. of textual records.

Place(s)

Huancavelica, Acobamba, Angaraes, Castrovirreyna, Churcampa, Huaytará and Tayacaja

PE028	COLLECTION
	Format 2

Title: Colección Federico Salas Guevara Schultz
Date(s): c. 1854 -2006
Extent: 1200 photograph prints
Medium of copies: None
Medium of original material: Photographic prints in paper
Contributor: Federico Salas Guevara Schultz
Description:

Federico Salas-Guevara Schultz born in Lima on 4th September 1950, the son of Huancavelicano parents. His childhood and teenage years were spent in the Hacienda Pachacclla in the district of Lircay, in Huancavelica. He studied high school in the Colegio Santa María in Lima, and business administration in IPAE (Instituto Peruano de Administración de Empresas). He graduated in marketing in ESAN (Escuela Superior de Administración de Negocios).

He has both published and unpublished works in prose and poetry, like the book of poems titled *Dos generaciones*, an essay on conditions in Huancavelica, or a compilation of poems titled *Azogue, cinabrio, bermellón o mercurio* (1994). In 1993 he published *Villa Rica de Oropesa*, and in 1998 he published the historical novel *Manuel Felipe El Español*.

In 1993 he founded the Centro Huancavelicano de Investigación, Promoción y Desarrollo. In 1997 he became provincial mayor of Huancavelica and was re-elected. In 2000 he became Prime Minister in the Fujimori administration in Perú. He is currently the regional president of Huancavelica.

Some of the photographs in his collection were purchased, while others were received as presents from Huancavelicano friends and families. The oldest photograph in the collection dates to 1854.

There are about 900 photographs that fall within the scope of the project (up to 1950). Some of them illustrate his books, like the panoramic views of the old Cemetery in 1906, the village of Santa Ana in 1917, Huancavelica city, or the village of Izcuchaca; views of public institutions like the town council of Huancavelica, the public school La Victoria de Ayacucho, or the Prefectura; portraits of individuals and families like the Alarco Serpa, Mendoza, and Merino families, amongst others; and façades of Huancavelicano churches taken in 1906 like San Sebastián, Santa Ana, Santo Domingo or San Cristóbal or de La Ascensión.

Once his most recent publications comes out we will have access to about 300 images from this collection, with photographs from the late nineteenth- to the early twentieth-century, that are essentially views of Huancavelica.

Access:

Access by appointment

Language:

Photograph

PE029	COLLECTION
	Format 2

Title: Colección Augusto Zorrilla Almonacid
Date(s): c. 1713 - 1945
Extent: 7 archive boxes
Medium of copies: None
Medium of original material: Manuscripts on paper
Contributor: Mrs. Rosa and Dora Zorrilla Gálvez
Description: <p>Augusto Zorrilla Almonacid (1913-2005), a Huancavelicano notary, studied in the Colegio Victoria de Ayacucho, the former Colegio de Ciencias y Artes of Huancavelica, and carried out his undergraduate studies in Lima. Zorrilla was a notary in the district of Huancavelica since 1941, when the Peruvian Government gave him the Título Superior de Notario Público de Huancavelica, a role he fulfilled until 2004. On his death in 2005, the documents in his notary's office fell under the custody of his wife, and then of his daughters Rosa and Dora Zorrilla Gálvez. Whilst acting as a notary, Zorrilla purchased the notarial records of, among others, Oswaldo Tutaya (which are bound), Melchor Chávez Quevedo (who was active up to 1928), Rómulo Cano, Manuel Cornejo (who was active up to 1938), and Julio Peña Solís (for whom only one legajo is available).</p> <p>After the demise of Mr. Zorrilla Almonacid in March 2007, Dr. María Morales Torres, the Dean of the Colegio de Notarios de Huancavelica, judicially took over the custody of the notarial records produced by Mr. Zorrilla Almonacid, which are currently held by this Colegio de Notarios. The notarial records Mr. Zorrilla purchased are still in the possession of his family.</p> <p>Although this documentary collection does not repeat the same types of documents found in other notary's offices in the province, such as the Conciertos de obras, here 70% holds data on transactions pertaining to properties celebrated in Huancavelica, for instance the Minuta registered by "Doña María Lozano viuda de Merino," which lists the inventory of the possessions left by Don Luis Alarco and his wife Doña Carmen Merino in 1911, with Epifanio Cortijo acting as court clerk, and "haciéndose relación de sus bienes inmuebles y enseres que fueron de su pertenencia." Also included are copies of the sale and purchases of houses (1907), letters of attorney, the sale and purchase of real estate.</p>
Access: Access by appointment
Language: Spanish

PE030	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name: Archivo Regional de Junín
Date(s): 1620 -2005
History or biography: <p>The <i>Archivo Regional de Junín (ARJu)</i>, a part of the Sistema Nacional de Archivos, was established as the Archivo Departamental de Junín on 24th November 1976 by Resolución Directoral N° 002968. Nowadays it is a decentralised office of the Junin Regional Government, which is subject to the Consejo Regional, and to the Archivo General de la Nación (AGN) technically. The Archivo is in charge of managing, applying, guiding, supervising and assessing all measures taken in regard to the development and to the support of the Sistema Nacional de Archivos in the region, which in accordance to Law N° 25323 and the D. S. N° 008-92-JUS, Reglamento de la Ley N° 25323, is led by the Archivo General de la Nación. The collection and organisation of the documents in the ARJu was made in the 1970s and 1980s; documents were moved to it from, for instance, the <i>Notarías</i> (notaries' offices); the latter included the transfer of the archives of the former notary of Huancayo José Clodomiro Silva Sánchez, and of Rubén Elías Rocha Mariños, a former notary in the province of Satipo.</p> <p>The documentation housed by the Archivo Regional de Junin includes the <i>Protocolos Notariales</i> series for 1620-1998, which were derived from 71 notaries (Escribanías and Notarías Públicas) in the cities of Huancayo (1620-1988), Tarma (1857-1980), Jauja (1939-1998), La Oroya (1922-1984), Satipo (1960-1975) and Pampas (1917-1972), which make up a total of 241.15 metres of textual records; and the <i>Libros de la Prefectura Departamental de Junin</i> for 1931–1950, which include 551 volumes of, amongst others, <i>oficios, copiadore de resoluciones y decretos, registro de solicitudes y expedientes, libros registro de población, libros registro de extranjeros</i>. In all the documentation comes to 2100 metres of textual records in 214 m² of the archive. The archive has inventories of the series.</p>
Place(s) Huancayo, Jauja, Junín, Concepción, Chupaca, Tarma, Yauli, Chanchamayo, Satipo.

PE030.1	<i>SERIES</i>
	Format 3

Referente number: None

Title: Protocolos Notariales
Date(s): 1620-1998
Extent: 241.1 m of textual records
Medium of copies: None
Medium of original material: Manuscripts on Paper
Creator(s): Escibanos y Notarios Públicos
Description: The Archivo Regional de Junín houses <i>Protocolos Notariales</i> from the cities of Huancayo (1620-1988), Tarma (1857-1980), Junín (1957-), Jauja (1939-1998), La Oroya (1922-1984), Satipo (1960-1975) and Pampas (1917-1972), with a total linear extension of about 241.15 m of textual records. Of these, we are particularly interested in the 43 volumes of <i>Protocolos</i> dating to the period 1747-1957, which belonged to 18 scribes from the towns of Huancayo, Tarma, Jauja, La Oroya and Pampas. The types of documents found in this series include: <i>Inventarios</i> (Inventories), which list the belongings of specific individuals, usually posthumously and prior to the valuations, e.g. the "Inventario practicado a los bienes que quedaron por fin y muerte de Dña. Petrona Apolaya," which was undertaken in the town of the Santísima Trinidad de Huancayo on 20 th October 1751. Here we find "láminas de piedra de guamanga con sus marcos dorados de distintas advocaciones," "lienzos medianos en forma de lámina con sus marcos tallados" and "un bulto pequeño de San Juan Bautista," among other items. The possessions of the owners—some of whom are already deceased—are valued. In the <i>Tasaciones</i> (Valuations), which include a detailed inventory of them. The <i>Recibos de Dote</i> (Dowry receipts), the legal instrument of the institution of the dowry in colonial times, recorded the delivery the family of the bride made to the husband of an endowment in items and rights with which to pay for the marital expenses, and record jewels, paintings and furniture. Among the various kinds of public deeds one can find are those regarding the erection of buildings such as the Iglesia Matriz of Huancayo, which began with the <i>Cesión</i> "de los Herederos de la finada Catalina Ximénez a favor de la iglesia nueva de Huancayo," which was followed by the <i>Limosna</i> made by "el Sr. Cura y personas generales del Pueblo de Huancayo para la fábrica del nuevo templo," and which came to its end with the <i>Poder</i> given to Don José Gil on 18 th March 1799 to request from the Viceroy and on behalf of the town, the usual licence to build the church. In the republican protocols one may find abundant documentation regarding the <i>Venta</i> , <i>Arrendamiento</i> and <i>Transacción</i> of properties which gives the location, the owners and a brief descriptions of the real estate, and in some cases even inventories of articles.
System of arrangement: Chronological with numbered books
Access:

No restriction on access or reproduction
Lenguaje: Spanish

PE030.2	SERIES
	Format 3

Referente number: [ARJu Prefectura]
Title: Prefectura del Departamento de Junin
Date(s): 1931-1950
Extent: 511 boxes
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Prefectura del Departamento de Junin
Description: <p>The <i>Prefectura section</i> in the Archivo Regional de Junin comprises 511 bound volumes that all come from the Prefectura Departamental de Junín, an institution established by the constitution in 1823 for all of Peru. Among the most relevant documents for the study of art we have the ledger books [libros de registro] that recorded the people working in the region, both locally born and outside it; these books record their personal data such as their occupation and include carnet-sized I.D. photographs, which became established in all registries throughout Peru in the second half of the twentieth century. We have, for instance, the 1941 “Libro de Registro de ciudadanos con su respectiva ocupación,” which records the registry number, name, age, place of provenance and occupation, as well as a photograph, of the region’s inhabitants. Here we have photoengravers, silversmiths, carpenters, sculptors, etc. For example: N° 343 is Vicente Espingo, 37 years old, a silversmith from the town of Yauyos; N° 452 is Juan Mozo, 28 yeas old, a sculptor from the village of Apata (ARJU. Prefectura. Libro N° 421, f. 76 y f. 114). There also are seven books on “Registro de extranjería” for 1931-1950, numbered 351, 413, 424, 430, 438, 461, and 470, which likewise record the registry number, date, name, occupation, address, nationality and passport [pasaporte de extranjería], as well as a photograph of each foreigner living in the region. For example: Wilbur O. Long, English draughtsman [dibujante], 29 years old; Rūchi Ochitani, Japanes photographer aged 37.</p>
System of arrangement: Arranged chronologically. Contents list available

Access:

No restriction on access or reproduction

Lenguaje:

Spanish

PE031*INDIVIDUAL / FAMILY / INSTITUTION***Format 1****Name:**

Archivo Histórico de la Municipalidad Provincial de Huancayo

Date(s):

1868-1949

History or biography:

The city of Huancayo was founded on 1 June 1572 by Jerónimo de Silva as an "Indian village," and it proclaimed its independence from Spain on 20th November 1820. The 1839 Constitution was passed in this city, which eliminated municipalities until they were re-established by the 1854 constitution. At the time Huancayo was a district in the province of Jauja. The so-called "Juntas Municipales" were established on 22nd June 1857 and Modesto Herce was elected as its first mayor under the government of Ramón Castilla, who abolished slavery in this same city on 3rd December 1854. This Junta published "La Esperanza", a municipal newspaper headed by Dr. Don Antonio Torres whose first issue appeared in 1862. According to the documentation found in the Biblioteca Municipal de Huancayo, the first Ley de Municipalidades was published in 1867. In 1873 Manuel Pardo established the so-called Concejos Provinciales and Concejos Departamentales, but the Dictator Nicolás de Piérola revoked these with a decree given out on 14 January 1880. The Ley Orgánica de Municipalidades passed on 14th October 1892 lists the municipal tasks of regulating, managing and inspecting the services and utilities inside urban settlements, but the Concejo Provincial of Huancayo had already carried out tasks in related areas before 1869. All municipal activities were undertaken at a provincial level and even included other villages outside its jurisdiction. In 1920 the government of Augusto B. Leguía suspended the election of mayors and instead ruled that the Ministry of Government would be the institution in charge of naming mayors and aldermen.

The documents housed by the Archivo Histórico de la Municipalidad Provincial de Huancayo corresponds to materials amassed throughout the republican period and comprise about 8 m.of textual records. At present these include the following: 1 Libro de Actas Municipales (1872-1874), 4 Libros de Sesiones Ordinarias (1875-1879), 36 Libros de Caja (1887-1918), 3 Libros Mayores (1888-1915), 5 Libros Diarios (1904-1975), 2 Diarios y Cuentas de Personal (1909-1939), 1 Libro de Juntas Directivas Ordinarias (1890), 5 Libros Registro (1916-1924), 40 Libros Copiadores de cartas, oficios, registros y cuentas (1868-1949), 3 Libros de Inventario de Bienes de la Municipalidad (1880, 1914 y 1941), and 1 Plantilla de Jornales (1949); all of these materials concern the government and

management of Huancayo and the villages inside its jurisdiction, which includes Pucará, Sapallanga, Chilca, Tambo, etc. The books relevant for the study of art history include the Libros Diarios—for instance, the 1909 volume includes registries of carpenters and an assessment of their properties), blacksmiths, etc.; the 1949 Libro de Plantilla de Jornales lists the public works undertaken by the municipality and list the workers (masons, carpenters, etc.) hired for these tasks. Also relevant are the Libros de Inventario de Bienes de la Municipalidad for 1880, 1914 y 1941, which record paintings (portraits) and furniture amongst other items, as well as the documents of the old Archivo Municipal.

Place(s)

Junín, Huancayo, Pucará, Sapallanga, Chilca, Tambo.

PE032	<i>COLLECTION</i>
	Format 2

Title: "Archivo Guillermo Guzmán Manzaneda"
Date(s): 1947-2003
Extent:

2 Files cabinets; 1 box, 4 folder, 3 books.
Medium of copies: Photocopy
Medium of original material: Manuscripts on paper
Contributor: Instituto Nacional de Cultura – INC. Huancayo
Description: <p>Guillermo Guzmán Manzaneda was born on 1st January 1922, the son of Bernardo Guzmán Berrospi and Ricardina Manzaneda. He studied first in a public school in Huancayo (1917), and then in the Colegio de Santa Isabel in this same city (1924). In 1933 he moved to Lima and enrolled three years later in the Escuela Nacional de Bellas Artes, where he studied under José Sabogal and Julia Codesido. His first exhibits took place in the early 1940s in Viña del Mar, Caracas and Rio de Janeiro, and the first one in Lima was in 1947 in the Instituto Cultural Peruano Norteamericano. He then participated in watercolour salons and exhibits, and was awarded the Gold Medal in 1948 and 1949. In 1953 Guzmán participated in the exhibit titled “Desde Pancho Fierro hasta nuestros días” (From Pancho Fierro to the Present Day), which was held in the Universidad Nacional Mayor de San Marcos; here his painting “Paisaje” stood out. In 1962 Fernando Fuenzalida pointed out in an article written for the ANSA agency that a painting by Guzmán—“Señor de los Milagros”—was held in the Paris, a “Huaylas” was part of the permanent exhibit of the Escuela de Bellas Artes in Mexico, and his oil painting “Cristo de los Andes” was sold in the Sao Paulo Biennial. In 1974 Guzmán displayed his paintings in the exhibit “Antología de los Cristos Populares,” held in the municipal art gallery of San Isidro in Lima, and in 1981 he held an individual exhibit in the Eyes Gallery of Philadelphia. Guzmán died on 15th June 1986.</p> <p>The “Archivo Guillermo Guzmán Manzaneda,” which is under the possession of the INC in Huancayo, houses the documentation that belonged to this Huancaíno artist. This collection was moved to the INC when it was found after Guzmán died in the ruins of his house in Huancayo. The collection is divided into 2 dossiers, 1 box, 4 envelopes and 3 drawing notebooks. The first dossier comprises the following series: letters, postcards, manuscripts, calling cards, photographs of the artist alone, with relatives and friends, photographs of his paintings, and also photos of personal documents (his birth certificate and the certificates of his studies in the Escuela Nacional de Bellas Artes). These are materials selected by the staff of the INC that comprise a total of 22 manuscript and typewritten documents from 1947 to 1985; black and white and colour photographs: 36 photographs of his work, 23 personal and family photos. A second dossier has photocopies of newspaper clippings, letters, notes and postcards by Guzmán Manzaneda dating to 1952-2003, which were collected by the INC-Huancayo. One box hold 4 envelopes classified as follows: personal belongings, invitations, photographs for the catalogue, notebooks and sketch notebooks. Besides there are 4 envelopes that hold sketches and projects for wall paintings, and an additional 3 notebooks of drawings with sketches of crucifixions for his</p>

paintings. Finally, the collection includes the artist's library with books on art techniques, art history, literature, philosophy, foreign journals, etc. The collection is under the custody of the Área de Registro y Catalogación of the INC-Huancayo.

Access:

Material restricted by terms of collector

Language:

Spanish, Photographs

PE033	<i>COLLECTION</i>
	Format 2

Title:

Colección Hemerográfica y Documental de la Biblioteca Municipal "Pedro Monje Córdova" - Jauja

Date(s):

1922-1950

Extent:

6 books , 2 archives boxes

Medium of copies:

None

Medium of original material:

Manuscripts on paper, Newspapers.

Contributor:

Biblioteca Municipal "Pedro Monje Córdova" – Jauja, Junín

Description:

The "Pedro Monje Córdova" Library in the Provincial Municipality of Jauja (formerly known as "Edgardo Rivera Martínez"), holds an irregular hemerographic collection that essentially comprises the newspaper "El Porvenir", which was published in Jauja from 1908 to the 1960s. This type of publication includes some articles of cultural interest, some of which deal with local artistic expressions; there also are advertisements listing master painters, workshops of silversmiths and jewellers, tailors, photographic studios, carpenters' workshops, and tombstone sculptors, etc. One can also find documents belonging to the library's collections such as the "Certificados de Defunción" that date to 1945 and 1950, which list the personal information of the individuals who went to Jauja from various cities in Peru (Lima, Huánuco, Callao, Jauja, etc.) to recover themselves from some disease, particularly tuberculosis, and died there. The interesting thing in these materials is that besides recording the mandatory data such as the name, race, sex, age, birthplace, provenance or marital status, the disease that caused the death, place of death, date, the profession or occupation of the deceased is also included so one can find weavers, male seamstresses, carpenters, masons, shoemakers, etc. One example of this is the certificate of Bruno León Salazar, the son of Hermenegildo León, an Indian weaver from Yauyos who died at

58 in the Hospital de Lourdes of Jauja, on 20th January 1945; another example is that of a Samuel Terrazos Galindo, the son of Félix Terrazos and Benjamina Galindo, a mestizo carpenter from Jauja dead at 31 in the Sanatorio Olavegoya of Jauja, on 19th March 1950.

Access:

No restriction on access or reproduction

Language:

Spanish

PE034	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Sociedad de Beneficencia Pública de Jauja

Date(s):

1864 – 1970

History or biography:

The history of the Sociedad de Beneficencia Pública of Jauja goes back to 16th May 1864, when a commission was established in the Sub-Prefectura to choose who would head this institution. Dr. Don Pedro T. Reyes was appointed as its first director. Commissions were formed at the same time for the cities of Huancayo and Concepción. It was initially decided to build a school for girls, a cemetery, a hospital for poor people, and finally to discuss the issue regarding the possessions of the lay brotherhoods (cofradías).

The Beneficencia in time began to have problems regarding the management of these assets with other institutions like the Parroquia Central. This made the Prefectura rule the management of the lay brotherhoods' assets in its favour in 1866. In 1870 the Sociedad de Beneficencia claimed even more assets such as the possession and management of the Cementerio General, but after being discussed at a ministerial level the ruling favoured the parish priest of Jauja.

The Archivo de la Beneficencia Pública de Jauja currently comprises about 2 1/2 m. of textual records, 40 % of which are bound volumes that include Libros de Actas and accounts, while the remaining 60 % is held in legajos (bundles of documents) of properties organised by year. All of the collections are housed in a storage room outside the main premises, in an area close by to downtown Jauja.

All of the information held by these bound volumes is organised chronologically, and the topics included are quite varied and in disorder. The account books of the city's lay brotherhoods are few in number; the book corresponding to the Cofradía of the Virgen del Rosario stands out, and it lists some expenditures incurred in repairing its assets and its objects of religious use.

The archive is at present not open to the public. Its use therefore requires permission and an interview with management.

Place(s)

Jauja, Junín

PE035	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Sociedad Unión Artesanos de Jauja

Date(s):

1890 -- 1980

History or biography:

The *Sociedad Unión Artesanos de Jauja*, founded on 8th May 1890, is a social institution formed not just by artisans by trade, but also a sort of civil congregation open to different groups of professionals such as physicians, lawyers, painters, woodcarvers, photographers, etc. The Sociedad is also a consulting entity within the community as regards work for the welfare of the city of Jauja. The founding protocol of the Sociedad that guides its bylaws clearly states that it does not have any political or religious goal and rejects any kind of proselytism; it is also noted that this institution will hold local authorities accountable.

Since it was founded by Drs. Francisco Abanto and Luis Ibarra, two well-known lawyers in Jauja, the internal organisation of the Sociedad has a board and several permanent committees such as discipline, welfare, law, sports, leisure, and finally culture and library.

The documentation held by the Sociedad, which has been thinned by the years, is essentially formed by requests and offers of work in the city of Jauja made by the community at large, as well as requests made by the members themselves of this institution. The Sociedad likewise keeps some institutional documentation such as its "Libros de Actas" which detail the meetings of the board, and materials that arose whenever any member of the Sociedad or of the community in general lodged a complaint. All of these documents are kept in a bookshelf in the meeting hall.

The overall number of items in the documentary collection is fifteen bound volumes, the oldest of which is the founding protocol of the society in 1890, along with a list of its members that includes both artisans and individuals with various kinds of trades and professions in Jauja.

The Sociedad also has a library called "Ricardo Palma" that is open to the public at large, and which includes some books that apparently come from the personal library of Ricardo Palma, its namesake, who was a nineteenth- century Peruvian writer and one of the most representative figures of romanticism.

Access to the Sociedad's documentation is restricted and requires the approval of its members, some of whom must be present while using the materials.

Place(s)

Jauja- Junín

PE036	<i>COLLECTION</i>
	Format 2

Title: Colección Fotográfica "Félix Carhuacho"
Date(s):

1940-c. 1990	
Extent: 80 photographs negatives, 180 photograph prints	
Medium of copies: None	
Medium of original material: Photographic prints in paper	
Contributor: Félix Carhuanchó	
Description: <i>Félix Carhuanchó</i> was born around 1920 in the village of Marco, in Jauja. He moved to Lima, where he studied education in the Universidad Nacional Mayor de San Marcos—where he submitted a dissertation—as well as in the Universidad Nacional del Centro in Huancayo, and then studied in the Difusora Panamericana Inc. (New York, USA). Carhuanchó began his activities as a photographer around the 1940s. He opened two studios, one in the Jr. Gálvez in Jauja, and the other one in Jr. 9 de julio in Concepción. In the 1970s Carhuanchó won a photography contest organised by the Casa de la Cultura of Huancayo. He died in Jauja in 1995. The Félix Carhuanchó photography collection comprises the photographs he purchased, inherited or took from 1940 to 1990, as well as negatives on glass plaques and cellulose, in 35 mm black and white or in colour . The photographs show images of the region (some are from unidentified photographers) with archaeological ruins, landscapes and old Jauja (pictures of the plaza, the old Cathedral church, festivals, and artisan fairs). There is, for instance a photograph of a fair held in the main square of Jauja around the mid-twentieth century, with provisional stands raised in the middle of the plaza and the local population dressed in ponchos and wide-brimmed hats, with some neo-classical style republican houses in the background. Another image shows a festival in the plaza with the local authorities, musicians and local people in the 1910s.	
Access: Material restricted by terms of collector Mrs. Hilda Huaccho (wife)	
Language: Photographs	

PE037	COLLECTION
	Format 2

Title: Colección Fotográfica "Teófilo Hinostroza"
Date(s): 1930- ca. 1980
Extent:

8000 photographs negatives, 2000 slides, 500 photograph prints
Medium of copies: None
Medium of original material: Photographic prints in paper, copy negatives
Contributor: Teófilo Hinostróza
Description: <p>Teófilo Hinostróza was born in the village of Colcabamba (Huancavelica) in 1914. His parents were Francisco Hinostróza and Faustina Irrazábal Teófilo Hinostróza. In 1930 Hinostróza left Huancayo at the age of 15, and worked there as an assistant in the photographic studio of Fortunato Pecho. In 1937 Hinostróza opened his own studio—"Foto El Arte"—in the Calle Loreto, which he then moved to Calle Real; here he stayed until 1985, when he left the place and opened his lab in his home in Jr. Parra del Riego, in the El Tambo district of Huancayo. In 1956 he married Aurora Avellaneda, a native of Laraos, a village close-by in Yauyos, with whom he had a daughter called Zoila. In the 1950s Hinostróza shot documentaries in 16 mm showing the activities of the region's communities, particularly communal tasks, religious festivals, Holy Week, etc. His film "Tarpuy" was shown in the Museo Nacional de la Cultura Peruana in Lima, and was admired by Luis Valcárcel and José María Arguedas. Hinostróza at the same time had a career as a musician with the quena, a wind instrument he played since he was 5 years old, and stood out as a composer, for which he received several awards and was asked to head several cultural institutions like the Music Department in the Casa de la Cultura de Huancayo; he also joined the Escuela Nacional de Música. Hinostróza taught traditional folkloric dances in the Universidad Nacional del Centro for four years. The BBC recorded part of his repertoire, which was broadcasted on the radio on 31st December 1975. Hinostróza founded the Casa de la Cultura in Huancayo. He died on 22nd August 1991 in the Hospital del Carmen at 77, while the First International Congress of Folklore was being held in Huancayo. The collection is the result of his itinerant professional life and includes photographs—prints and negatives in black and white and colour—from the late 1930s to the late 1980s with image of the central and southern Andes, particularly the Mantaro Valley, where he took urban photographs (Colcabamba in Huancavelica, Apata in Junín); landscapes of (Yauyos in Junín); portraits (especially that of José María Arguedas with the Centro Musical Andino); artisans and musicians (like the basket weavers of Colcabamba, the potters of Aco, the musicians from Huancavelica, etc.); traditional dances (like the Chonguinada, the Negrería, Huaylarsh and Pallas, amongst others) and folkloric (such as the Apu Inka festival in Carhuamayo), religious (the feasts of St. Luke in Huancayo, or St. James in Colcabamba) and agrarian festivals showing the characteristic regional attire, the types of Andean musical instruments and the traditional techniques of the potters. The Belgian Servais Thissen rediscovered the work of Hinostróza in 2004 while cataloguing Peruvian photographers. Besides the collection there are 16 movies Hinostróza filmed in the central and southern</p>

highlands (Ayacucho, Huancayo and Cerro de Pasco), as well as a group of documentaries of himself, his family and his professional and cultural milieu, as well as some contemporary newspapers and magazines.

Access:

Material restricted by terms of collector Mrs. Zoila Hinostrroza Avellaneda (daughter)

Language:

Photographs

PE038	COLLECTION
	Format 2

Title:

Colección Hemerográfica " Miguel Suárez Osorio"

Date(s):

ss. XIX - XX

Extent:

30 m. of textual records

Medium of copies:

None

Medium of original material:

Newspapers.

Contributor:

Miguel Suárez Osorio

Description:

Miguel Suárez Osorio was born in 1928. The doyen journalist in Central Peru and the founder in 1922 of the newspaper "La Opinión Popular," Suárez studied in the Escuela de Periodismo of the Universidad Nacional de Mayor de San Marcos, where he graduated both as a journalist and in Law. He appears in the list of the Inter-American Press Society as co-director and manager of La Oroya's "La Opinión Popular." A teacher who graduated in the UNMSM, Suárez taught in "Santa Isabel," an old Colegio de Ciencias in Huancayo, as well as in the Universidad Nacional del Centro. Suárez published mimeographed texts on Peruvian history with his brother Jorge Angelino, wrote the *Historia del Colegio Nacional de Santa Isabel* (1952), and in 1967 he co-authored with Antonio Cisneros *La historia del Periodismo en Junín*. His collection comprises official and local newspapers of the nineteenth- and twentieth-centuries; these publications include some articles of a cultural nature, some of which are related with local artistic expressions, as well as advertisements of master painters, workshops of silversmiths and jewellers, tailors, photographic studios, carpenters' workshops, and tombstone sculptors etc. Alongside this collection are black and white photographs and plates used to print newspapers and magazines.

Among the regional publications included in these collection are the following: "Registro Oficial de Huancayo," 1834; "La Voz del Pueblo," 1854; "El Orden," 1856; "El Registro Oficial," 1862-1879; "Boletín Oficial de Huancayo," 1865; "La Opinión," 1865; "El Provincial," 1872-1878; "La Paz," 1877; "La Reforma;" "La Alianza," 1895; "Gaceta Municipal," 1898; "El Ferrocarril," 1899; "El Mantaro," 1906; "La Patria," 1907; "Papel Noticiosoo," "F.S. Urrego," 1909; "El Heraldó," 1909; "El Liberal," 1909; "El Pueblo," 1912; "La Voz de Huancayo," 1912; "Democracia," 1913; "Evolución Obrera," 1915; "Ondas Isabelinas," 1916; "La Evolución," 1916; "La Sanción," 1917; "El Radical," 1922; "La Voz de Sicaya," 1922; "Libertad," 1925; "Luces," 1926; "Ideario Andino," 1926; "La Opinión de Huancayo," 1930; "La Sierra," 1936, amongst others.

Access:

Material restricted by terms of collector

Language:

Spanish

PE039	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Archivo General de la Nación

Date(s):

1602-1990

History or biography:

The *Archivo General de la Nación (AGN)* was established as the Archivo Nacional by a law given by President Ramón Castilla on 15th May 1861, which was countersigned by the Minister of Justice Juan Oviedo. After the fire that broke out in the Government Palace on 13th July 1822, it was decided that the documentary collections would be moved to the Convent of St. Augustine. A decree given on 19th August 1873 ruled that the Archive be moved to the upper storeys of the building where the Biblioteca Nacional was in. In 1878 the Archivo had 1,401 legajos and 726 books. Up to this moment, the documents had been slowly organised. During the time Ricardo Palma headed the Library, the manuscripts were organised into 17 bound volumes, to which 3 more were later added. The documentation that dealt with the frontiers were removed from the Archive during the administration of Luis B. Cisneros, and moved to the Ministry of Foreign Affairs. The officials Plácido Jiménez, Benjamín Alfaro and Hugo Magill catalogued the documents. When Luis A. Eguiguren replaced Constantino Salazar—Cisneros' successor—, he found the Archive in a deplorable state and took it upon himself to have the documents reordered, cleaned and inventoried. When Eguiguren left the archive in 1915, it remained neglected until 17th March 1919, when the Minister of Education Ángel Gustavo

Cornejo decided to have it reordered anew, and transferred to it the documentation produced by all ministries up to 1860; the minister also had notarial archives bought, and a journal was published whose first issue came out on April 1920. After the fire that broke out in the Biblioteca Nacional on 10th May 1943, the collections belonging to the archive that had been kept in the second floor of the library were moved to the first floor of the Palacio de Justicia. Under the direction of Horacio H. Urteaga, the Archive purchased the Terán notarial archive, which comprises 187 volumes of public notaries and 84 "cuadernillos" (notebooks). The Archivo Histórico de Hacienda, which belonged to the former Ministerio de Hacienda y Comercio, was transferred to the AGN by a decree given on 22nd July 1970, and a committee headed by Guillermo Durand Flórez, the then-director of the AGN, was established to inventory it. These new collections were divided into two sections: the Colonial Section (with 1,724 manuscript books and 55 legajos of loose documents) and the Republican Section (documents archived by the Ministerio de Hacienda since its inception in 1821, of which those corresponding to 1821-1824 were already catalogued, and the work with those of 1825 had already began). It was under the direction of Dr. Guillermo Durand Flórez as head of the AGN, that Law 25323 was passed on 10th June 1991, which established the Sistema Nacional de Archivos. This system made it possible to take coordinated administrative measures and to apply technical criteria for the management of documentation throughout Peru in a uniform and systematic way.

Place(s)

Lima, Ayacucho, Cuzco, Arequipa.

PE039.1	<i>SERIES</i>
	Format 3

Referente number: C-1 Juzgado de cofradías
Title: Juzgado de cofradías
Date(s): 1622 - 1828
Extent: 31 bundles of documents
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Real Audiencia de Lima
Description: The Real Audiencia de Lima section in the Archivo Colonial of the Archivo General de la Nación

includes documents that were part of lawsuits held in the civil court by various Lima cofradías, as well as a small number of lawsuits from the provinces seen by the officials in Lima.

The cofradías or hermandades were associations of faithful initially established to worship a saint or a sacred Catholic relic, and which later on carried out mutual-aid and guild activities.

In this series we can find documents pertaining to economic, social and administrative activities of the lay brotherhoods established in Lima. We find here account books (*libros de cuentas* and *libros de gastos*), receipts, the election of majordomos and brothers, bylaws, donations, foundations, inventories of assets and jewels, *libros de cabildos*, minute books, and assessment books (*libros de tasaciones*). The documentation can indicate the contractual relations established with artists and artisans for the manufacture and repair the chapels of the lay brotherhoods as well as the churches where these were in, and manufacture liturgical ornaments, portable platforms (*andas*), paintings and other articles found in the chapel or worn by the patron saint of the brotherhood.

Originally organised with more files per bundle (legajo), the recent reorganisation undertaken retains the number of 31 *legajos* organised in chronological order. The recent process of reorganising and re-assigning archival numbers did not contemplate relocating the documents that were removed to other series.

System of arrangement:

Has been arranged chronologically.

Access:

Restriction on access

Lenguaje:

Spanish

PE039.2	SERIES
	Format 3

Referente number:

AGN Protocolos Notariales

Title:

Protocolos Notariales

Date(s):

1533 - 1912

Extent:

669.35 m. of textual records

Medium of copies:

None

Medium of original material:

Manuscripts on paper,

Creator(s):

Description:

The Protocolos Notariales are derived from the activities of the colonial notaries and their successors, the republican notaries. Colonial scribes wrote and certified with their signature the procedures followed in lawsuits, as well as the contracts signed outside judicial procedures. A series of reforms split the role of the old scribes in the nineteenth century: a class of scribes was entrusted with the judicial procedures (the court secretaries), and another class with the drafting and legalising of public deeds (public scribes or notaries).

The collection of these documents by the Archivo General de la Nación (AGN) began with decree 252, issued on 17th March 1919, whereby the Archivo Nacional was reorganised. The decree ruled that the *protocolos* the State had in the archives of the Supreme Court should be moved to the Archivo Nacional, along with those of the notaries who passed away or were willing to sell them.

Among the types of documents produced by notaries we have various kinds of public deeds such as sales, libramientos (orders of payment), wills, codicils, bonds, dowries and deposits, inventories, auctions, reports of the *limpieza de sangre* (purity of blood) and nobility and all juridical acts of each century. Among the documentation useful for the study of art history we have the following: *Conciertos* (contracts) signed by master artisans and their patrons to craft a piece; these contracts abound for the sixteenth and seventeenth centuries. The *asientos de aprendiz*, whereby parents or guardians delegated the education of a young son to a master dedicated to a given trade (organist, carpenter, oven operator, silversmith, armourer, *arquitecto alarife* [foreman], joiner, mason, blacksmith, etc.); one example is the agreement between Doña María de los Olivos and the master silversmith Carlos Celada to take his sixteen-year old son Gregorio as an apprentice in his shop for two years, which was signed in Lima on 30th January, 1768 (AGN. PN. Bustinza, José de. N° 157. 1767-1769, f. 79). The *fianzas de haz*, which were sometimes signed by master artisans on behalf of individuals, e.g. the *fianza* the carpenter Cristóbal García signed on behalf of Don Julián Helario Benites, a *corredor de Lonja* in Lima in April, 1748 (AGN. PN. Portalanza, Salvador Gerónimo. N° 887. 1745-51, f. 458v). The *recibos de dote* were the endowment in goods and rights the family of a bride bestowed unto the husband to defray the wedding expenditures; they include a list and assessment of the items that was typically made by a master artisan (silversmith, carpenter, painter, etc.). The *testamentos* (wills), which as the last expression of an individual's will distribute his possessions and settle his affairs after his demise, thus list his possessions assessed by a valuer (silversmith, carpenter, painter, etc.). The *inventarios* (inventories) list the estate of individuals, as for instance the inventory of the estate of Doña María Josefa de Orellana, Marchioness of Corpa, prepared after her demise, which lists a large number of paintings (AGN. PN. Núñez de Porras, Juan. N° 801, ff. 612 y ss.). The *tasaciones* (valuations) are assessments of the possessions of specific individuals that include

detailed inventories of said possession such as silverware, diamonds, porcelain, paintings, furniture and so on. Finally, we also find various kinds of documents such as *Ventas de casas*, *Cartas Poder*, and so on.

Among the scribes with documentation derived from artistic activities, or who had some kind of relation with the guilds, we find the following: Agustín Gerónimo de Portalanza, Orencio de Ascarrunz, Gervasio de Figueroa, and Valentín de Torres Presciado in the eighteenth century, and Ignacio Ayllón Salazar, Eduardo Huerta, Felipe Orellana, and Manuel Suárez in the nineteenth century.

The documentation in this series was bound since its inception, is labelled by notary and the years it covers, and it extends from the sixteenth to the mid-nineteenth century.

The archive has an alphabetic (and typewritten) index of the scribes, as well as an automated catalogue of seventeenth-century notarial records (from the protocolo N° 1 to N° 231).

System of arrangement:

The arrangement reflects the original filing system and has been arranged chronologically and alphabetically.

Access:

No restriction on access

Lenguaje:

Spanish

PE039.3	<i>SERIES</i>
	Format 3

Referente number:

H-4 Libros Republicanos

Title:

Sección de contribuciones (Archivo Republicano)

Date(s):

1826 - 1890

Extent:

268 books

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Creator(s):

Sección de contribuciones

Description:

The *Sección Contribuciones* comprises a group of various volumes in the *Libros Republicanos* section (previously known as *Libros Manuscritos Varios*) of the Archivo Republicano in the AGN, which were derived from the Tesorería General, the Comisaría de Guerra, the Tribunal de

Minería, the Tribunal del Consulado, the Caja Matriz de Lima, the Juzgados de Censos, the Dirección de Censos y Obras Pías, the Administración General de Aduana, the Sección de Contribuciones, the Cámara de Comercio, the Sección de Mesa Partes y Archivo, the Tesorería de Arequipa, and so on.

Property taxes, both individual and industrial ones, began to be collected throughout all of republican Peru with the decree issued on 5th November, 1827. Tax rolls of the *patentes de gremios*, the *matrículas de indígenas*, the *padrón general de castas*, and the *predios rústicos y urbanos* (urban and rural plots of land) were prepared in the various cities of Peru in 1826 – 1890 by all departmental prefectures starting in 1826, and were then sent to the Sección de Contribuciones. These tax rolls list the taxes paid by practitioners and industries in the various cities of republican Peru, and list the taxpayers divided into classes by a valuating committee that included two deputies per guild, as well as complete lists of the plots of land belonging to lay and church institutions. The various activities and trades of an artistic nature listed include silversmiths, carpenters, blacksmiths, tailors, chair makers, painters, lithographers and binders, glassmakers, tinmen, potters, embroiderers, clockmakers, musicians, and so on. We thus have for instance the volume of the “Matrícula de Patentes de la ciudad de Lima actuada por el, Apoderado Fiscal, Dn Lorenzo Sologuren para los secuestros de Navidad de 1846 y San Juan de 1847,” wherein we find—in the second class of the section pertaining to the painting industry—the Peruvian watercolour painter Don Francisco Fierro (“Pancho Fierro”), whose shop was in the Calle de Baquijano (**AGN. H4-2184. Año 1847, f. 158**). At the end of each volume there is an index of the taxpayers classified by guilds and industries, classes of profits and profit rates by semester and year. The format and description of the volumes varies according to the city in question.

The documents are held volumes that have been bound since 1826; an elementary descriptive inventory of this section is available (**H-4. Vol. 2**).

System of arrangement:

The arrangement reflects the original filing system and has been arranged chronologically.

Access:

No restriction on access

Lenguaje:

Spanish

PE039.4	SERIES
	Format 3

Referente number:

AGN H1 O.L.

Title: Expedientes oficiales (Archivo Republicano)
Date(s): 1821 - 1899
Extent: 1143 Archive boxes
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Ministerio de Hacienda
Description: <p>The <i>Ministerio de Hacienda y Comercio</i> was established with a Decreto Protectoral issued on 3rd August 1821, which aimed to plan, lead and control all matters pertaining to fiscal policies and the management of public resources by the State. It therefore received all of the official documentation produced by the various institutions which comprise the State. A ministerial archive was established in 1942 and was officially inaugurated on 22nd March 1944 as the Archivo Histórico de Hacienda, which was later transferred to the Archivo Nacional by supreme decree 007-70/ED-SG, given 22nd July, 1970. The <i>Expedientes Oficiales</i> series comprises the documents produced by the State in managing its treasury. This includes the documentation of the ministries in charge of the <i>Dirección de Obras Públicas</i>, starting with the of the Ministerio de Justicia, Policía y Obras Públicas, established by a Dictatorial Decree of 12th April 1843. From there it was successively transferred to the Ministerio de Gobierno, Culto y Obras Públicas by a law passed on 17th November 1856; to the Ministerio de Gobierno, Policía y Obras Públicas in 1860; and finally to the Ministerio de Fomento y Obras Públicas, which was established on 22nd January 1896. This <i>Dirección</i> was in charge of designing projects of a public nature and had at its disposal the governmental civil engineers corps; the latter had its own bylaws and was in charge of carrying out public works, preparing plans, submitting reports, preparing budgets and so forth. The documentation produced by the Dirección de Obras Públicas in 1843-1929 comprises accounts of the expenditures incurred and reports of the work undertaken by this institution. About 20% of the series comprises files that pertain to the erection of monuments, the construction of public buildings and so on. One file that stands out concerns the "Cuentas de los gastos y labores realizados por los trabajadores para el levantamiento del monumento a Colón y de la Pila de Guadalupe," a project that was headed by Mariano Felipe Paz Soldán in 1859-1860 (AGN. O.L. 418, 594 and 595). The file includes the accounts, lists the workers employed, and the period of time used in installing the sculpture and the fountain.</p> <p>An index (by ministries, municipalities and prefectures) is available, and there is a brief catalogue with documents for the first five years.</p>
System of arrangement: The arrangement reflects the original filing system and has been arranged chronologically

Access:

No restriction on access

Lenguaje:

Spanish

PE040

INDIVIDUAL / FAMILY / INSTITUTION

Format 1

Name:

Archivo Histórico de la Municipalidad de Lima

Date(s):

1534 - 1981

History or biography:

The institutional history of the *Municipality of Lima* goes back to the establishment of Lima's Cabildo on 22nd January 1535, four days after the Spanish conquistadors had founded the city, taking possession of the land and established a local government through the Cabildo. It comprised two mayors (alcaldes ordinarios), aldermen, the *alférez real* and the *procurador*. The scope of the Cabildo diminished with the establishment of the intendancies in the late eighteenth century, when the management of the "propios y arbitrios" was transferred to a Junta Municipal directly supervised by the intendant. With the proclamation of independence, the republican municipalities were established by the Estatuto Provisional given by José de San Martín on 8th October 1821. The 1828 Constitution and the Ley Reglamentaria de Municipalidades given on 13th June re-established the municipalities, but they were suspended anew in 1836, and disappeared in 1839 when they were not included in the Huancayo Constitution. Their duties were then passed on to the Police Intendancies, which were more closely supervised by the central government. The 1856 Constitution re-established the municipal jurisdiction. The Ley Orgánica de Municipalidades was passed in 1873 under Manuel Pardo, and it established the so-called Concejos Provinciales and the Concejos Departamentales as part of an ongoing process of administrative decentralisation, but these were suspended under the dictatorship of Nicolás de Piérola with the decree given on 14th January 1880. In 1920 the regime of Augusto B. Leguía suspended the election of mayors and bestowed the faculty of appointing mayors and aldermen to the Ministry of Government.

The Archivo Histórico de la Municipalidad de Lima holds the documentation produced by the Cabildo and the Republican Municipio, and was at first (1549) stored in a three-key chest under the custody of the mayor, an alderman and the scribe [escribano], each of whom held and was responsible for one of the keys. The first ordering of the documentation was carried out in 1633 by Antonio Román de Herrera y Maldonado, the Cabildo's *mayordomo*. In 1705 it was decided to prepare an inventory, in 1713 the *cédulas reales*, *provisiones* and other relevant documents were compiled and bound, and in 1781 a general index of the both the Libros de

Cabildo and the Libros de Reales Cédulas y Provisiones was prepared. The archive was relocated in 1788. It was once again reordered around 1821 by the alderman Juan de Echevarría and the secretary Manuel Muelle, and inventories of the documentation were later prepared (1839 and 1879). In 1881 General Canevaro moved the documents (as well as the paintings belonging to the Municipality) outside Lima before the arrival of the Chilean army. In the late nineteenth- and early twentieth-centuries the Archivo focused on saving and disseminating the Libros de Cabildo and of Cédulas y Provisiones, and so began to prepare palaeographic transcriptions of the former. The Biblioteca Municipal opened in 1935 under the sponsorship of the Government of Venezuela, and it became the repository of the municipal documentation. A new process of organisation began in 1956 and 1962 under the direction of Luis Málaga, the director of the Biblioteca and the Archivo Histórico of the Municipalidad, collecting, organising, preserving the documentation, starting with the most recent documents from the republican period. UNESCO microfilmed the Libros de Cabildo and the Libros de Cédulas y Provisiones in 1961. The current library was opened on 6th March 1963. In later years the historian Luis Eduardo Wuffarden continued with the work of organising the documentation and preparing descriptive cards.

Place(s)

Lima

PE040.1	<i>SERIES</i>
	Format 3

Referente number: AHML CP-RE 4
Title: Patentes
Date(s): 1876 - 1957
Extent: 3 archive boxes
Medium of copies: None
Medium of original material: Manuscript on paper
Creator(s): Área de Rentas Municipales
Description: The <i>Patentes</i> is one of the various sources of revenue of the Concejo Provincial de Lima, which were derived from various taxes such as the <i>propios</i> and the fines, among other minor revenues. The management of these revenues was entrusted to the syndic, the accountant and the

treasurer, and they had to present reports to the Concejo. The *Patentes* series in the Archivo Histórico Municipal de Lima was one of these revenues. It authorised the taxpayers to practice their profession or trade in a given establishment in the city. The documents consist of printed receipts filled with the manuscript data of the contributors (name, profession and location of their establishment), and are divided into classes. Among the different professions and trades of interest we find painters, gilders, architects, photographers, musicians, upholsterers, dyers, blacksmiths, glassmakers, tailors, printers and binders, etc. For instance, in 1875 we have Don Manuel Guerat, third-class photographer, whose studio was in Calle de Ucayali (Plateros), number 26 (**AHML. Patentes. 1875**), or some important nineteenth-century architects like Octavio Tagliani and Mateo Graziani, amongst others. The *patentes* series allows one to locate and/or list the various professionals active in the arts in Lima throughout the second half of the nineteenth century up to the mid-twentieth-century (1875-1957).

System of arrangement:

The arrangement reflects the original filing system and has been arranged chronologically

Access:

Restriction on access or reproduction

Lenguaje:

Spanish

PE040.2	<i>SERIES</i>
	Format 3

Referente number:

AHML CP-OP 3

Title:

Expedientes

Date(s):

1856 - 1944

Extent:

21 archive boxes

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Creator(s):

Sección de Obras Públicas

Description:

The *Obras Públicas* Section in the Municipalidad de Lima goes back to the first activities undertaken by the city council as regards public infrastructure (towards the late nineteenth-century), thus fulfilling its task of looking after the city's hygiene and beauty by undertaking urban projects and plans such as the design, construction and preservation of the municipal

infrastructure and real estate. This required an engineer-architect (who was under the supervision of an alderman and an inspection team) who was to present reports, prepare budgets and prepare plans whenever the city council desired it.

This documentary series comprises the files and documents engendered by the *Sección de Obras Públicas*, or that were submitted to this section by private individuals in 1856-1944; it also includes the reports, budgets and plans presented by the municipal architect, as well as the requests for licences, regulations, rules for the paving of the city, inventories, channel works, the erection of monuments, etc. Among the varied and dissimilar documentation there stands out the file "Sobre la recepción del Monumento 'Dos de Mayo' entregado por el Supremo Gobierno al Concejo Provincial de Lima" in 1876; this is a report that was submitted to the Concejo Provincial de Lima, detailing the commissioning, construction and erection of the aforesaid monument and the main individuals involved (**AHML. CP-OP 1870-1876. Leg. 1876**). The documentation included in this section also provides technical, construction and graphical data regarding the major public works undertaken in Lima two centuries ago.

System of arrangement:

The arrangement reflects the original filing system and has been arranged chronologically

Access:

Restriction on access or reproduction

Lenguaje:

Spanish

PE040.3	<i>SERIES</i>
	Format 3

Referente number:

AHML Sección Miscelánea

Title:

Documentos sobre la Pinacoteca Municipal

Date(s):

1876 - 1994

Extent:

1 Archive box

Medium of copies:

None

Medium of original material:

Manuscript on paper

Creator(s):

Sección de Pinacoteca Municipal. Municipalidad de Lima

Description:

The *Pinacoteca of the Municipalidad Metropolitana* de Lima was initially formed with the

donation the academic artist Ignacio Merino Muñoz (1817-1876) made in his testament to the Municipalidad, bequeathing it his paintings in 1876, and was later expanded with the art collection gathered in the late nineteenth century. This art gallery was founded in 1907 during the first government of Augusto B. Leguía. The documentary series comprises 57 documents produced by the Municipalidad de Lima, officials and private individuals regarding the collection of the Pinacoteca Municipal "Ignacio Merino" between 1876 and 1984, which were identified, selected and validation by the Archivo Histórico Municipal. The series includes the file of the "Legado Merino," i.e. the bestowal of the paintings of Ignacio Merino to the Municipalidad de Lima, along with the official correspondence regarding this issue (1876-1877) and the nomenclature of the paintings inventoried; also included are reports, correspondence, memoranda, inventories and valuations like that carried out by the artist Daniel Hernández in 1925. Hernández was the ad honorem director of the Pinacoteca, and the founder, organiser and director of the Escuela Superior de Bellas Artes del Perú.

System of arrangement:

Has been arranged chronologically

Access:

Restriction on access or reproduction

Lenguaje:

Spanish

PE040.4	<i>SERIES</i>
	Format 3

Referente number:

AHML Sección Miscelánea

Title:

Academia Artística Concha

Date(s):

1898 - 1928

Extent:

1 archive box; 1 book

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Creator(s):

Academia Artística Concha

Description:

The Academia de Dibujo Concha began with the endowment made by Mrs. Adelinda Concha de Concha (1840-1892), with which the Institución Concha was opened. This institution was in charge of the management and organisation of the Academia, as well as the awards given out

for merit among the Peruvian youth in the categories school, virtue, medicine and art. The documentation held by the Archivo Histórico Municipal de Lima comprises the *Libro Actas del Gran Jurado Concha* (1898-1923), and a box with the files (1911-1928) produced by the Academy and the "Premios Concha." The book includes a list of the members of the jury (the Minister of Justice, the mayor, the master of the Universidad Mayor de San Marcos, the dean of the cathedral, the Director of the Beneficencia Pública, the Director of the Biblioteca Nacional, the Dean of the Faculty of Medicine, and the President of the Lima "El Ateneo"); the rules (prepared by Ricardo Palma as inspector of the Academia Concha); the designation of the winners in the categories Public Schools, virtue, natural and linear drawing, in sculpture and in medicine; and the accounts and expenses of the Academia Artística Concha. The box of files comprises the applications presented by the contestants in the various awards, particularly in that of virtue (which includes the letters of recommendation sent by distinguished personalities in Lima), as well as accounts and the appointment of teachers for the Academia. A great part of the documentation belonging to this institution of art education was lost in the fire that broke out in 1943. Among the institutions that hold related documentation is the Biblioteca Nacional del Perú, which has the 1893 Reglamento de la Academia Concha.

System of arrangement:

Has been arranged chronologically

Access:

Restriction on access or reproduction

Lenguaje:

Spanish

PE040.5	<i>SERIES</i>
	Format 3

Referente number:

None

Title:

Sección de Juzgados

Date(s):

1775 - 1829

Extent:

5 archive boxes

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Creator(s):

Juzgados Municipales

Description:

The *Juzgados Section* of the Archivo Histórico Municipal de Lima houses documents produced by the Cabildo on virtue of its faculty of adjudging civil and criminal affairs in minor lawsuits, for the major ones had to be seen by a higher court like the Real Audiencia. There were several types of courts: Juzgado de de Paz, Juzgado de de Aguas, Juzgado de de Imprenta, Juzgado de Cofradías, etc. This section has three series that are of interest for the study of art history: the Juzgado de Aguas, the Juzgado de Imprenta, and the Juzgado de Cofradías. The first court has documentation regarding the provisioning of water for the city (1775-1839), which was distributed through pipes, fountains, etc. This provides information regarding public fountains like the one in the Plaza Mayor, and in some cases includes plans or drawings, like those of the now-vanished one in the Alameda de Acho. The **Juzgado de Imprenta** provides data on the intellectual milieu of Lima in 1733-1835, e.g. the file followed to ban the sale of the book *Lima por dentro y por fuera*. The **Juzgado de Cofradías** in turn holds documents relating to the lay brotherhoods in the various parishes of Lima from 1740 to 1829, which include inventories, account books, correspondence, etc.; particularly significant among these documents is the "*Libro de Ynbentarios donde estan sentados, lo primero la Ymagen de N^a S^a su Retablo, Bestidos, Alajas de oro, y perlas, y plata labrada, y demas adornos de Yglesia del Divino Culto de N^a S^a De la Candelaria, de Naturales en la Yglesia de N. P. S S San Francisco de Lima,*" which runs from 1740 to 1792.

System of arrangement:

Has been arranged chronologically

Access:

Restriction on access or reproduction

Lenguaje:

Spanish

PE040.6	SERIES
	Format 3

Referente number:

AHML CA GR

Title:

Gremios

Date(s):

1786 -1824

Extent:

2 archive boxes; 2 books

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Creator(s):

Gremios
<p>Description:</p> <p>The <i>guilds</i> (gremios) were corporate organisations that included and controlled all artisans who had the same trade, such as building, carpentry, tailoring, jewel-making, <i>petateros</i>, <i>cajoneros</i>, blacksmiths and locksmiths, etc. The Cabildo was in charge of supervising the way the workshops operated and the very organisation of the guilds. It thus mainly holds the correspondence sent by these corporations for the appointment of their officials, masters, procuradores, the preparation of their ordinances and bylaws, and other documents of an administrative nature. This documentary series includes comunicués like the one sent by the guild of tailors on 17 January 1826, regarding the election of their masters and procuradores (AHML. Gremios. Caja 1803-1812. N° 32); or the comunicués sent by the blacksmiths and locksmiths in 1803 for the issuance of their ordinances. Along these documents we have the ordinances of <i>pulperos</i>, silversmiths, hatters, shoemakers, carpenters, <i>botoneros</i>, chairmakers and tailors, among others. Also included are lists of the guild members, as well as the "<i>Relación de distintos gremios que realizan donativos a la Corona</i>," which includes <i>La Razón de los Yndividuos que han contribuido donativo en el Gremio de Carpinteros de esta Capital</i>," and which lists the names of the donators, along with the amounts given (AHML. Gremios. Caja 1813-1824. N°6, 3 f.).</p>
<p>System of arrangement:</p> <p>Has been arranged chronologically</p>
<p>Access:</p> <p>Restriction on access or reproduction</p>
<p>Lenguaje:</p> <p>Spanish</p>

PE040.7	SERIES
	Format 3

<p>Referente number:</p> <p>AHF</p>
<p>Title:</p> <p>Archivo Histórico Fotográfico</p>
<p>Date(s):</p> <p>ss. XIX - XX</p>
<p>Extent:</p> <p>10 archive boxes; 3 albums</p>
<p>Medium of copies:</p> <p>None</p>
<p>Medium of original material:</p> <p>Photographic prints in paper</p>
<p>Creator(s):</p> <p>Archivo de la Municipalidad de Lima</p>
<p>Description:</p>

The *Archivo Histórico Fotográfico* mostly comprises anonymous photographs, some of which were taken by the town council of Lima itself, while others were purchased from the Archivo del Estudio Courret, and those of the 1928 Carnival were commissioned to the Hnos. Aguirre. The images have different topics related with the city of Lima and its architectural monuments (religious, civilian and military ones), art objects (paintings, religious imagery, frescoes, furniture, etc.), monuments and public areas (sculptures, fountains, plazas, alamedas, streets, etc.), spectacles and historical events. The Archivo Histórico Fotográfico ha about 3000 photographs and negatives divided in 10 boxes and three albums, as follows: 1: Façades, convents, altars, altarpieces; 2: Altarpieces, façades, altars, etc.; 3: Cloisters, façades, chairs, religious images, paintings; 4: Convents, urns, altars, chairs, paintings; 5: Houses; 6: Sculptures and religious images; 7: Furniture, paintings, frescoes; 8: Colonial churches and objects; 9: Houses, schools, fortresses, museums, paintings; 10: Old Lima, historical events and miscellaneous photographs; Album 1: Lima Carnival, 1928; Album 2: The Centennial of the Foundation of Lima; Album 3: The furniture belonging to town hall.

System of arrangement:

Organized by topics

Access:

Restriction on access or reproduction

Lenguaje:

Photograph

PE041	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Archivo Central de la Sociedad de Beneficencia de Lima Metropolitana

Date(s):

c. 1600 – 1970

History or biography:

The *Sociedad de Beneficencia de Lima Metropolitana* is the oldest welfare institution in Peru. It is meant to look after children, mothers, teenagers and old people who are abandoned, at risk or living in extreme poverty.

The Beneficencia was established by General José Luis de Orbegoso on 12th June 1834, and was to manage the charity hospitals, the hospices, the lottery and the cemeteries, thus carrying out an important task to help and look after the destitute population of Lima. At present the Beneficencia is a decentralised organism in the Ministerio de Promoción de la Mujer y Desarrollo Social.

This long institutional life, which extends from the nineteenth century to the present day, means the archive of the Beneficencia holds an invaluable collection for the study of the history of Peru. The main archive holds the titles of property of the niches in the Presbítero Maestro, the first modern cemetery of Lima, and the El Ángel cemetery; manuscripts, books and documents produced by the Beneficencia and its departments: the hospitals of Santa Ana, Caridad, San Andrés; the Hospicio de Huérfanos, San Bartolomé, Dos de Mayo and Santo Toribio, the Hospital de la Misericordia (the former madhouse), the Hospicio de Santa Rosa de Candamo, and the hospice for orphaned girls of Santa Teresa.

The archive likewise preserves the account books, the yearly reports presented by its directors, inspections, inventories, balance sheets, transcripts of sessions, wills, donations, real estate, lists of burials in Lima in the nineteenth and twentieth centuries.

Of all the documents held by this archive, we would like to emphasise those pertaining to some colonial lay brotherhoods formed in Lima, and which the Beneficencia has in virtue of a decree given on 18th December 1865, whereby this institution was entrusted with the management of the lay brotherhoods (*cofradías, archicofradías, congregaciones* and *hermandades*) in Lima and in the provinces. All of the collections, archives and documents pertaining to these corporations, which go back to the seventeenth century, therefore had to be given to the Beneficencia.

We thus have documents from the lay brotherhoods of Nuestra Señora de Loreto, the Congregación de la "O", Rosario de Españoles, de Pardos, de Naturales, Soledad, Purísima Concepción, Nuestra Señora de las Mercedes, Santísimo Sacramento, of the Archangel St Michael, the Niño Jesús, the Hermandad de Nuestra Señora de la Misericordia and San Eloy, Nuestra Señora de Copacabana.

As a colonial institution, lay brotherhoods fulfilled a role that strengthened and spread the Catholic religion and charity. These organisations were also in charge of the cult of their patron saint, with building and maintaining the church that housed it, as well as its chapel and altars. A *cofradía* also had to carry out religious festivals, processions and light displays. This brought about a contractual relationship with contemporary artisans and artists in order to satisfy all of these requirements.

Place(s)
Lima

PE041.1	<i>SERIES</i>
	Format 3

Referente number:

AC-4358 - AC-4382	
Title: Hermandad de Nuestra Señora de la Misericordia y San Eloy	
Date(s): 1622 - 1863	
Extent: 25 books	
Medium of copies: None	
Medium of original material: Manuscripts on paper	
Creator(s): Hermanada de Nuestra Señora de la Misericordia y San Eloy	
Description: <p>The Hermandad de Nuestra Señora de la Misericordia and San Eloy was established in the church of St Augustine, and was formed for and by the silversmiths' guild.</p> <p>These documents not only provide information regarding the correct functioning of the <i>cofradía</i> and its members as artisans, but also the relation—through contracts and in services—with other various artisans and artists for the construction and maintenance of their chapel, repairs in the church, the manufacture of jewels, lights, or the manufacture and repair of their patron saint's platform. The accounts presented by the brotherhoods' <i>mayordomo</i> list various works, like that made by the master silversmith Tiburcio Villalobos "por el trabajo de la obra del trono de la virgen" (ABPL. Cuad. 8272), or works made by artists who did not belong to the brotherhood, like the engravings made by Marcelo Cabello (ABPL. Cuad. 8267)</p> <p>This set of documents, which are grouped into volumes, comprise <i>Libros de Asientos de Hermanos; Libro de Actas de Elecciones; Libro de Caja; Libro de Entrada; Libro de Cabildos; Libro de Gastos; Libro de Bienes y Rentas; Libro de Esclavos; Libro de Cuentas; and Libro de Actas Particulares.</i></p>	
System of arrangement: Organized by correlative numbers	
Access: Restriction on access or reproduction	
Lenguaje: Spanish	

PE041.2	<i>SERIES</i>
	Format 3

Referente number:

SBLM L01
Title: Archivo de la Dirección de Margesí de Bienes Inmuebles
Date(s): 1796 - 2000
Extent: 469 bundles of documents
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Área de Margesí de Bienes de la Sociedad de Beneficencia de Lima Metropolitana
Description: <p>The <i>Área de Margesí de Bienes Inmuebles</i> is an office in the Dirección General de Administración Inmobiliaria, itself subject to the Gerencia General of the Sociedad de Beneficencia de Lima Metropolitana. The archive held by this area comprises documentation of an administrative, historical and technical nature regarding the real estate assets that have belonged to this institution from 1796 to the present day, which means that it is an open collection to which recent, decrees or technical studies are added.</p> <p>The documentation for each piece of real estate, which is held in libros and expedientes, lists their number in the public records, the property deeds, administrative documentation either regarding their construction and the corporation's architects who were involved (and who in turn submitted reports, carried out valuations and prepared plans), as well as copies of their categorization as historical monuments and descriptive reports, as the case may be. In this series the case of the property corresponding to the Presbitero Maestro Cemetery stands out. The legajo includes the public deeds [escrituras públicas] purchasing the plot of land, wherein the Presbyter Matías Maestro appears as manager of Lima's Cementerio General, the reports regarding the construction of the wards [cuarteles], historical accounts of the cemetery and abundant plans prepared by the successive technical studies made (L01-105). Another interesting case is the file on the construction and expansion of the Hospital Dos de Mayo (L01-129), wherein its two architects, Mateo Graziani and Miguel Trefogli, appear submitting reports, preparing budgets and making the plans.</p> <p>The following descriptive tools are available: Relación de inmuebles declarados monumentos históricos, Relación de Inmuebles de la Sociedad de Beneficencia de Lima Metropolitana, Relación de Inmuebles para saneamiento para dar de baja, Relación de Inmuebles de propiedad de Cofradías y Congregaciones. These lists do not include the name of the building but its location and code.</p>
System of arrangement:

Has been arranged chronologically and alphabetically.
Access: Restriction on access or reproduction
Lenguaje: Spanish

PE042	COLLECTION
	Format 2

Title: Archivo Tello del Museo Nacional de Arqueología, Antropología e Historia del Perú
Date(s): c. 1919 - 1947
Extent: 15 m. of textual records
Medium of copies: None
Medium of original material: Manuscripts on paper, photographic prints in paper; maps;
Contributor: Museo Nacional de Arqueología, Antropología e Historia del Perú - MNAAHP
Description: <p>The archaeologist Julio C. Tello Rojas (Huarochirí, 1880 – Lima, 1947) studied in the Universidad Nacional Mayor de San Marcos (UNMSM), where he graduated as a physician. Tello travelled to the United States and Europe after winning a scholarship and specialised in anthropology. On his return to Peru he organised and headed expeditions to, and excavations in, various archaeological sites in the department of Ancash (1919), in the Río Grande de Nazca basin (1927), in Paracas (1927 - 1930), the Marañón Archaeological Expedition (1937), to Urubamba in Cuzco (1942), to Chavín de Huántar (1940, 1945), and in Pachacamac (1940 - 1944), amongst others. Tello likewise organised, founded and headed museums in Peru, like the Museo de Arqueología y Antropología of the UNMSM, the Museo de Arqueología Peruana, and the Museo Nacional de Arqueología y Antropología in Pueblo Libre, and also gave lectures in the university. He died on 3rd June 1947. His will bequeathed his archive, library and Newspapers collection to the Universidad Nacional Mayor de San Marcos. His wish was not fulfilled. A part of his archive is in the Museo de Arqueología y Antropología of the UNMSM, as stated in his will, another is in the Museo Nacional de Arqueología, Antropología e Historia del Perú (MNAAHP), and a small part is in the Mejía Xesspe Collection of the Instituto Riva-Agüero, in the Pontificia Universidad Católica del Perú. Interested scholars must therefore resort to all of these three institutions.</p> <p>The documentation housed by the MNAAHP in general comprises photographic negatives from the various archaeological and anthropological expeditions and studies made by Dr. Tello. Also included are the complete materials (field notebooks, photographs, drawings, maps, illustrations,</p>

etc.) of the archaeological work carried out in the Ancón Necropolis (1945). But the main and most important point is that the collection also includes part of the watercolours and ink drawings made by the team of artists who worked with Tello, and which are depictions of the famed Paracas mantles and the idealised personages who appear in them, as well as polychromous Nazca pieces.

These drawings are considered art pieces because of their artistic quality, the great range of colours used (at a time when there was no colour photography), and because they were executed by drawers and painters many of whom came from the Escuela de Bellas Artes del Perú, like Pedro Rojas Ponce, Hernán Ponce Sánchez, Pablo Carrera, Cirilo Huapaya, Luis Ccosi Salas, César Calvo, Miguel J. Núñez, Pedro Ulloa, Ricardo Robles, Carmen Tipacti and Alejandro González.

This archive is a part of the Unidad de Archivo del Fondo Documental y Bibliográfico of the MNAAHP.

Access:

Restriction on access or reproduction

Language:

Spanish; Photograph

PE043	<i>COLLECTION</i>
	Format 2

Title: Archivo del Instituto de Arte Peruano - IAP
Date(s): 1931 - 1973
Extent: 15 bundles of documents
Medium of copies: None
Medium of original material: Manuscripts on paper
Contributor: Museo Nacional de la Cultura Peruana
Description: The Instituto de Arte Peruano (IAP) was established in 1931 as one of the research institutes in the Anthropology Department of Peru's Museo Nacional. Its first director was the <i>indigenista</i> artist José Sabogal. This institution was meant to develop art in Peru's various cultural manifestations, and to try to re-launch the national aesthetic process. During its early years the Instituto focused on the study of the pre-Columbian past. The Museo Nacional de la Cultura Peruana was

founded in 1946, and the IAP was incorporated into its institutional structure.

The artists Julia Codesido, Alicia Bustamante, Teresa Carvallo, Enrique Camino Brent and Camilo Blas entered the IAP as fellows. These artists formed the group of indigenista artists under the direction of Sabogal. From this perspective they emphasised Peru's popular art, which they believed was the authentic Peruvian art as it was a mestizo art, the result of the know-how and the techniques of two cultures, the Spanish and the aboriginal culture, hence its authenticity. The IAP thus carried out a vast artistic endeavour in the 1940s compiling colonial architecture in drawings and photographs, and dedicated itself to acquire objects and pieces of Peruvian popular art through donations and purchases, thus forming a rich and representative collection.

The IAP held its first exhibit in 1946 on Peruvian silverware with 80 pieces, then in 1948 with 508 pieces, and by 1950 it had 1357 pieces. In 1946 it held the exhibit of popular art under the direction of Alicia Bustamante and Elvira Luza.

En 1957 the name of the Institute was enlarged to "Instituto de Arte Peruano José Sabogal" in memory of this great artist, who was the driving force behind the study and strengthening of Peruvian popular art.

The documents in the archive of the IAP bear witness of the work carried out by the indigenista artists headed by José Sabogal, and one can find data on the activities undertaken by the IAP, the records of the donations of pieces made to it, inventories of its collections, administrative documents, bylaws, catalogues and publications, among other things.

Access:

Material restricted by terms of collector

Language:

Spanish

PE043.b	<i>COLLECTION</i>
	Format 2

Title:

Colección Abraham Guillén Melgar

Date(s):

c. 1931 - 1970

Extent:

3000 photograph

Medium of copies:

None

Medium of original material:

Prints in paper; Glass plate negatives

Contributor:

Museo Nacional de la Cultura Peruana - MNCP

Description:

Abraham Guillén Melgar (1901 - 1985) was a Peruvian photographer born in Cuzco on 16th March 1901. Guillén took up photography in the newspapers *El Sol* and *La Noche*. In November 1931, Guillén was entrusted with the photography workshop in the Museo Nacional del Perú, to register and identify the museum's collections; he thus worked both for the Instituto de Arte Peruano and the Instituto de Investigaciones Antropológicas, two institutions belonging to the Anthropology Department in the Museo Nacional del Perú.

In 1970 Guillén retired as a photographer of the Museo Nacional de la Cultura Peruana (MNCP), which had been established in 1946, and which comprised the Instituto de Arte Peruano and the Instituto de Estudios Etnológicos. It was to the latter museum that Guillén presented the inventory and the photographic archive (negatives and prints) he formed during his long work in these two museums.

The Guillén photographic archive comprises not just images of an archaeological type alone—he was a member of various archaeological expeditions organised by Julio C. Tello, Luis E. Valcárcel and Jorge C. Muelle, amongst others—but also ethnographic images which have the virtue of visualising the social and rural image of the Andes, such as the sowing and harvesting in the small highland plots, the religious festivals and processions, burials, the joy in the small town squares on Sundays, the multiple faces of the dancers, community members, musicians and artisans.

The photographic work of Guillén was not limited to these two museums, as he was involved in projects like UNESCO-Cuzco, an international technical mission formed to assess and design plans for the reconstruction of the city of Cuzco, razed by an earthquake in 1950. The photographs taken by Guillén helped the experts assess the damages the disaster wrought in this city. He also took part in the Vicos Peru Anthropological Project (1950 - 1955) carried out by Cornell University. The photographic archive of the Latin American Library in Tulane University has a photographic collection of Guillén's work (860 units) dating to 1940 – 1960.

Access:

Restriction on access

Language:

Photograph

PE044	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Archivo Julio C. Tello Rojas de la Universidad Nacional Mayor de San Marcos

Date(s):

c. 1910 -1947

History or biography:

This archive comprises the records ((field notebooks, photographs, drawings, watercolours, maps, plans and others) from the archaeological and anthropological expeditions and studies the archaeologist Tello and his team made to and in various archaeological sites in Peru.

Dr *Julio C. Tello Rojas* was born in Huarochirí on 11th April 1880 and he made his undergraduate studies in the Faculty of Medicine (1900) of the Universidad Nacional Mayor de San Marcos (UNMSM). In 1909 Tello went to study in Harvard University with a scholarship given him by the Peruvian government; he enrolled in the Faculty of Arts and Sciences, Department of Anthropology. In 1911 Tello was once again given a scholarship to study anthropology in Europe.

Tello returned to Peru and from 1913 onwards took part in the expeditions made by foreign universities. Then, in 1913, he organised and headed various expeditions and investigations in Peru, among which stand out the expeditions he made to the department of Ancash (1919), to the Río Grande de Nazca basin (1927), to the Cavernas and Necropolis of Paracas (1927 - 1930), the archaeological expedition to the Marañón Valley (1937), to Urubamba in Cuzco (1942), to Chavín de Huántar (1940, 1945), and to Pachacamac (1940 - 1944). He also organised, created and headed museums in Peru, like the Museo de Arqueología y Antropología of the UNMSM, the Museo de Arqueología Peruana and the Museo Nacional de Arqueología y Antropología of Pueblo Libre; he also gave lectures in the university.

Tello died in Lima on 3rd June 1947. His will bequeathed his archive and library to the UNMSM. The complete archive was unfortunately not transferred, for part of it is in the Museo Nacional de Arqueología, Antropología e Historia del Perú, and a small part is in the Mejía Xesspe collection held by the Instituto Riva-Agüero in the Pontificia Universidad Católica del Perú.

Posthumous publications were made based on the Archivo Tello, such as *Paracas. Primera parte*, *Paracas. Segunda parte*, *Chavin cultura matriz de la civilización andina*, *Arqueología de Casma*, the series *Cuadernos de Investigación del Archivo Tello*, and others.

As regards the contents of the Archivo Tello, Carlos Daniel Valcárcel published *El Archivo Tello* (1966), and there also is a general inventory which was carried out in 1997-1998.

In this documentary group there stand out the illustrations made in ink, watercolour and by a team of drawers and artists Dr. Tello formed to preserve a visual registry both in the field and in the lab; particularly important are the illustrations of the polychromous Nazca ceramic pieces and the Paracas textiles, at a time when there was no colour photography. Some of the members of this team were: Pedro Rojas Ponce, Hernán Ponce Sánchez, Pablo Carrera, Cirilo Huapaya Manco, Luis Ccosi Salas, César Calvo, Miguel J. Núñez, Pedro Ulloa, Ricardo Robles,

Rebeca Carrión Cachot, Carmen Tipacti and Alejandro González.

In the early 1940s some of these artists formed the Waman Poma group, with which they held exhibits in several parts of Peru.

Place(s)

Piura, Lambayeque, Trujillo, Ancash, Cajamarca, Amazonas, Huanuco, Junín, Lima, Ica, Ayacucho, Huancavelica, Arequipa, Cusco.

PE044.1

SERIES

Format 3

Referente number:

III C1 – C57

Title:

Paracas

Date(s):

c. 1930 -1940

Extent:

57 bundles of documents

Medium of copies:

None

Medium of original material:

Manuscripts on paper; watercolours and ink drawings on paper.

Creator(s):

Julio C. Tello Rojas

Description:

This documentary group essentially comprises the records of the unwrapping of the funeral bundles found in the caverns and necropolis of Paracas. The archaeological study of this site took place from 1925 to 1930. Particularly significant was the discovery of 429 burial bundles in Wari Koayan, Paracas, which are renowned for their polychromous mantles and their composition with idealised personages.

These bundles and other archaeological materials were moved to Lima and placed in the Museo de Antropología y Arqueología and History (MNAAHP).

The analysis and study of the materials discovered at Paracas came later. A detailed work was planned for the study of the funeral bundles through the notebooks of the unwrapping, which record their contents and composition both in writing and graphically (through drawings, watercolours, ink drawings, and in some instances through photographs).

The watercolours and ink drawings made of the textiles and polychrome mantles in these funeral bundles show both the details of their idealised personages, as well as the skill of the artists and drawers who made them (many of whom had studied in the Escuela Nacional de Bellas Artes) in grasping the colours and the composition of the pieces, at a time when there was still no colour photography. These watercolours and drawings have become art and exhibition pieces. They also bear witness to these pieces, many of which have vanished simply because they decomposed due to the time elapsed, or due to their inadequate preservation.

System of arrangement:

Has been arranged alphabetically.

Access:

Restriction on access or reproduction

Lenguaje:

Spanish

PE045	<i>COLLECTION</i>
	Format 2

Title:

Colección Alicia y Cecilia Bustamante Vernal

Date(s):

c. 1920 - 1970

Extent:

301 documents

Medium of copies:

Digital

Medium of original material:

Manuscripts on paper; Photographic prints in paper

Contributor:

Museo de Arte de la Universidad Nacional Mayor de San Marcos

Description:

The sisters *Alicia and Celia Bustamante Vernal* formed part of the group of indigenista artists who participated and collaborated in the project headed by the artist José Sabogal and the Instituto de Arte Peruano. This project was dedicated to disseminate and value Peruvian popular art,

which it considered was the "true art of Peru because it is a mestizo art, the outcome of the knowledge and techniques of two cultures: the Spanish and the aboriginal culture, and hence [it is] authentic."

Alicia (1905-1968) and Celia (1910-1973) were born in Lima to Carlos Bustamante y Ganderillas and Josefina Vernal y Luza.

Alicia Bustamante entered the Escuela Nacional de Bellas Artes in 1922 and in 1932 was awarded the first prize in a painting contest organised by the city of Lima. In mid-1936 she was working teaching drawing and painting in the Jardín de la Infancia N° 1 in Lima. On 23rd December 1936 Alicia, her sister Celia and a group of Peruvian intellectuals and artists opened the Peña Pancho Fierro (1936-c.1967), a venue where various intellectuals and young artists met to become acquainted with, share, appreciate and value popular Peruvian art through pieces found in different parts of Peru, and which Alicia patiently acquired. In this way discussion groups and exhibits were held in this place, like the exhibit held in 1937 when the work of César Moro (the pseudonym of Alfredo Quispe Asin), a surrealist poet and painter, were displayed. In 1938 another exhibit was held in La Galería de Pintura Peruana showcasing the work of José Sabogal, Julia Codesido, Mario Urteaga, Camilo Blas, Jorge Vinatea Reynoso, Teresa Carvallo, Ricardo Flores, Enrique Camino Brent, Carlos Quispe Asin and Alicia Bustamante, while in 1940 there was an exhibit of bulls, plates and equestrian figurines in Pucará ceramics; other exhibits included one on Bolivian popular art, an exhibit-sale of the images made by Hilario and Georgina Mendivil, Joaquín López Antay and other artists. In 1937 Alicia Bustamante exhibited her work in Viña del Mar, in the Lima ICPNA (1944), in La Paz (1944), and in the Galería de Lima (1956).

Alicia joined the Instituto de Arte Peruano in 1946 and carried out a gruelling work valuating and disseminating Peruvian popular art through the acquisition and exhibit of pieces (gourds, portable Sanmarkos altarpieces, bulls, crosses, pouches and so on) in different parts of Peru, thus forming an enormous collection for the Instituto and for the Peña.

As regards Celia, she taught in the Jardín de la Infancia N° 1 along with the teacher Emilia Barcia Boniffatti, and married the Peruvian anthropologist José María Arguedas; both shared the project of Alicia and the indigenista artists.

After Alicia died (1968), Celia fulfilled the wishes of her sister in 1970 and 1972 by respectively ceding 427 pieces from the Pancho Fierro collection to the Museo de Arte e Historia of the Universidad Nacional Mayor de San Marcos, and 156 pieces to Cuba (as a homage to its revolution). In 1970 Celia joined the Departamento de Conservación in the Museo de Arte of San Marcos. She died in 1973.

The documentary group held by the Museo de Arte de San Marcos is a part of its Colección de Arte Popular, to which the documents were added around 1974, after the addition of the collection from the Peña Pancho Fierro, which had been ceded by the Bustamante sisters. These

documents, both texts and photographs, enable us to see part of the gruelling task carried out by the Bustamante sisters to revalue and disseminate popular Peruvian art.

Access:

Restriction on access or reproduction

Language:

Spanish; Photograph

PE046	<i>COLLECTION</i>
	Format 2

Title:

Archivos y Colecciones Especiales de la Biblioteca Central de PUCP

Date(s):

ss. XIX- XX

Extent:

Permanent increase

Medium of copies:

None

Medium of original material:

Manuscripts on paper; newspapers; photographic prints in paper

Contributor:

Biblioteca Central de la Pontificia Universidad Católica del Perú (PUCP)

Description:

The *Archivos y Colecciones Especiales* department in the Biblioteca Central of the Pontificia Universidad Católica del Perú—the first private university to open in Peru—was originally established in order to house some first editions and special pamphlets, among which stand out the *Tercero Cathecismo y exposición de la doctrina christiana, por sermones. Para que los curas o otros ministros prediquen y enseñen a los Indios y a las demás personas...*, which was printed in Lima by Antonio Ricardo in 1585. The collection was enriched with the donation of the manuscripts and documents of the Peruvian poet Martín Adán (Rafael de la Fuente Benavides), a donation that Mr. Juan Mejía Baca, Adán's friend and executor, made in 1986. The collection later included the original manuscripts and letters of César Vallejo and Abraham Valdelomar—thanks to the donation of the plastic artist Fernando de Szyszlo—as well as others belonging to José Santos Chocano, Daniel Hernández and Enrique Camino Brent, and the extensive epistolary and documentary collection of José María Arguedas, acquired thanks to the donations made by Alejandro Ortiz Rescaniere, John Murra, and recently Fernando de Szyszlo. This library has systematically undertaken the task of salvaging Peruvian nineteenth- and twentieth-century pamphlets, forming a collection of nineteenth-century Peruvian newspapers, and purchasing invaluable private libraries that include materials that are scarce and hard-to-find, or are bibliographically relevant due to their subject matter—usually Peru—their date or the

characteristics of the edition.
Access: No restriction on access
Language: Spanish

PE046.1	COLLECTION
	Format 2

Title: Colección "Enrique Camino Brent"
Date(s): c. 1912 – 1960
Extent: 5 m. of textual records
Medium of copies: None
Medium of original material: Manuscripts on paper; Photographic prints in paper
Contributor: Colecciones Especiales de la Biblioteca Central PUCP
Description: <p><i>Gustavo Enrique Camino Brent</i> was born in Lima on 22nd July 1909, the son of Juan Francisco Camino Anderson (1882-1952) and Mary Brent Delgado (1883-1972), both natives of Lima but of Spanish and Scottish descent, respectively. When he was thirteen years old Camino Brent enrolled in the Escuela Nacional de Bellas Artes, but he interrupted his studies there to continue studying in the Colegio Nacional de Guadalupe (1923-1926), after which he began studying architecture in the Escuela de Ingenieros (1930-1932), which he did not finish because this institution was temporarily closed down throughout the government of Luis M. Sánchez Cerro. In the ENBA Camino Brent studied with Daniel Hernández and José Sabogal, and he graduated in 1931 as first of his class: His first exhibit was held in 1936. In 1937 Sabogal, in his condition as director of the ENBA, incorporated him to the teaching staff, where he remained until July 1943, when he resigned in support of Sabogal, who left the ENBA. In 1938 Camino Brent married María Rosa Macedo Cánepa, whom he had met when they were both students in the Escuela Nacional de Bellas Artes, and they settled in Puno. From Puno they moved to Buenos Aires, and in 1939 they held a great exhibit in the Galería Witcomb. They returned to Lima in 1940 and built their atelier in San Isidro in Lima. In 1945 Camino was involved in the establishment of the Instituto de Arte Peruano (a department of the Museo de la Cultura) while Dr. Luis E. Valcárcel was Minister of Education (1945-1947). The main duty of the Instituto was to study, rescue and value</p>

the popular art of Peru. Camino travelled throughout Peru and strongly emphasised the study of local ceramic techniques, and following a request made by Germán Morales Macedo, the Director de Industrias in the Ministerio de Fomento, Camino presented a written and illustrated report on pottery. Camino taught pottery in the Politécnico José Pardo, whose chapel he had also designed. He simultaneously was the acting Supervisor de Bellas Artes of Lima's schools, and at the request of José Jiménez Borja took over the didactic improvement and control of the Academia de Dibujo "Concha," which operated on the upper storeys of Lima's Mercado Central. In 1946 Camino Brent travelled to the United States especially invited by the Department of State, where he made a vast tour of the major museums, art schools and cultural centres, and he painted for several weeks in the native areas of the state of New Mexico, particularly among the Taos people. After his U.S. tour the artist went to Mexico, where he was invited by the President Ávila Camacho, who went with him in this journey along the northern part of the country. Camino Brent visited Guatemala and the archaeological areas of the Maya and Aztec cultures, and then finally moved to Quito, where he was welcomed by a group of intellectuals and artists who included the Master Oswaldo Guayasamin. In 1955, following a commission given him by the Ministerio de Educación Pública, Camino painted murals such as the fresco entitled "La Educación Rural." In 1959 he was appointed director of the Escuela de Bellas Artes y Artesanía in the University of Huamanga, Ayacucho, where he worked until just before his demise, which happened in Lima on 15th July 1960. It was during his stay in Ayacucho that he wrote his "Resúmenes de las lecciones del curso de introducción al arte. La herencia artística en el Perú" and befriended Joaquín López Antay, an artisan who made altarpieces and whose portrait Camino painted on that year.

The collection essentially comprises the correspondence Camino sent to, and received from, various governmental and cultural institutions. The former include the letters sent by the Ministerio de Instrucción regarding the reorganisation of the Escuela de Artes, as well as the commissioning of work; letters regarding his teaching in the Politécnico Principal del Perú (c. 1948), where he was art supervisor of the institution's artistic output; documents Camino received as a member of the committee in charge of assessing the state of the Escuela Taller de Bellas Artes in Huancayo; and documents on his stay, teaching and cultural in the city of Ayacucho, where he was summoned by the master of the Universidad Nacional San Cristóbal de Huamanga; the documentation regarding the Centro Cultural de Ayacucho (1959-1960), which includes the bylaws for its organisation, lists of participants and the award of prizes in the contest of Popular Art and Handicrafts, printed materials (flyers, triptychs) for the exhibits of popular art and the indigenista group, and programmes of cultural activities (references to fairs and Holy Week in Ayacucho, or activities held in Andahuaylas), etc. Also included are documents regarding the Galería Camino Brent. The letters sent to his relatives and friends include those sent during his travels (in Europe and America), and particularly his journeys inside Peru (c. 1944-1945), where

the artist reports his stay in various cities of southern Peru (Ayacucho, Puno, Cuzco and Arequipa) and tells of his routes, describing the places he visited, mentions names of individuals (artisans among them), and requests shipments of materials for his paintings; there also are some drafts of letters sent to José Sabogal, who was in Cuzco around 1945. Along with the correspondence one can also find sketches for his paintings, invoices and receipts of the materials used by the artists, furniture he had made, accounts of payments made by the Universidad San Cristóbal de Huamanga to Camino Brent, etc.

Besides the correspondence, there also are offprints for teaching courses on art history as part of his pedagogical duties in various public institutions, printed materials, magazines, catalogues from the Galería "Enrique Camino Brent," newspaper clippings of the artist (which comprise 40% of the collection), invitations, etc. Photographs of the artist (the oldest one dates to 1912), his relatives and his paintings (loose, in albums or in envelopes), some of them with annotations on the back. Audiovisual materials such as cassettes, plates for invitations (1938), glass plaques, negatives, slides, etc.

Access:

Restriction on access or reproduction.

Language:

Spanish; Photograph

PE047	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Biblioteca Nacional del Perú

Date(s):

1821 - ...

History or biography:

The history of the present Biblioteca Nacional goes back to 1568, when the Jesuits opened the Colegio Mayor de San Pablo on the place where the Biblioteca Pública de Lima now rises. By 1584 this order sheltered the Italian national Antonio Ricardo, who brought the printing press to Lima, and it was in these premises that the first Peruvian books were printed.

After the Jesuits were banished from the Spanish colonies in 1767, the library was transferred to the University of San Marcos.

The Biblioteca Nacional was officially established on 28th August 1821, on orders of the Liberator Don José de San Martín, after the proclamation of independence this same year. Its bibliographic and documentary collections were initially derived from various libraries like the University of San Marcos, the libraries of religious communities, the Jesuits in particular, donations made by Olmedo, Angulo, Unanue and especially the library of General San Martín himself. The

priest Mariano José de Arce was appointed as the first librarian.

The Spanish army pillaged the library in 1823 and 1824, during the war of independence. The same thing happened during the Chilean occupation of Lima in the War of the Pacific, when invaluable bibliographic and documentary pieces were sent to Chile.

Just like the library was reconstructed in 1883 by Don Ricardo Palma, so too in 1943 the historian Jorge Basadre took over the major task of rebuilding the premises and collecting new bibliographic materials after the fatal fire that broke out this same year.

The Biblioteca Nacional currently has 14,673 titles and 96,067 volumes. Among these pieces there stand out the *Obras Valiosas y Tesoros Bibliográficos*, such as the 39 "Peruvian incunabula". One of the most important books in this section is the *Doctrina Cristiana y Catecismo para Instrucción de Indios*, the first book printed in South America, which was written in Spanish, Quechua and Aymara. Other incunabula include the *Confesionario para los curas de Indios*, which was printed in 1585.

The *Manuscritos y Documentos Inéditos* are extremely heterogeneous and come to around 300,000 pieces. In recent decades this collection has increased with donations and the purchase of invaluable private collections, including the archives of Cáceres, Piérola, González Prada, Mariano Felipe Paz Soldán, Pedro Zulen, Manuel Pardo, José María Eguren, Ventura García Calderón and Mejía Baca. Another important collection is that of *Periódicos Antiguos*, published between the eighteenth century and the early twentieth century. The *Mercurio Peruano*, the *Diario de Lima* and the *Gaceta de Lima*, which were published in the late eighteenth century, are representative of the beginning of Early Modern journalism in Peru. The Biblioteca Nacional has 350 newspapers collections and 3000 flyers.

The *Documentos Gráficos o Iconográficos* are visual documents that comprise among other items portraits, photographs, illustrations, paintings and watercolours. The Biblioteca has 200 photographic albums with which it can reconstruct the urban life of Lima and other parts of Peru; 90,000 photographs, including Glass plate negatives, acetate negatives and paper prints; 1,000 graphic documents of various types (engravings, watercolours, drawings, paintings and others); 7,000 posters; 1,000 calendars; 270 educational games.

The *Colecciones Particulares* are mostly kept as an independent group as was expressly specified by the donor, or because of the specific characteristics and conditions of the documentation. Each of these collections holds heterogeneous bibliographic materials and comprises about 50,000 pieces in about 13 collections, which include those of Ricardo Palma, Paul Rivet and José María Arguedas, among others.

The most relevant area for research is the *Centro de Servicios Bibliotecarios Especializados*, which is in charge of all that concerns the bibliographic and documentary collection, bibliographic

services and research, and their preservation and conservation.

Place(s)

Lima; Perú

PE047.1

COLLECTION

Format 2

Title:

Archivo Courret

Date(s):

1860 - 1935

Extent:

53000 photographs negatives and photograph prints

Medium of copies:

Digital

Medium of original material:

Photographic prints in paper, copy negatives, glass plate negatives

Contributor:

Hermanos Courret

Description:

On March 1863, *Eugenio and Aquiles Courret* opened their own independent photographic studio called "Fotografía Central," which the contemporary press compared with internationally renowned studios.

This studio was located in the same premises that had belonged to their father Francisco, a French merchant who settled in Lima around the 1830s. Their good connections with major political personalities and with French institutions opened to them the doors to all personalities they wanted to reach.

Experts both in photography and in business, the Courret brothers organised a studio that was quite fashionable in Lima's society. Aquiles left Lima and returned to France in 1873 and left the

studio to his brother Eugene, who changed its name from Fotografía Central to E. Courret.

The awards won by the studio includes the gold medal in the 1872 national exhibit; this brought with it the privilege of preparing an album on the new Palacio de la Exposición. This bestowed Courret with a privileged position among the photographers of Lima and enabled him to have a comfortable position that helped him endure the crisis brought about by the War of the Pacific and the Chilean occupation.

In 1887 the Fotografía Courret adopted the name of Courret y Cia., which seems to indicate a society with another photographer. In 1892 Eugene left for France and left the establishment in the hands of the photographer Adolfo Dubreuil, who in turn left the studio to his son Rene, who awarded a gold medal in the 1900 Paris international exhibition.

The photographs taken by this studio are famous because they left an invaluable record not just of the outstanding personalities of his time, like Miguel Grau, Manuel Pardo, Andrés Avelino Cáceres, Manuel Candamo or Augusto B. Leguía, but also of major moments in the history of Peru, such as scenes of the Battle of 2nd May, the razing of Chorrillos in 1881 and the revolution headed by Piérola in 1895. To this we must add the impressive register of streets and views of the city of Lima, as well as a vast number of visiting cards, etc.

The Archivo Courret as such comprises an average of de 53 thousand images as well as the books where Eugene Courret himself recorded the individuals he had photographed, and it was acquired by the Biblioteca Nacional in 1987. In order to preserve and appreciate the images, they are organised alphabetically and by topics.

In late 1998, the Biblioteca Nacional (BNP) began an ambitious research project that aims to fully identify the individuals who appear in the photographs, and to add biographical data on each of them. A genealogical database has been established to this end and it is open on the Internet, in the hope that the public's contributions will enhance the archive itself.

Access:

Restriction on access or reproduction

Language:

Photograph

PE047.2	<i>COLLECTION</i>
	Format 2

Title:

Archivo Raygada

Date(s):

1910 - 1950

Extent: 2000 photographs
Medium of copies: None
Medium of original material: Photographic prints in paper
Contributor: Biblioteca Nacional del Perú
Description: <p>This renowned journalist was born in Lima in 1898 and began his collaboration in major printed media (1915-1930) at an early age. As a drawer, he managed to exhibit his work in the 1916 and 1928 exhibitions. Raygada also stood out as an art critic, particularly in the newspapers <i>El Comercio</i> (sporadically since 1921, and continuously as from 1934), <i>El Perú</i> and <i>La Crónica</i>.</p> <p>The work of Raygada was not limited to the plastic arts, and also included the musical arts; he even held the position of Secretario del Consejo Directivo de la Cultura Musical in the Ministry of Education and promoted the establishment of regional schools of music and the fine arts.</p> <p>The photographic archive of <i>Carlos Raygada</i> entered the Biblioteca Nacional when his widow Leonor de Raygada donated it in 1965. Some 753 images are classified and about 1200 of them have yet to be identified; they mostly include aspects of the artistic and cultural life of Lima (1920- 1940), as well as photographs of the work of Sabogal, Julia Codesido and Daniel Hernández, amongst others</p> <p>As for prominent photographs, the collection includes some copies of Courret; a photograph from the Nadar studio in Paris, which is a postcard; and many photographs from news correspondents of <i>El Comercio</i> dating to the first half of the twentieth century.</p> <p>These photographs can be found in the Sala de Fotografía of the Centro de Servicios Bibliotecarios Especializados.</p>
Access: No restriction on access
Language: Photograph

PE047.3	COLLECTION
	Format 2

Title: Archivo Ugarte
Date(s): 1905 - 1948

Extent: 10120 photographs
Medium of copies: None
Medium of original material: Photographic prints in paper
Contributor: Biblioteca Nacional del Perú
<p>Description:</p> <p><i>Luis S. Ugarte</i> (Lima, Peru, 1876-1948). A plastic artist (photographer, painter, cartoonist), Ugarte was the first to be awarded the Fundación Concha's scholarship in 1891, and was one of the major founders—in 1916—and driving forces behind Lima's Sociedad de Bellas Artes.</p> <p>Ugarte was introduced into photography in the studio of Courret Hnos. around 1895, and he then worked in Garreaud's studio from c. 1897 to 1915, when he opened his own studio in the Calle Mercaderes. Here he offered "portraits in oil", and became one of the major studios for Lima's upper class in the late nineteenth- and early twentieth- century.</p> <p>Ugarte's talent was recognised, particularly due to the feat he attained in 1905, when he published a photograph of a homage to Roque Sáenz Peña in the daily <i>El Comercio</i>, the day after it had taken place. In 1915 Ugarte purchased the archive of the Portuguese photographer and editor Manuel Moral from Elías del Águila, and augmented it with his own archive (a common practice among photographers at the time).</p> <p>The collection as it is currently known was donated to the Biblioteca Nacional del Perú (BNP) in 1986 by Ugarte's daughter Rosa. In recognition of this important legacy, the Biblioteca gave its photographic lab the name of this renowned artist.</p> <p>A small part of this archive is classified by first name and last name, while the remaining images are separated according to their format. The original copies from the Ugarte Archive belong to, and are included in, the Colección General of the Biblioteca Nacional in order to ease their location, and are mostly reproductions of studio portraits and views of some streets of Lima.</p> <p>These photographs are found in the Sala de Fotografía of the Centro de Servicios Bibliotecarios Especializados.</p>
Access: No restriction on access or reproduction
Language: Photograph

DE047.4	COLLECTION
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Title: Archivo Castillo
Date(s): 1870' - 1880
Extent: 2000 photographs
Medium of copies: Copy photographic prints in paper
Medium of original material: Photographic prints in paper
Contributor: Biblioteca Nacional del Perú
Description: <p>This archive belongs to <i>Teofilo Castillo</i>, a renowned republican plastic artist from the late nineteenth- and early twentieth-centuries, who acted as art critic and director in some major magazines of the time such as <i>Prisma</i>, <i>Ilustración Peruana</i> and <i>Variedades</i>.</p> <p>Castillo began his studies as a disciple of Luis Boudat (a Franco-Cuban artist and photographer) and in 1883 he left for Europe to finish his studies in France and Italy. In 1888 he returned to America and settled in Buenos Aires, where he apparently began his photographic career as art director of the old Witcomb photographic studio; he stood out in the way he lit the portraits.</p> <p>Castillo returned to Lima in 1897 and brought with him paintings and photographs he had made in Argentina. He began to work with Adolfo from 1905 to 1908 managing the Casa Courret. In 1906 Castillo held a vernissage with his art students, in which he presented the portrait of a lady done with the procedure "goma bicromatada", which is why he is now considered a local pioneer of the "Photograph bromóleo".</p> <p>Castillo travelled to Spain for a year and on his return to Lima he dropped photography to dedicate himself to act as an art critic, a role in which he constantly resorted to photography. In 1920 Castillo left for Tucumán, Argentina, and he died in 1922.</p> <p>Paintings of his like "Death of Pizarro"—which is in the Museo de Arte de Lima—or of the Corpus Christi—which is held by the gallery of the Ministry of Foreign Affairs—are famous. Some of his major works are also found in Buenos Aires, Argentina.</p> <p>In Castillo's photographs we can find studio portraits, people he met in his travels, views of mining in Central Peru, landscapes, etc. The photographs of Teófilo Castillo were acquired along with those of Courret.</p> <p>These photos are in the Sala de Fotografía of the Centro de Servicios Bibliotecarios Especializados, and are supplemented by a group of calling cards belonging to the Colección General de Fotografía of the Biblioteca Nacional. (BNP)</p>

Access: No restriction on access or reproduction
Language: Spanish

PE047.5	COLLECTION
	Format 2

Title: Archivo Garreau
Date(s): 1890 - 1910
Extent: 500 photographs negatives, 490 photograph prints
Medium of copies: Microfilm
Medium of original material: Photographic prints in paper; glass plate negatives
Contributor: Biblioteca Nacional del Perú
Description: <p>This archive belonged to <i>Fernando Garreaud</i>, a Chilean photographer of French roots who worked in Lima with Adolfo Dubreuil in the Courret studio. Garreaud travelled in several departments of Peru between 1898 and 1899, in search of images for the publication of the famed album <i>Perú 1900</i>, which was sent to the Universal Exhibition held in Paris on that year.</p> <p>The album has 491 views and is an inventory of the natural resources, monuments, and productive activities that bear witness to the progress Peru had attained by the turn of the century. The album was awarded a bronze medal in the abovementioned exhibition, and it helped Garreaud find recognition for his work in France, where he was awarded the rank of officer of the Academy. From this moment on, his studio became one of the most active and competitive ones in Lima.</p> <p>In 1906 Garreaud worked jointly with Luis Ugarte and collaborated with the magazine <i>Actualidades</i>. In 1909 he headed the magazine <i>Ilustración Peruana</i>, and later joined the staff of the magazine <i>Variedades</i>, alternating these activities with his work as a studio photographer. In 1914 Garreaud went to the United States as the personal secretary of the millionaire banker José Payan.</p> <p>Garreaud is also well-known as a photographer in Chile for his famed album with views of Patagonia. He was later commissioned to prepare an album of the Cerro Santa Lucia, one of the most traditional sites in the city of Santiago de Chile.</p>

Garreaud's archive also has important portraits and views both of Lima as well as some places in the provinces of Peru. They were purchased by the Biblioteca Nacional de Perú (BNP) as part of a purchase made in the 1970s.

These photographs can be found in the Sala de Fotografía of the Centro de Servicios Bibliotecarios Especializados; a copy of the album *Perú 1900* is held by the Instituto Raúl Porras Barrenechea.

Access:

No restriction on access

Language:

Photograph

PE047.6	<i>COLLECTION</i>
	Format 2

Title:

Colección Juan Mejía Baca

Date(s):

1870 - 1980

Extent:

1258 photograph prints

Medium of copies:

None

Medium of original material:

Photographic prints in paper

Contributor:

Juan Mejía Baca

Description:

Juan Mejía Baca was born in Chiclayo in 1912. He entered the Faculty of Medicine in San Marcos University, but had to drop his studies in order to dedicate himself to organise a publishing house for medical textbooks, moving later on to publish books in other areas too. In 1945 he opened the bookstore that bore his name. Mejía Baca was a pioneer in the publication of literature collections with large runs (50,000 copies per edition) in popular dissemination programmes, alongside Manuel Scorza and Pablo Villanueva. He thus fostered a massive dissemination of reading, and eventually established awards for this task. For this he was awarded the Orden del Sol and the Palmas Magisteriales in 1967. After 40 years he closed his bookstore and was shortly thereafter named Director of the Biblioteca Nacional del Perú (1986 – 1990).

The Colección de Mejía Baca includes photographs of artists or cultural and political personalities taken by photographers such as Baldomero Pestana, Romandini or Alfonso Silva, and includes an album of the 1869-1872 Lima exposition, which shows rooms in the Palacio de la

Exposición—now the Museo de Arte de Lima—as well as 759 photographs of nineteenth- and twentieth-century Peruvian intellectuals, writers and artists.

These images were donated by the family of Mejía Baca after his demise, and are held by the Sala de Fotografía of the Centro de Servicios Bibliotecarios Especializados.

Access:

No restriction on access or reproduction

Language:

Photograph

PE047.7	<i>COLLECTION</i>
	Format 2

Title:

Colección Rómulo M. Sessarego

Date(s):

1940 - 1950

Extent:

4365 photograph prints

Medium of copies:

None

Medium of original material:

Photographic prints in paper

Contributor:

Rómulo Sessarego

Description:

Rómulo Sessarego was an amateur artist and photographer born in Lima in 1892. He exhibited his work in Lima's Sexto Salón de fotografía in 1942, and won international recognition thanks to a nude picture presented in Santiago de Chile. At the same time Sessarego was also awarded prizes in Chicago and Washington for his views of the Callejón de Huaylas and the Huascarán. In Lima he once more won a prize from the Touring and Automóvil Club of Peru for a series of photographs showing a car race. In 1944 Sessarego opened El Palacio de la Fotografía, his own studio, which was located in the Plaza Bolognesi of Lima.

Sessarego's life was marked by his many journeys inside Peru, in which he tried to portray the range of Peruvian landscapes north, centre and south. He thus created his own albums which organise his collection.

Sessarego also dedicated himself to the cinema and made the first film documentaries of the visual riches of the cities of Huaraz and Iquitos, thus promoting tourism in those years.

The collection held by the Biblioteca Nacional (BNP) comprises 8 albums with views of Peruvian

landscapes and photographs of families. The first images to arrive from this photographer were at one time part of the Archivo Raygada, and the family later donated these albums.

These photographs are in the Sala de Fotografía of the Centro de Servicios Bibliotecarios Especializados.

Parts of Sessarego's photo collection also are in the Centro Nacional de Información Cultural of the Instituto Nacional de Cultura of Lima (4 albums similarly bound that are related to the series in the Biblioteca Nacional) and in the Museo de Arte de Lima (as part of its Colección Fotográfica).

Access:

No restriction on access or reproduction

Language:

Photograph

PE047.8	<i>COLLECTION</i>
	Format 2

Title:

Colección Cisneros Sánchez

Date(s):

1860 - 1950

Extent:

2089 photograph prints

Medium of copies:

None

Medium of original material:

Photographic prints in paper

Contributor:

Manuel Cisneros Sánchez

Description:

This collection belonged to the lawyer and politician Manuel Cisneros Sánchez. He was born in Lima in 1904 and studied law in the Universidad Nacional Mayor de San Marcos (UNMSM). Cisneros founded the Movimiento Democrático Peruano and was then a member of the Colegio de Abogados, as well as a renowned journalist who stood out and became the director of the newspaper *La Crónica* (1942 -1944), as well as Prime Minister in the second government of Prado, (1956 – 1957). Cisneros also collaborated with the magazine *Cultura Peruana*, where he published several articles under the pseudonym of "Maneros," and was the Peruvian ambassador in Spain from 1957 to 1960. In this same year he published a book titled *6 temas peruanos*.

The photographic collection of Cisneros comprises 23 albums with views of Lima and Cuzco in

the late nineteenth- and early twentieth-centuries, with reproductions from the major photographers of the time, like Courret, Garreud, Richardson and Manoury, particularly in their calling; as well as photographs of his activities as a politician. An album titled Topaze includes photographs of Lima, Arequipa and Arica (after the 1868 earthquake), as well as of Valparaíso, Concepción, the Marquesas Islands, Tahiti, Easter Island, etc.

The Sánchez Cisneros collection was acquired by the Biblioteca Nacional del Perú (BNP) as part of a donation his wife made after his death.

These photographs are in the Sala de Fotografía of the Centro de Servicios Bibliotecarios Especializados.

Access:

No restriction on access or reproduction

Language:

Photograph

PE047.9	<i>COLLECTION</i>
	Format 2

Title:

Colección General de Fotografía de la Biblioteca Nacional

Date(s):

1860 - 1970

Extent:

3500 photograph prints

Medium of copies:

Prints in paper

Medium of original material:

Photographic prints in paper

Contributor:

Biblioteca Nacional del Perú

Description:

This collection was originally known as the Archivo Gráfico Nacional, and was formed from the compilation made by Jorge Moreno Flores, an employee of the Biblioteca Nacional; after 18 years of work, Moreno managed to assemble over ten thousand index cards for this major collection. By 1961 had developed about 600 images in a 18 x 24 CMS format.

Mr. Moreno completed the catalogue with 1,000 index cards that are conveniently archived and which include a biographical resumé. The work done compiling this entailed a gruelling search in private and public collections aimed at its publication and open dissemination, in the hope of simply receiving the support of some individual or institution, as the work was fully financed by Mr. Moreno himself.

The author of the collection stipulated that access to it should be open and that it should be kept at the disposal of people who needed it, such as students, historians, writers, artists, etc. This happened in 1961, when the priest and historian Rubén Vargas Ugarte headed the Biblioteca Nacional.

The collection does not pretend to have as large a scope as the other photographic collections even though it includes major photographers like the Courret brothers, the Vargas brothers, Martín Chambi, Luis S. Ugarte, Alfonso Dubreuil, Rene Dubreuil, Rafael Castillo, Teofilo Castillo, Fernando Garreud, Rómulo Sessarego, etc. One can find in it calling cards, photogravures, postcard photographs, views of old Lima and of places outside Peru, portraits, etc.

Users access this collection through analytical card indexes where one may locate the images by topics.

The general collection is only increased when an image is identified, so that only 80% of it is identifiable. The library's staff is still classifying part of the materials.

These photographs are in the Sala de Fotografía of the Centro de Servicios Bibliotecarios Especializados.

Access:

No restriction on access

Language:

Photograph

PE047.10	COLLECTION
	Format 2

Title: Álbumes Especiales
Date(s): c. 1860 - 1960
Extent: 2570 photograph prints
Medium of copies: None
Medium of original material: Photographic prints in paper
Contributor: Biblioteca Nacional del Perú
Description: Besides the <i>Colección General</i> and the other photographic collections and archives, the Biblioteca Nacional del Perú (BNP) has a collection of 16 special albums in the Sala de Fotografía of the Centro de Servicios Bibliotecarios Especializados. These albums are particularly

important as they have views of Peruvian cities both from the nineteenth and the twentieth centuries.

Among these albums we have the *Álbum del Perú*, with views dating to the late nineteenth century that include major landscapes; an album of calling cards; the album of José María Eguren with 525 miniature photographs made with a camera Eguren himself built with an inkstand; the album titled *Recuerdos del Perú*, with views of the La Oroya railroad; *Fiestas de carnaval de 1926*, with photographs taken by the Avilés brothers; *Fotografía Artística del Perú Colonial*, which comprises a selection of 302 views of architecture in Lima, Chorrillos, Arequipa and Cuzco. The identifiable photographers include Manoury, Avilés, Garreud and the Courret brothers, all of whom were quite in fashion during the beginnings of photography in Peru.

This collection of albums is recognisable through an internal classification under the catalogue number XFE. Although the provenance of these albums is not fully verified, it is known that many of them were donated to the library, while the Dirección purchased others at different times.

Access:

No restriction on access

Language:

Photograph

PE047.10.1	COLLECTION
	Format 2

Referente number:

None

Title:

Album José María Eguren

Date(s):

c. 1920

Extent:

525 photograph prints

Medium of copies:

None

Medium of original material:

Photographic prints in paper

Creator(s):

José María Eguren

Description:

José María Eguren is one of Peru's major twentieth-century poets, and one of the most special personalities as regards art, who in addition to poetry experimented with the plastic arts and with photography. His spirit, which was definitely connected with symbolism, made his work one of the most intimate, lyrical and original in Peru, and between them combined his frank and honest

position vis-à-vis what art meant in a context of intense cultural activities and personalism among his contemporaries.

The collection held by the Biblioteca Nacional probably is one of the biggest sets of photographs made by the poet, and includes 219 folios with 525 miniature images, usually aligned into two rows of 5 takes per each side, with the size of each piece ranging between 18 and 30 mm. His subject matters include portraits, marinas, themes with urban views, animals, and compositions prepared with angels, religious images and dolls. All of these pieces were painstakingly made with a camera Eguren built himself out of an old inkstand.

It is not known exactly when the poet began to take pictures, but it is presumed that a great part of his works date to the 1920s, and that his interest may have been due to the closeness of his family with the physician Ricardo Flores, the founder of the Foto Club de Lima.

In 1931 Eguren published his essay titled "La filosofía del objetivo" ("The Philosophy of the Lens"), which clearly shows the great theoretical interest the poet had for the subject of photography as art. Another important point in his photographic work is the marked experimental and aesthetical nature of his work.

This album is extremely important not just because it presents the visual testimony of one of the best twentieth-century Peruvian poets, but because it marks a photographic break with a genuine avant-garde spirit devoid of the local conventions of the time and the genre.

These photographs can be found in the Sala de Fotografía of the Centro de Servicios Bibliotecarios Especializados.

System of arrangement:

Has been arranged alphabetically

Access:

No restriction on access

Lenguaje:

Photograph

PE048	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Archivo Arzobispal de Lima

Date(s):

1543 -1899

History or biography:

The *Archivo Arzobispal de Lima* is one of the most important archives in all of South America, as regards collections of ecclesiastic documents. The history of the archbishopric of Lima goes back to 1540, when the Emperor Charles V presented Friar Jerónimo de Loayza as the man entrusted with the see of the bishopric of the newly-founded city of Lima. On 25th July 1543 Loayza entered Lima three years after the real cédula was issued, and became the first bishop of this diocese at the very moment when political chaos and confusion reigned in the city due to the civil wars between the conquistadors. It was in this context that the life of the Lima archbishopric began, and with it began the production of the documents that would give rise to the archive. The history of the archive is closely connected to the history of the social transformations Peru has lived in colonial and republican times.

The territory assigned to this diocese initially comprised the bishoprics of Cuzco, Quito, Castilla del Oro (Panama) León de Nicaragua and Popayán, and in 1546 the Lima Church became the paramount church of Peru and South America.

The Archivo Arzobispal de Lima was originally known as the "Archivo de la Curia Eclesiástica" and was located on the Calle Santa Apolonia, behind the Cathedral of Lima. It was later moved beside the Seminario Santo Toribio until it acquired its final location on new premises suitable for the needs of an archive in the Urbanización Santa Catalina, in a house where Cardinal Juan Landázuri Ricketts once lived.

The archive was formally opened on 27th April 1967 and has 3 sections, a historical, a juridical and an ecclesiastical one, with over 850 m. of textual records. Of these, about 100 have yet to be classified. The number of volumes the archive has is about five thousand legajos, as well as the *libros de partidas* (birth, marriage and death certificates) that come to about 450 volumes.

The establishment of this archive was begun in the twentieth century, when the documents it comprises were salvaged in a more serious and organised fashion. The archive is thus divided into the aforementioned three sections. The Jesuit priest and historian Rubén Vargas Ugarte began the work and laid the foundations for its current organisation. This organisation was later followed by other intellectuals like Raúl Porras Barrenechea, José Matos Mar, etc.

The historical section holds the largest part of the documentation in the archive that has been ordered. The archive has over seventy series that are invaluable for the study of everyday life and customs. Among the most salient ones are: *Cofradías* (lay brotherhoods), which presents the profile of this insurance and credit institution, whose activities went hand in hand with the dissemination of the religious cult in colonial and republican times, and which holds socio-cultural data; *Causas de beaterio*, which refers to the internal administration of the *beaterios* and includes inventories of pieces; *Estadísticas parroquiales*, inventories of the parishes' possessions; *Fabrica*, a series related above all with the restoration, accounts and donations each parish

received in Lima for their construction, their refurbishment or their enlargement; *Causas de Sepultura y defunciones*, which for instance includes 4 legajos on the history of the Presbitero Maestro cemetery. Also of interest are others series like *Estadística Parroquial*; *Cabildo Eclesiástico*, which has plans for the erection of the churches; the series known as *Papeles Importantes*, which includes documents of various kinds and is above all a record of important people and events in the history of Peru; the series on Indian parishes (*doctrinas*), which also holds inventories of churches and parishes.

Most of these series have catalogues for internal use, and as part of its plan to provide information to the public the archive has a CD-Rom with these same catalogues, for a total of 36 sub-series.

Place(s)

Lima, Arequipa, Cusco, Chile, Huamanga, Panamá, Quito, Trujillo.

PE048.1	<i>SERIES</i>
	Format 3

Referente number: None
Title: Cofradías
Date(s): 1599 - 1943
Extent: 75 bundles of documents
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Archivo Arzobispal de Lima – Arzobispado de Lima
Description: <p><i>Cofradías</i> is a particularly relevant series, as it provides much data regarding the social organisation of the time in terms of a religious cult and the pursuit of the common good of the associates who belonged to a lay brotherhood. This is a invented serie that had its origins in the establishment of the <i>cofradías</i> themselves, and which groups all of the information around their "Libros de Constituciones". The series is particularly interesting for the study of art history because many of these "sociedades" were formed by specific groups of artisans who had a common patron saint, whereas in others what prevailed was not the trade but the social status of the members.</p>

In the documentation held in this series one can also find the expenditures incurred by their managers (mayordomos) in the repairs or refurbishment of their places of worship, thus establishing a direct relation (debts and commissions) with master artisans like master builders, silversmiths, wood carvers, painters, gilders, etc.

The series is organised chronologically by the name of the cofradías. It comprises 75 legajos, mainly from lay brotherhoods in Lima and in lesser numbers in the provinces of the ecclesiastical jurisdiction. The series also has several inventories of jewels and religious ornaments prepared when changing managers (mayordomos).

Among the documents that stand out is one pertaining to 1738, which is a list of the jewels of the Cofradía de Nuestra Sra. de Copacabana, prepared by two mayordomos called Joseph and Dionisio, a "campanero" and a "balseiro" respectively, presented to the chaplain Antonio Velásquez and other civilians. It gives a detailed description of the way the Virgin and her child were dressed, the ornaments that accompanied them and the objects used in their cult; also listed are 12 frameless paintings that came from other provinces. Another document of this type is wherein the master silversmith Antonio de Silveira tried to collect a debt owed him by the Cofradía de Nuestra Sra. de los Remedios. **(Leg 27, exp 21)**

The series holds a large amount of similar data, but two of the cofradías particularly stand out due to the nature of our study: the Cofradía of San Eloy and Nuestra Sra. de la Misericordia in the parish of St. Augustine, which was a brotherhood of silversmiths **(2 legajos, Leg. 44 and 44A)**, and the Cofradía of St. Joseph in the cathedral, which was for carpenters **(one legajo: Leg 35)**.

System of arrangement:

The arrangement reflects the original filing system and has been arranged chronologically

Access:

No restriction on access

Lenguaje:

Spanish

PE048.2	<i>SERIES</i>
	Format 3

Referente number:

None

Title:

Concursos

Date(s):

1605 - 1890

Extent:

26 bundles of documents

Medium of copies:

None
Medium of original material: Manuscript on paper
Creator(s): Archivo Arzobispal de Lima – Arzobispado de Lima
Description: <p>This series Concursos is a invented series (factual) that originated in the applications priests made to have a parish in various villas, cities, Indian towns in the Lima archbishopric. In the seventeenth and eighteenth centuries the documents were filed as the applications (<i>oposiciones</i>) took place; these applications were called whenever a parish or benefice vacated. The documents for this period are grouped in small files regarding the application to a given parish by a few priests, which were sent to the archbishopric's secretariat. In the eighteenth and nineteenth centuries instead, an edict simultaneously calling for applications in several parishes was published, and this gave rise to very bulky files.</p> <p>The contestants personally presented their documents, and when they lived in the provinces did so through an attorney (relatives or friends in the secular clergy of Lima, which lets us distinguish levels of relations). The documents were accompanied by reports detailing the duties previously undertaken by the priests, and after being duly examined by the Secretariat they were sent to the archbishop to be studied and approved if they so merited it. Many of these documents include inventories prepared by the priests during their stay in each parish, as well as <i>probanzas</i> of the pureness of their blood, which indicates that applicants were strictly scrutinised. This catalogue is interesting as it shows the direct relations present at the time between priests and master artisans.</p> <p>The order of the series likewise follows a compilation made by the Jesuit priest and historian Rubén Vargas Ugarte.</p> <p>Among the items worth noting is a request the priest José E. Villar made to the master José Condesos for the erection of a plaster altar in the church of Viscas (in the district of Arahúy). In another document, the Presbyter Mariano Miguel del Villar points out in a list of his merits and the services he rendered as priest in the parish of Olleros, that he had Don Vicente Murillo, a silversmith in Lima, make some wrought silver pieces—a silver lamb with its key, and other pieces for the temple's Sacrarium.</p>
System of arrangement: The arrangement reflects the original filing system and has been arranged chronologically
Access: No restriction on access
Lenguaje: Spanish

PE048.3	<i>SERIES</i>
	Format 3

Referente number: None
Title: Fábrica
Date(s): c. 1591 - 1894
Extent: 7 bundles of documents
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Archivo Arzobispal de Lima – Arzobispado de Lima
Description: <p>The <i>Fabrica series</i> is a invented serie (factual) which essentially records the repairs and restorations made in, and the accounts (expenditures and donations) of, the various chapels and parishes in Lima. This series originated with the numerous work orders for construction given throughout history, which thus gave rise to its own thematic category .</p> <p>The series was organised by Father Vargas Ugarte and it is essential as regards data on religious architecture.</p> <p>Particularly interesting are the files relating to the Lima Cathedral, which include data on the manufacture of the choir stalls, the towers and the pulpit. Here one can take note of the changes and transformations that have taken place throughout time. Also included are documents made in the eighteenth and nineteenth centuries that inventory jewels.</p> <p>In general one can find detailed information on the work included in the section, such as names, dates and places of the constructors. The series has a documentary relation with the series called <i>Papeles Importantes</i>, as well as with bound documents that also have information from the series described. Among the files that stand out is one dating to 1822, which is an inventory of the parish of Nuestra Señora de las Cabezas, wherein its belongings are listed: jewels, clothes for the images, ornaments. This file also points out the location inside the temple of 14 small paintings and 14 large paintings of the life of the Virgin. There also is a 1798 inventory of the jewels in the Cathedral which notes in turn other inventories made, and an 1811 document listing commissions where the Presbyter Matías Maestro was asked to refurbish the 14 interior chapels of the Cathedral.</p>
System of arrangement: The arrangement reflects the original filing system and has been arranged chronologically

Access:

No restriction on access

Lenguaje:

Spanish

PE049**INDIVIDUAL / FAMILY / INSTITUTION****Format 1****Name:**

Archivo Valcárcel – Instituto Nacional de Cultura

Date(s):

c. 1920 - 1980

History or biography:

This major Peruvian intellectual, historian and anthropologist was born on 8th February 1891 in the port of Ilo, in the department of Moquegua. He became acquainted with southern Peru at a tender age due to the constant travels of his merchant father—to Tacna, Puno and Arequipa—and finally settled in Cuzco, where he studied in the San Antonio Abad University. A graduate in Humanities with a doctoral degree in political science and law, Valcárcel is one of the major figures in the Peruvian intellectual current that would later be known as *indigenismo*, which had a special impact on the social, cultural and political life of Peru. In 1917 he was given a position as teacher in the San Antonio Abad University, to whose educational system he brought a modernising drive. It was around 1924 that Valcárcel established a close relation with José Carlos Mariátegui, with whom he collaborated in the journal *Amauta* alongside prominent intellectuals like Luis Alberto Sánchez, in what proved to be one of the most interesting and substantial moments in the intellectual life of republican Peru. On moving to Lima he joined the Universidad Nacional Mayor de San Marcos as a teacher, and particularly advanced the study of Peruvian culture, eventually becoming the Dean of the Faculty of Humanities. At the same time he was appointed Director of the Museo Bolivariano and later received the same position in the following museums: the Museo de Arqueología Peruana, the Museo Nacional de Historia and the Museo Nacional de la Cultura Peruana. On his retirement in 1946 he was named Emeritus Director of the National Museums. It was also throughout this period that Valcárcel established a close relationship with contemporary intellectuals and artists like José Sabogal, Julia Codesido, José María Arguedas, Alicia Bustamante, José Matos Mar and others.

The awards came in time and with the recognition of his merit: the Medalla de Oro de la Cultura (1963), the Premio Nacional de Cultura in the area of Historical Sciences (1977), and the Premio Rafael Heliodoro Valle (Mexico, 1981). Valcárcel was also awarded the Palmas Magisteriales in the Amauta class, and ran for the Nobel Peace Prize. In his abundant publications, Valcárcel advocated vindicating the Indian people and their role in history, criticising at the same time the miserable and politically marginalised condition this, the largest population group in Peru, lived

in. This major intellectual died in 1987 in Lima at 96.

Since 1992, the Luis E. Valcárcel archive is open to the public thanks to a significant donation made by Mrs. Margot Valcárcel de Brugue, the historian's daughter. First housed in the Library of the Museo de la Nación, this collection is at present part of the Fondo Bibliográfico de la Cultura Peruana, under the management of the *Instituto Nacional de Cultura*.

The documentation held by this archive includes invaluable and varied data on history, archaeology, Peruvian art, popular art, photography, documents on the establishment of institutions such as the Instituto Cultural Peruano Norteamericano ICPNA, or the Asociación Nacional de Escritores y Artistas del Perú (ANEA), plans of the city, nineteenth-century documents, letters, manuscripts and personal and family data on the historian, as well as documents derived from his relation with contemporary intellectuals.

The collection comprises about 14 linear metres and is organised following thematic series, in numerical and alphabetical order, with a total of 36,087 documents kept in envelopes, which in turn are placed inside metal filing cabinets.

The Archivo Luis E. Valcárcel comprises 2 major groups of documents, one collected and produced by the historian himself (the *fondo documental*) while the other one comprises a photographic collection with about 8,000 images. In recent years some collections have been added to the general collections of the Archivo Valcárcel, like the photographic collection of Rómulo M. Sessarego, and a documentary and photographic collection from the magazines *Variedades* and *Mundial*.

Place(s)

Cusco, Ayacucho, Lima

PE049.1	<i>COLLECTION</i>
	Format 2

Title: Documentos Luis E. Valcárcel
Date(s): c. 1671 - 1980
Extent: 36,087 documents
Medium of copies: None
Medium of original material: Manuscript on paper, Newspapers, Photographic prints in paper
Contributor: Luis Eduardo Valcárcel Vizcarra

Description:

This documentary collection holds the documentation assembled by Luis E. Valcárcel throughout the years he spent studying the Peruvian culture, as well as data on his activities while he held public positions or was entrusted with heading official projects both inside and outside Peru.

These documents were later on classified into series on their donation, some years after Valcárcel's demise, by the staff of Peru's Instituto Nacional de Cultura. Throughout the process many tried to give the papers a structured order. The system finally adopted was the first one used, which describes the content and provides a thematic as well as an alphabetic order.

This collection is important because it holds primary sources for the study of Peruvian history in general, and specifically for historians of art and related disciplines. The documentation is grouped as if in series: Catálogos de exposiciones (which include programs of Peruvian plastic art activities from local and foreign museums), Catálogos Varios, Congresos seminarios, Asociación Nacional de Escritores y Artistas (documentation pertaining to its establishment, its members and its management), Láminas en cartulina (archaeological drawings), Documentos impresos y manuscritos XVII al XX, that mostly pertain to the city of Cuzco; the report of the Junta Deliberante Metropolitana de Monumentos Históricos y Artísticos de Lima (which includes plans and urbanistic data on the city of Lima as from the mid-twentieth century, as well as a registry of Lima's monumental heritage in the mid-1950s), posters, file cards with direct citations, typewritten articles, newspaper clippings and offprints of Luis E. Valcárcel, documents pertaining to the academic activities undertaken by Luis E. Valcárcel, the Ministerio de Educación, the Universidad Nacional San Antonio de Abad Cuzco, the Universidad Peruana (UNIPE), the Universidad San Cristóbal de Huamanga, the Instituto Arqueológico del Cuzco, the Museo Nacional de Historia, the Universidad Nacional Mayor de San Marcos, the Instituto Indigenista Peruano; Diarios de viaje; and Correspondencia (with some intellectuals and artists likes César Vallejo, José Carlos Mariátegui and José Sabogal).

Access:

Restriction on access or reproduction

Language:

Spanish

PE049.2	COLLECTION
	Format 2

Title:

Archivo fotográfico Luis E. Valcárcel

Date(s):

c. 1920 - 1970

Extent: 2 File cabinet
Medium of copies: Digital
Medium of original material: Photographic prints in paper
Contributor: Luis Eduardo Valcárcel Vizcarra
Description: <p>This collection holds black and white photographs gathered by the historian and their value is twofold as a visual record of the pieces shown, as well as documents that record recognisable places or sites that have since been modified with the passage of time.</p> <p>The photographic archive is stored in envelopes that in some cases include important details of the materials compiled such as dates, the identity of the photographers, provenance, and a special code for the internal management of the archive. There also are some notes on the back of the photographs, some of which were written by Valcárcel himself.</p> <p>The collection was thematically organised and inventoried by the Instituto Nacional de Cultura; titles that stand among its alphabetical listing are: "Álbum de fotografías del Cuzco, Antropología, Arequipa, arqueología virreinal, arquitectura (varios lugares), Arte popular peruano, Artes gráficas, mapas, barriadas de Lima, Biblioteca Nacional de Lima, Cajamarca (Cuarto del Rescate y Trono del Inca), Chan Chán, Chavín de Huántar, Chincheros, Chongoyape (petroglifos), Choquequirao, Chucuito (Puno), copias de impresos, grabados, ciudad del Cuzco, ferias y fiestas de Lima, folklore y paisaje, fotos Mr. Agle, Fotos para visor (Cuzco), Huánuco viejo, imaginería virreinal, Misión de arte incaico (La Paz, Buenos Aires, etc.), Museo Arqueológico de la Universidad del Cuzco, Museo Nacional de Antropología y Arqueología, Museo Postal y Filatélico, Museo de Arqueología (de la Cultura Peruana), Museo de Arte Italiano, Museo de Don Vidal Olivera (Cuzco), Museo de Osma (Casa Museo de Osma), Museo de la Inquisición, Museo de la República, Museo Nacional de Historia, Museo del Virreinato (Quinta de Presa), Museos (Objetos y colecciones diversas), Nazca, Ollantaytambo, Pabellón del Perú en París 1937, Pabellón del Perú en IV Feria del Libro, México, Pachacamac, Pajatén, Palacio de la Exposición."</p> <p>The Archivo Valcárcel also holds 4 albums that belonged to Rómulo Sessarego, which supplement the series of albums in the collection held by the Biblioteca Nacional.</p>
Access: Restriction on access or reproduction
Language: Photograph

PE050	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

<p>Name: Escuela Nacional Autónoma de Bellas Artes</p>
<p>Date(s): 1919 - 1955</p>
<p>History or biography:</p> <p>The <i>Escuela</i> Nacional Autónoma de Bellas Artes del Perú (ENSABAP) was established through a supreme decree given on 28th September 1918 under the administration of President Don José Pardo y Barreda, who set among his main goals that this institution would contribute to the project of nationhood which the republic had.</p> <p>After some months spent refurbishing the premises and organising the staff, the <i>Escuela</i> officially opened on 15th April 1919; Daniel Hernández was appointed as its Director in recognition of his work as an artist and intellectual, and to his studies in France.</p> <p>The <i>Escuela</i> opened with the specialties of Painting and Sculpture. One of its most important teachers was José Sabogal, who then became its Director in 1932 and headed what would be eventually known in art as the “Indigenista School.” For sculpture, the person chosen to head it was the Spanish architect and sculptor Manuel Piqueras Cotoli, who was a fellow of the Academy in Rome and was brought to Peru especially for this task. This renowned artist designed and built the current façade of the <i>Escuela's</i> premises, and also developed a style known as “Neo-Peruvian.”</p> <p>Located in the old cloisters of the Real Colegio Secular San Ildefonso of the Augustinian friars in downtown Lima (the <i>Centro Histórico</i>), the <i>Escuela</i> has undergone several changes both in its name and status that have defined its changing position within Peru’s educational projects: the Escuela Nacional de Bellas Artes (ENBA) in 1918; the Escuela Nacional de Bellas Artes del Perú (ENBAP) in 1957; the Escuela Nacional Superior Autónoma de Bellas Artes del Perú (ENSABAP) in 1966; the Escuela Nacional de Bellas Artes del Perú (ENBAP) in 1972; and once again the ENSABAP as of 1980.</p> <p>Throughout its history, the <i>Escuela</i> has educated renowned plastic artists like—amongst others—Elena Izcue, Jorge Vinatea Reynoso, Julia Codesido, Ángel Chávez, Víctor Humareda, Alfredo Ruiz Rosas, Víctor Delfín, Tilsa Tsuchiya and Herman Braun.</p> <p>The ENSABAP has no historical archive and nowadays one can only find the scholastic records of the students. Here one can find the student’s files with their marks, which were collectively assigned until 1933, when the structure of the files changes and individual marks for each student appear.</p>

Through these documents one can have a clear idea of the state the artists were in as students, and closely follow their academic development, the names of the teachers and workshops they had, and their dates of entry to, and graduation from, the Escuela. For instance, one can follow Mario Urteaga (a self-educated artists from Cajamarca) taking in 1938 and again in 1941.

Until recently there also was a photographic archive of the Escuela, which was then ceded to the Centro de Estudiantes for its preservation and restoring. The archive was lost.

Place(s)

Lima

PE051	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:
Museo de Arte de Lima- Biblioteca y Archivo

Date(s):
1880- 2008 (Permanent increase)

History or biography:

The “Manuel Solari Swayne” Library and the Archives of Peruvian Art, housed in the Museo de Arte de Lima (inaugurated in 1954), constitute the only specialized resource of its kind in Peru. Thus, the library and archives not only promote the research and educational mission of the museum itself but necessarily serves a wider public.

The “Manuel Solari Swayne” library, founded in 1986, is a non-circulating library, though a limited loan policy exists for scholars affiliated with the museum. The library holdings are devoted primarily to art history, museology and the visual arts in Peru and in Latin America. It also collects selectively material in other disciplines such as history, linguistics and literature. The collection includes approximately 10,000 items.

Founded in 1995, the Archives of Peruvian Art (Archivo de Arte Peruano, AAP) was created as an alternative for the conservation of primary materials –manuscripts, photographs and printed matter- generated by artists and institutions related to the arts in Peru. The Museum is the only institution that systematically preserves ephemeral materials such as flyers, museum bulletins, invitations, exhibition catalogs, photographs, newspaper clippings and other materials relating to artistic activity in Peru. Although systematic compilation of such documentation began only in 1995, the museum is slowly gathering archives constituted prior to that date from collectors, gallery owners and artists. Because there are few published studies relating to Peruvian art, these primary materials form an indispensable resource for future research on the subject. Partial digitalization of the collections has begun with a project to make available basic information on

Peruvian artists derived from the close to 1600 artist files in the archives.

The Archives also house special archives that have been donated to the Museum over the last few years. These include partial collections of awards, correspondence and photographs of artists such as Carlos Baca-Flor, Juan O. Leppiani, Reynaldo Luza and Manuel Piqueras Cotolí. The museum also houses two complete institutional archives: that of Luis Felipe Tello, a gallery owner and collector active during the 1950s and 1960s and of the first gallery devoted to photography in Peru, the Fotogalería Secuencia (1977-1981).

Place(s)
Lima.

PE051.1	<i>COLLECTION</i>
	Format 2

Title: Colección Camilo Blas
Date(s): c. 1921 - 2007
Extent: 2 m. of textual records
Medium of copies: None
Medium of original material: Manuscript on paper, Photographic prints in paper
Contributor: Museo de Arte de Lima. – Archivo de Arte Peruano
Description: Camilo Blas—the pseudonym of Alfonso Sánchez Urteaga—a representative of the <i>Indigenista</i> current in Peruvian art, was born in Cajamarca on 19 th March 1903. Blas evinced his skill as an artist quite early, and his talent was developed and fostered by his uncle Mario Urteaga, a photographer and painter who also taught drawing in the Colegio “San Ramón,” where Blas studied high school. Blas followed his mother’s wishes and studied Law in San Marcos University in Lima. He won an art contest in Trujillo during the celebration of the centennial of Peruvian independence with a painting called “Mochera.” In 1922 he joined the Escuela Nacional de Bellas Artes. Blas was first a disciple of Daniel Hernández, but later followed the teachings of José Sabogal, with whom he travelled to Cuzco in 1926-1929. In 1933 he was teaching drawing and painting in the ENBA. He first exhibited his work in 1920 in Trujillo, Lima, Los Angeles, New York, Viña del Mar, Seville, Paris, Caracas, Bogotá, and other places. In 1937 Blas won the First Prize in Viña del Mar, and in 1946 he was awarded the Premio Nacional de Pintura. He married Anita

Silis, with whom he had four daughters. Blas died in Lima on 26th July 1985.

The Colección "Camilo Blas" in the Archivo de Arte Peruano of Lima's Museo de Arte comprises the manuscript, printed and visual documentation derived from the professional and personal activities undertaken by the artist Alfonso Sánchez Urteaga in 1921-1985, which was later expanded by his relatives, until 2007, when it was transferred to the Museo de Arte de Lima. The manuscript documentation comprises 11 cuadernos and 28 apuntes pertaining to world art history, and art techniques and theory, along with drawings in pencil and personal notes. Thus we have a manuscript titled "Extractos sobre Arte Egipcio, Arte Cristiano Primitivo (Arquitectura)...," which includes drawings of Egyptian sculpture and buildings with Mudéjar decoration. The printed documentation comprises about 120 newspaper clippings pertaining to the artistic activities of Camilo Blas and other related artists; 20 catalogues and pamphlets on the exhibits of his work from 1927 to 2001; and 10 magazines with articles on Blas. The visual documentation comprises 188 photographs in black and white as well as in colour regarding the personal, familial and artistic activities of Camilo Blas. They include reproductions of his paintings, photographs taken in the Escuela Nacional de Bellas Artes (ENSABAP), portraits of Blas and his relatives, etc., taken in photographic studios like that of Mario Urteaga (1875-1957) in 1898-1982, as well as a photographic catalogue of the work of Blas. A general inventory of the collection is available.

Access:

No restriction on access

Language:

Spanish

PE051.2	<i>COLLECTION</i>
	Format 2

Title:

Colección Carlos Baca-Flor

Date(s):

1870 - 1958

Extent:

2 Archive boxes

Medium of copies:

None

Medium of original material:

Manuscripts on paper, Photographic prints in paper

Contributor:

Museo de Arte de Lima – Archivo de Arte Peruano

Description:

Carlos Baca-Flor Soberón was born in Arequipa in 1867, the son of Carlos Baca-Flor, a Bolivian

national, and Julia Soberón, a native of Huánuco (Peru). He began his studies in Chile, where he moved with his parents as a child, and there he evinced his great gift for art, a gift that was well-received by his mother, who moved him to study art. Baca-Flor entered the Academia de Bellas Artes of Santiago de Chile in 1882. He finished studying painting in 1886 and won the first prize and a three-year scholarship in Rome, which he gave up in order to preserve his nationality. For his patriotism he returned to Peru the following year invited by President Cáceres, who intended to have him sent to Europe. Carlos Baca-Flor lived in Lima whilst awaiting a scholarship and this stay gave him an opportunity to open a workshop in the National Library, where he made several portraits of Limeño society. He left for Europe in 1890, going first to Paris and then to Rome, where he entered the Academia de Bellas Artes, having taken the first place in the entrance examinations. Baca-Flor travelled to Paris in 1893 following a recommendation made by the Spanish artist Pradilla, and enrolled in the Academia Julian. While in Paris he made magnificent paintings of socialites like the Marquis de la Pallice and the fashion designer Worth, and this made him famous thanks to a contract he was given to go to the US as a portrait painter. In 1909 he went to New York to paint the portrait of the banker John P. Morgan, who would become his benefactor. In 1926 Carlos Baca-Flor was made a member of the Academia de Bellas Artes of the Instituto de Francia. His mother died in New York in 1928 and he returned to Europe with his students, Olimpia Arias and Luisa Faivre. He died in Paris on 20th February 1941.

The *"Carlos Baca-Flor" Collection* in the Archivo de Arte Peruano of the Museo de Arte de Lima was purchased in 1955 thanks to the Patronato de las Artes, a cultural association established on 5th June 1954 with the support of the government and private firms. This purchase began the permanent collection of Lima's Museo de Arte in 1954. The Collection comprises both written and visual documentation derived from the professional and personal activities undertaken by Carlos Baca-Flor. The written documentation includes some letters that date to 1920-1927, and 17 diplomas the artist received between 1883 and 1958, which were awarded to him by art institutions like the Universidad de Chile, the Regio Institute di Belle Arti in Roma, L' Associazione Artistica Internazionale di Roma, the Exposición de Tesoros del Perú held in Paris in 1958, the 1884 Exposición Nacional de Chile, and the Ordre National de La Légion D'Honneur. We have for instance the diploma presented to Baca-Flor when he was awarded the "Placa de Gran Oficial de la Orden de 'El Sol del Perú'" on 28th July 1928, which was signed by Pedro José Rada y Gamio. The photographic collection, which goes from about 1870 to around 1940, comprises 30 photographic reproductions of his work: portraits (14), "pinturas de género" (6) and "maquetas" (1); and 22 photographs of his personal milieu, both familial and professional, which include individual (studio) and group pictures. The Collection has an internal coding.

Access:

No restriction on access

Language:

Spanish

PE051.3	COLLECTION
	Format 2

Title: Colección Juan O. Lepiani
Date(s): 1900 - 1965
Extent: 1 archive box
Medium of copies: None
Medium of original material: Manuscripts on paper
Contributor: Museo de Arte de Lima – Archivo de Arte Peruano
Description: <p>José Juan de Dios Mateo Osvaldo Lepiani y Toledo, which is how his name appears in his baptismal certificate, was born on 20th September 1864 to Don Melchor Botaro Lepiani, an Italian national, and Doña Manuela Toledo, a Peruvian lady. He received his first drawing lessons from Guido y Ramón Muñiz, a Spanish painter who fostered historical paintings in the 1870s with works such as "La muerte de Pizarro" (1885). He was then taught by Francisco Masías and subsequently left for Europe, where he settled in Rome. His work is full of portraits, landscapes, religious themes and particularly historical subjects, for which he prepared several sketches. Juan Lepiani thus helped strengthen a hero-cult through his well-known paintings "El tercer reducto de Miraflores," "La Respuesta de Bolognesi," and "La batalla de Arica." While in Rome, Lepiani painted "La Proclamación de la independencia," "La entrevista del virrey La Serna con San Martín," "La captura de Atahualpa," and "El asesinato de Pizarro." To these we must add his portraits of Nicolás de Piérola and General Velarde, among other personalities whom he portrayed. Lepiani returned to Peru an old man after an absence of twenty-five years, bringing with him copies he had made of the work of Rivera, Tintoretto, Le Noite, Tiziano and Caravaggio, as well as a very personal painting: "Pizarro en la isla del Gallo." He then returned to Rome, where he died, blind, in 1933. The "Juan O. Lepiani" Collection is divided into 5 <i>carpetas</i>, each with manuscript, printed and photographic documentation that dates to about the period 1900-1965. The first <i>carpeta</i> holds newspaper clippings and newspapers pertaining to artistic subjects or civic events that were published in the Lima dailies "El Comercio" and "La Crónica" in 1928. The second <i>carpeta</i> holds prints [estampas: holy cards?] with Christian motifs and reproductions of European art collected by Lepiani himself, which he used as reference in some of his works. The third <i>carpeta</i> has 13 newspaper clippings that pertain to the activities, the life and the work of Juan</p>

O. Lepiani in 1901-1921. A fourth carpeta holds 28 personal documents of Lepiani and his relatives, including receipts, [letters sent by the Peruvian Consulate in Rome to Mrs. Carmela Lepiani, the birth certificate of the children of Juan O. Lepiani, etc. The fifth carpeta holds 9 documents, among them holy cards, sketches and drafts of letters, receipts, and so on. Also included are two copies of the magazine "Mundial" from 1928 which have articles on Juan O. Lepiani, and the 1918 bulletin "Bolognesi y sus hijos," which were illustrated with paintings made by the artist

Access:

No restriction on access

Language:

Spanish

PE051.4	<i>COLLECTION</i>
	Format 2

Title:	Colección Manuel Piqueras Cotoí
Date(s):	1885 - 1995
Extent:	4 m. of textual records
Medium of copies:	None
Medium of original material:	Manuscript on paper; photographic prints in paper; copy negatives; glass plate negatives
Contributor:	Museo de Arte de Lima – Archivo de Arte Peruano
Description:	<p>Manuel Celestino Piqueras Cotoí was born in Lucena, Córdoba, on 17th May 1885, the son of Lieutenant-Captain Manuel Piqueras Pérez and Josefa Cotoí Peña. He studied art in Spain and lived some years in France and Italy. He arrived in Peru in 1919 to teach sculpture in the newly established Escuela Nacional de Bellas Artes. He authored the monuments to Ricardo Palma and Fermín Tangüis. As architect and teacher he fostered the development of a "neo-Peruvian" style that resulted from the blending of formal elements of pre-Columbian and Spanish origins. As part of this proposal he designed the modern façade of the ENBA (1924) and the Peruvian pavilion in the Exposición Internacional held in Seville (1928). Piqueras died in Lima on 26th July 1937.</p> <p>The "<i>Manuel Piqueras Cotoí</i>" Collection in the Archivo de Arte Peruano of the MALI comprises the documentation derived from the artistic, personal and family activities of Manuel Piqueras Cotoí, which was protected provisionally by his relatives to the Museo de Arte de Lima.</p>

The Collection is classified into four sections, which in turn include various series: the *Objetos y documentos personales* section comprises 8 series with manuscripts, letters, photographs of his family, and personal and family objects of Piqueras that date to 1885-1995. Here included are birth certificates, death certificates, letters sent to Piqueras by the Ministerio de Fomento, the Concejo Provincial de Lima, by Enrique Barreda and José A. de Lavalle, among others. Also included are writings and notes on various artistic subjects, photographs of Spain (Madrid, Seville, Guadalupe, and Trujillo) and negatives of family photos. The *Obra escultórica y arquitectónica* section comprises 5 series that pertain to sculpture and architectural projects undertaken by Piqueras from 1918 to 1930. We thus have documents on the Exposición Iberoamericana held in Seville (1924-1930) that include manuscripts, photographs and negatives; photos of the sculptures he made in 1918-1922; documents that pertain to, and photographs of, the Escuela de Bellas Artes of Lima (1918-1922). Also included are 25 carpetas with watercolour paintings, drawings in pencil and plans in charcoal and ink. The *Hemerográfica* section comprises newspaper clippings that pertain to the artist that date from 1919 to 1988. The *Planos* section holds over 280 plans of the various projects designed by Piqueras, particularly in architecture. Included here are the plans of the Peruvian Pavilion in the Exposición Iberoamericana of Seville; the project of the Plaza San Martín in Lima; projects of houses; and sketches of sculptures and mausoleums. The *Negativos* section holds 29 glass plates with views of cities, studies for his work, and portraits of his family and friends. Finally we have the *Postales* section, which comprises 11 postcards with pictures of lay and religious buildings in the cities of Arequipa and Cuzco taken by Manuel Mancilla, Luis Guismondi and Martín Chambí around 1923. A catalogue of the collection is available.

Access:

No restriction on access

Language:

Spanish

PE051.5	COLLECTION
	Format 2

Title:

Colección Reinaldo Luza

Date(s):

1924 - 1976

Extent:

1 archive box

Medium of copies:

None

Medium of original material:

Manuscripts on paper; newspapers; photographic prints in paper

Contributor:

Museo de Arte de Lima – Archivo de Arte Peruano

Description:

Reynaldo Luza, a painter, interior decorator and haute couture designer, was born in 1893. When he turned nineteen, his evident skill in drawing made his father send him to study architecture abroad. In 1913 he left to study in the University of Louvain, Belgium. The outbreak of World War I in 1914 interrupted his studies and he soon returned to Lima. His career began as a collaborator in "Monos y Monadas," a weekly magazine of political and social satire headed by Leonidas Yerovi, where many other artists and writers also published their first works in Lima in the early 1920s. In 1918 he travelled to New York, where he joined the well-known magazine "Vogue" (U.S. edition), and in 1921 he went to Paris on a commission from *Harper's Bazaar* as correspondent and photographer in charge of haute couture designs. His acquaintance with female elegance led him to paint portraits of the Parisian bourgeois society. Luza also collaborated in *Vanity Fair*, *Ladies Home Journal*, and *House and Garden*. He was the art director in the Peruvian pavilions in the exhibits held in Seville (1929), Paris (1937), and New York (1940). In 1950 Luza returned to Lima and from then on dedicated himself to paintings that took delight on the coastal landscape. His last exhibits were held in the Galería de Arte Trapecio in 1975 and in the Lima gallery "9," which was held the following year. In 1978 he was paid homage in the Sala de Arte of PETROPERÚ, which assembled his pictorial work that was at the time in the hands of private collectors. Luza died in Lima in 1978.

The "Reynaldo Luza" Collection in the Archivo de Arte Peruano of the Museo de Arte de Lima (MALI) derives from the donations made by the relatives of the artist. It comprises two photo albums from the years 1930-40 with portraits of individuals from the European fashion world: models and designers, reproductions of the cover of magazines such as *Vogue* or *Harper's Bazaar*, posters of fashion shows, exhibits of Modernist-type art, etc. The written documentation comprises 5 folders with clippings from magazines, catalogues and brochures that pertain to international fashion activities, for instance the catalogue of the 1932-33 *Exposition du Gout* held in Paris. There also are 2 clippings of a biographical nature on Reynaldo Luza. Also included is a photo album of Reynaldo Luza and his social milieu, with portraits of individuals and reproductions of portraits; 20 receipts and invoices from the sale of his paintings in exhibitions held in Lima's art galleries—for instance the exhibit held in 1959 in the Instituto de Arte Contemporáneo, or the one held in the Galería Trapecio in 1976. Also included is a manuscript list of the "Poseedores de obras de Reynaldo Luza" ("Holders of the work of..."); and 15 letters sent by art institutions and by people in his circle.

Access:

No restriction on access

Language:

Spanish

PE052	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

<p>Name: Colección José Uriel García</p>
<p>Date(s): 1676 -1980</p>
<p>History or biography:</p> <p>José Uriel García, an Indigenista writer and historian, was born on 8th September 1889 in Cuzco city. Uriel Garcia was one of the students who established the Asociación Universitaria alongside Luis E. Valcárcel, Félix Cosío, Demetrio Corazao, Rafael Aguilar and others, and headed the historic 1909 student strike. He was awarded a doctoral degree in Humanities in 1911 with a dissertation on "El Arte Inkaiko en el Cuzco" (Inka art in Cuzco), and later received another doctoral degree in Law. Uriel García taught universal history and history of Peru in the Colegio Nacional de Ciencias, and was the director of the library in the Universidad San Antonio Abad in Cuzco. He worked as a journalist in the newspapers <i>El Sol</i> and <i>El Comercio</i> in this city for several years, was a member of the <i>Grupo Resurgimiento</i>, and collaborated closely with the <i>Kuntur</i> group. In 1930 Uriel García published his book <i>El Nuevo Indio</i> (The New Indian), wherein he focused on the contemporary socio-cultural condition of the Peruvian Indians. In 1931 Uriel García moved to Lima and worked as a teacher in the Universidad de San Marcos. Persecuted and imprisoned because of his beliefs, Uriel García was freed and returned to Cuzco, where he continued teaching and dedicating himself to journalism. On 5th October 1937 he founded the Instituto Americano de Arte alongside other Cuzqueño intellectuals and artists like José Gabriel Cosío, Víctor M. Guillén, Oscar Saldivar, Alberto Delgado, Carlos C. Lira, Domingo Velazco Astete, Alfredo Yépez Miranda, Federico Ponce de León, Víctor Navarro del Águila, Julio G. Gutiérrez, Roberto Latorre, Francisco Olazo, Martín Chambi and Roberto Ojeda. The Instituto would be devoted to preserve and support regional art traditions as well as to their dissemination through its journal, whose first issue was published in 1942. Uriel García was a close friend of the photographer Martín Chambi and of his fellow student Luis E. Valcárcel. He died in Lima on 27th July 1965.</p> <p>The <i>Colección José Uriel García</i> is at present in the possession of his son, Dr. Uriel Garcia Cáceres, who on his father's demise moved all of his writings and possessions to Lima. Although the collection has no data on the Instituto Americano de Arte, it does hold two relevant documentary groups, which can be typologically divided into photographs and manuscripts. The photographic materials comprise a series of photographs of the founding members of the Instituto Americano de Arte (1937) taken by the Puneño photographer Martín Chambi; black</p>

and white photographs of J. Uriel García; black and white, colour and painted photographs from the 1930s to the 1980s, with images of Cuzco and its landscape, archaeological and architectural monuments, copies of the sculptures of the Spaniard Ramón Mateu, pictures of J. Uriel García in conferences and events, and of his son Uriel García Cáceres (15%); 50 % of these are postcards made by Martín Chambi, and some are written on their back with notes for Luis E. Valcárcel; glass slides that were especially prepared by Chambi for Uriel García in the 1930s with views of, amongst other items, Cuzco and its surroundings, archaeological sites, and colonial architecture. Some of these bear the stamp of Chambi. The written documents comprise 2 files, one of which has the typewritten and manuscript drafts J. Uriel García prepared for his 1930 book *El Nuevo Indio*, as well as the newspaper articles he sent to *La Prensa* of Buenos Aires; the other file holds letters dating to 1950-1976 between J. Uriel García and his son as well as other individuals, including Luis E. Valcárcel; about 15 notebooks belonging to J. Uriel García dating to the first half of the twentieth century, filled with citations from books and extracts of public deeds from Cuzco, some of which were taken from the old archive of José Alocilla, regarding the testaments or valuations [tasaciones] of houses made by architects. Also preserved is a volume of the Buenos Aires newspaper *La Prensa* from 1931-1932 with 21 articles by Uriel García—essays on the art of the southern Andes and on indigenista artists like José Sabogal, some of which were illustrated by the Argentinean painter Guillermo Buitrago or with photographs by Martín Chambi.

Place(s)

Cusco

PE053	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Archivo Central del Obispado de Huacho

Date(s):

c. 1569 - 2003

History or biography:

The bishopric of Huacho was established on 15th May 1958 by a papal bull given by Pope Pious XII. The bishopric has its see in the city of Huacho and its jurisdiction comprises six provinces in the department of Lima: Barranca, Huaura, Canta, Oyón, Cajatambo and Huaral. This bishopric was thus removed from the archbishopric of Lima—to which it had belonged since colonial times—and separated from the diocese of Huaraz. Congress approved the establishment of this bishopric on May 1958.

The Archivo Central del Obispado de Huacho was established on 28th March 2005 by Episcopal Decree N° 05-2005-Huacho, passed by Bishop Santarsiero Rosa, OSJ (Oblato de San José). With this decree there began a process of transferral and centralisation of the documents produced by the parishes within the six provinces included within the jurisdiction of this bishopric. We thus find documents dating to the colonial period, the oldest of which is from the city of Chancay in 1569.

The documentary series held by this archive are as follows: Curatos, 11 legajos (1600–1972); Causas de Visitas Pastorales, 9 legajos (1613–2003); Estadísticas Parroquiales, 12 legajos (1698–2000); Cofradías, 8 legajos (1600–1959); Hermandades, 15 legajos (1899–2000); Libros Parroquiales: Bautizo, matrimonio, defunción (1569–1950); Comunicaciones (1900–2000); Cuentas de Parroquias (1900–2000); Conferencia Episcopal (1950–2000).

The process of moving the documents from the parishes to the central archive is not yet finished, but about 90% of it has already been moved. The number of documents and the years given for the series are therefore not final, but this does not necessarily mean some drastic change will take place. The process of organising and arranging the documents thus transferred is 90% complete.

Place(s)

Lima, Barranca, Cajatambo, Canta, Huaraz, Huaura, Oyón

PE053.1	<i>SERIES</i>
	Format 3

Referente number:

None

Title:

Causas de Visitas Pastorales

Date(s):

1613 - 2003

Extent:

9 bundles of documents

Medium of copies:

None
Medium of original material: Manuscripts on paper
Creator(s): Obispado de Huacho
Description: <p>This documentary series is formed by the files from the pastoral inspections undertaken by the inspectors-general on orders from the Lima archbishop. These inspections were undertaken ex officio or after charges had been raised against the parish priests and vicars in charge of the parishes and their outlying towns, in order to establish whether they were fulfilling their duties and whether they were correctly ministering the sacraments to their parishioners, as well as to enquire how they behaved and ran the church they had been entrusted with.</p> <p>Some of these files include inventories of paraphernalia, jewels and ornaments in the churches, lists of parishioners in the outlying settlements, of the lay brotherhoods, and inventories of the festivals celebrated by month and by town.</p> <p>One example of this series is the inspection the visitor-general Dr. José Antonio de León made of the priest in the town of Santo Domingo de Ocros on orders from archbishop Diego Antonio de Parada, in order to establish whether the parish priest fulfilled his duties, led an exemplary life, and correctly ministered the sacraments to his parishioners; these documents date to 1773 and 1774.</p>
System of arrangement: Has been arranged chronologically
Access: No restriction on access
Lenguaje: Manuscript on paper

PE053.2	<i>SERIES</i>
	Format 3

Referente number: None
Title: Cofradías
Date(s): 1600 - 1959
Extent: 8 bundles of documents
Medium of copies: None
Medium of original material:

Manuscripts on paper	
Creator(s): Obispado de Huacho	
Description: <p>This documentary series includes books and documents from the various lay brotherhoods established in the parishes and churches of the villages and outlying settlements inside this bishopric. The documents provide data on the administrative and religious activities of the brotherhoods, which were responsible not just for building, taking care and maintaining their patron saint's chapel, but also for the church where it was located and the objects it stored, as well as for the ceremonies involving their patron—processions, masses and so on.</p> <p>This documentary series includes the acts by which the brotherhoods were founded, account books and the accounts left by their managers (<i>actas de mayordomía</i>).</p> <p>The accounts of the Cofradía del Santo Cristo de Huamantanga, in the province of Canta, are one example. They list the silvering of 16 wooden chandeliers, the cleaning of crosses and lamps, the purchase of black baize for drapes for the church and the chapel, and the purchase of a carpet.</p> <p>Another example is a 1691 valuation made in the Church of the Holy Christ of Huamantanga by a master mason and carpenter, which gives a detailed description of the structure and layout of the church and the materials each area and room was made of, as well as their cost. There also is a detailed inventory of the objects, jewels and possessions of the church, such as chandeliers, lamps, paintings, carpets, statues of saints and others, all of which are lavishly described.</p> <p>A final example is the memoir left by Don Cristóbal de Olivares—the manager (<i>mayordomo</i>) of the Brotherhood of the Holy Sacrament in the Church of Chancay—that dates to 1755-1822; here we find the income and expenses of this brotherhood, listed by year.</p>	
System of arrangement: Has been arranged chronologically	
Access: No restriction on access	
Lenguaje: Spanish	

PE053.3	SERIES
	Format 3

Referente number: None
Title:

Estadística parroquial	
Date(s): 1698 - 2000	
Extent: 12 bundles of documents	
Medium of copies: None	
Medium of original material: Manuscripts on paper	
Creator(s): Obispado de Huacho	
Description: <p>This documentary series includes the inventories of all the possessions of the temples and lists of all the parishioners; some of these inventories were prepared by the outgoing priests, who handed back the church and the objects inside just as they had received them, alongside the articles acquired during their tenure.</p> <p>A first example is the 1826 inventory of the church and convent of St Bonaventure in the town of Chancay, which makes a detailed description of the chapel, the high altar, the images, chandeliers, crosses, chalice, baptismal fountain, carpets and other objects.</p> <p>A second example is the 1775 inventory of the church of Chancay, which notes the structure of the church, its layout, size, the materials used in its construction, the vaults, walls, floors, and roofs. Also listed are the articles and objects it included such as confessionals, doors, pulpits, stairways, statues (the Virgin, Christ and saints), ornaments, jewels, chandeliers, carpets, wine vessels for the mass and so on, all of them described in great detail.</p> <p>Our final example is the 1760 inventory of the church of St Jerome of Pativilca, which details the bells, purifiers, chalice, silver wine vessels for mass, capes, carpets, pulpit, benches, jewels, clothes, crosses, paintings and so on.</p>	
System of arrangement: Has been arranged chronologically	
Access: No restriction on access	
Lenguaje: Spanish	

PE054	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name: Archivo Regional de Puno
Date(s): 1632 -2002

History or biography:

The *Archivo Regional de Puno* was first established on 26th September 1983 as the Archivo Departamental by Resolución Jefatural N° 0160-83-AGN-J. It first opened on 12th January 1988 as a decentralised office of the Archivo General de la Nación, in two rooms in the second floor of the Museo Municipal Dreyer. In 1993 the Instituto Peruano del Deporte ceded to the archive the use of a room in the northern grandstand of the Enrique Torres Belón Stadium with an area of about 180 m², where 924.20 metres of textual records were held. In April 1998 the archive was moved to the old San Juan de Dios Hospital in the Daniel Alcides Carrión Plaza, a building belonging to the Sociedad de Beneficencia Pública of Puno. In February 2000 the archive moved again, this time to Jirón Deza N° 767, Parque Carácter. In early March 2005 the archive was moved yet again to the Urbanización Chanu Chanu, I Etapa, E-12, where the documentation is being provisionally held until its transfer to the final and permanent premises of the archive in Jr. Arequipa N° 1143-1145.

In its twenty years, the archive has managed to collect about 1,778 metres of textual records, which are stored in two places: the Local Central in the Jirón Arequipa, and the storeroom in the Jirón Carabaya. The main problem here is that there are no suitable premises or equipment, which are essential to fulfil the archive's main role of safeguarding and preserving Peru's documentary heritage in this region.

The archive gives copies of testimonies, certified copies and loans files by judicial command. Its collections are likewise open to research in the social sciences.

The documentary collections of the Archivo Regional de Puno are classified into three major areas: the Archivo Histórico, the Archivo Intermedio, and the Protocolos or notarial records.

Among others, the Archivo Histórico holds the following collections of documents: Corregimiento (1632-1783), Intendencia (1784-1824), Juzgado de Primera Instancia (1825-1850), Corte Superior de Justicia (1850-1992), Tesorería Fiscal y Contribuciones (1826-1979), Prefectura y Subprefectura de Puno (1825-1995), Municipalidad Provincial de Puno (1852-1990), Sociedad de Beneficencia Pública de Puno (1841-1998), Periódicos e impresos.

The *Archivo Intermedio* has the following collections: Notarial (1901-2004), Corte Superior de Justicia (1903-1995), Registro Civil (1890-2001), Ministerio Público (1949-1995), INEI (1985-1995), Expedientes archivados (1995-2002).

The *Protocolos* comprise notarial records from the provinces of Puno (1663-2002), Ayaviri (1992-1995), Azángaro (1907-1995), Lampa (1890-2004), Sandia (1924-1966), Juliaca (1929-2004), Huancané (1944-2002), Juli (1891-1975), Carabaya-Macusani (1919-1977), and Yunguyo (1998-2002); the largest part of these records comes from the province of Puno.

Place(s)

Puno, Ayaviri, Azángaro, Lampa, Juliaca, Huancané, Yunguyo.

PE054.1	<i>SERIES</i>
	Format 3

Referente number: None
Title: Protocolos Notariales
Date(s): 1663 -2004
Extent: 420 m. of textual records
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Escribanos y Notarios Públicos
Description: <p>The <i>notarial records</i> (Protocolos Notariales) held by the Archivo Regional de Puno are a product of the activities of the colonial notaries and their successors, the republican notaries. Colonial scribes wrote and certified with their signature the procedures followed in lawsuits, as well as the contracts signed outside judicial procedures. The role of the old scribes was split in the nineteenth century: a class of scribes was entrusted with the judicial procedures (the court secretaries), and another class with the drafting and legalising of public deeds (public scribes or notaries). The collection and organisation of these documents was begun in the 1980s and took place in the second floor of the Museo Municipal Carlos Dreyer. The Archivo Regional de Puno holds notarial records derived from the provinces of Puno, Ayaviri, Azángaro, Sandia, Lampa, Juliaca, Huancané, Juli, Carabaya and Yunguyo, which comprise 420 metres of textual records, 10 m. of textual records of which are held by the Archivo Histórico and date to 1663-1919. The following are among the types of documentary units found in the notarial records of the ARPu that are of interest for the study of art history in the region: the <i>Inventarios</i>, which list the belongings of specific individuals or institutions, like the one prepared on 14th August 1807 for the assets of the San Juan de Dios Hospital in the Villa de Nuestra Señora de la Concepción y San Carlos in Puno, which recorded jewels, books, ornaments, beds and other items belonging to the hospital. The <i>Testamentos</i>, as the last will of an individual, dispose of their possessions and settle their affairs after their death, thus listing their assets and the work they did; for instance, in the will of Captain Marcos de Valverde, drawn on 23rd October 1715 we find furnishings with paintings and prints, chairs, writing desks, stools and mirrors. The <i>Recibos de dote</i> were the endowment in goods and rights the family of a bride bestowed unto the husband to defray the wedding</p>

expenditures; for instance, the dowry received by Captain Lorenzo de Pantigoso y Calderón, a native of the city of Arequipa, when he married Doña Gregoria Gonzáles de Alarcón, a native of San Antonio de Esquilache, in the province of Chucuito, lists the items the Captain received on 13th August 1714 like jewels, golden earrings, bracelets, dresses and so on. The protocols are bound and have an alphabetical index. There is an inventory of the series.

System of arrangement:

The arrangement reflects the original filing system and has been arranged chronologically and alphabetically.

Access:

Restriction on access or reproduction

Lenguaje:

Spanish

PE054.2	<i>SERIES</i>
	Format 3

Title:

Periódicos

Date(s):

1860 - 1995

Extent:

27 m. of textual records

Medium of copies:

None

Medium of original material:

Newspapers

Contributor:

Archivo Regional de Puno

Description:

The Puno newspapers held by the Archivo Regional are classified into 10 legajos: No. 1 (1899-1963), El Eco de Puno; N° 2 (1905-1916), El Siglo; No. 3 (1860-1972), La Iglesia Puno; No. 4 (1913-1941), El Heraldó; No. 5 (1927-1936), La Región; No. 6 (1941-1944), Semanario Popular, El Amigo del Hogar; Nos. 7 to 24 (1931-1995), Los Andes; No. 25 (1963-1965), El Tiempo; No. 26 (1964), Noticias de Puno; No. 27 (1956-1958), Warakazo Puno, Crítica y Claridad (1927-1963), La Voz Puno, Colca Puno.

Although the newspapers in this archive are not the earliest ones in the region, they do include invaluable data because these papers supported in one way or another, or were spokespersons for, the military caudillos and the various governments. Part of the history of Peru was characterised by its political instability.

El Eco de Puno came out in 1899 under the direction of Jorge Correa; the printing press was

purchased in 1913 by Monsignor Valentín Ampuero, who appointed Carlos Mantilla as director. *La Época* appeared in 1894 with Nicolás Aguirre, its owner, as the editor. *La Unión Popular* was published in 1898 under the direction of José María Miranda, and in 1902 *El Sur* came out, in the press of Colonel Angelino Lizares Quiñones.

In 1903 *El Siglo* came out under the direction of Carlos B. Oquendo, and was one of the newspapers the people in Puno preferred because it constantly emphasised the region's traditional ways.

El Herald came out in the 1920s with Dr. Enrique Robles Riquelme at the helm, who was later replaced by Bishop Monsignor Fidel Cosío; *El Amigo del Hogar*, under the editorship of Father José María Perea, came later.

Los Andes came out on 12th October 1928 under the direction of José G. Herrera, and Dr. Manuel Ignacio Frisancho then purchased it; *Los Andes* also figured among the newspaper with the largest runs thanks to the reception it had among the people of Puno.

Kollao was published in 1934 under the direction of Manuel A. Quiroga, who would later on publish the weekly newspaper *Inti*.

The newspapers hold data and news on art events that took place in this region, as well as advertisements made by artisans, artists and photographers offering their services. For instance, *Los Andes* in 1946 included advertisements for the hat shop of Juan R. Rivera or the marble-cutter store of López Solar, who offered busts in cast bronze alongside gravestones carved in foreign and local marble as well as in bronze. In 1991 we find in *Eco de Puno* the advertisements of the furniture factory of Mariano E. Valencia, which notes that the factory was established in 1898 and that it won a silver medal in the 1917 industrial exhibit held in Arequipa; an ad for the Fábrica de Tejidos Huáscar which points out that it won the gold medal in the 1918 industrial exhibit held in Cuzco, and an advertisement for the architect Mariano D. Rivera Carpio, who won awards from the Provincial Council of Arequipa in 1914, 1915, 1916 and 1918. In 1903 we find in *Eco de Puno* an ad published by Calixto Zegarra offering his service as a blacksmith, weapons manufacturer and mechanic, and another published by the watchmaker Juan de D. Gonzales.

Access:

Restriction on access or reproduction

Language:

Spanish

PE055	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Archivo del Instituto Americano de Arte

Date(s):

1943 - 2007

History or biography:

The Instituto Americano de Arte of Puno was established on 24th April 1941 when its founding members gathered in the assembly hall of the Círculo Deportivo Kuntur: Pastor Ordóñez, Temístocles Enríquez, Vicente Mendoza, Reinaldo Briones, Roberto La Torre, Samuel H. Ramírez, Néstor Molina, Miguel Garcés, Carlos Salcedo C., Inocencio Mamani and Francisco Montoya. An institution similar to its counterparts in Cuzco and Lima was established and its first executive board included Dr. Pastor Ordóñez as President, Dr. Washington Cano as Vice-president, Reinaldo Briones as Secretary and Temístocles Enríquez as Treasurer. Thanks to the steps taken by its then-President Benjamín Román, in 1945 the Instituto was formally recognised by the Peruvian State through the Resolución Suprema N° 3720, passed on 19th December of this same year. The instituto held exhibits with the work of Simón Valencia, Francisco Montoya Riquelme, Juan A. Portocarrero, the Bolivian national Mario A. Illanez, Manuel Alzamora, Tomás Torres Pérez, the Argentinean Eulogio Sánchez Díaz, the photographer Guillermo Rodríguez Zaconet, the Bolivian Jorge Coimbra, Mariano Fuentes Lira, Angélica Pérez de Macedo, Alfredo Rocha, Dámaso Casalle, Francisco L. Coyla, Manuel Alzamora, Germán Suárez Vértiz, photographs taken by Julia Chambi, Juan Machicado and José M. Aguilar, among other artists from the Southern Andes. In 1948 the Instituto published a journal headed by its members Fernando Manrique and Francisco Montoya. Among the first activities undertaken by the Instituto Americano de Arte of Puno are the exhibits of the Puneño Libro y Prensa (1942), of Artes Indígenas (1943), of Máscaras e Instrumentos Musicales Indígenas, of Cerámica Pucará e Inca, or the founding of the first Academia de Dibujo in this department under the direction of the member Francisco Montoya Riquelme, which was free of charge (1945); Montoya Riquelme then organised the Puneño Cultural Embassy in Lima (1957) and took steps to open the Casa de la Cultura of Puno. The Archivo del Instituto Americano de Arte of Puno holds the documentation produced by this institution since 1943. It is organised in 28 lever-arch files that go from 1943 to 2002. One can find official notes received and issued by this institution regarding cultural affairs, correspondence, minutes, statutes, bylaws, reports, executive boards, rules for contests, resolutions, treasury documentation, ledgers and so on. The documentation dating to the period 1943-1959 comprises two lever-arch files with documentation issued both by the Instituto as well as other institutions. The documentation for instance includes the "Actividades que se sugieren realizar por el Instituto Americano de Arte de Puno, para el periodo 1959-1960," wherein we find the project to open an art gallery as well as the existence of a permanent Museum of Popular Art within the instituto. Francisco Montoya Riquelme signed this in Puno on 28th May 1959. The IAA likewise has a photographic album with about 30 photographs of the Instituto and its founding

members. The archive is organised but it has neither been catalogued nor inventoried.

Place(s)

Puno, Azángaro, Carabaya, Chucuito.

PE056	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Title: Municipalidad Provincial de Puno
Date(s): 1870 -1970
Extent: 43 m. of textual records
Medium of copies: None
Medium of original material: Manuscript on paper,
Contributor: Archivo Regional de Puno
Description: <p>After becoming independent from Spain, the municipalities succeeded the colonial cabildos and were gradually established all over Peru. The 1823 constitution stipulated that every settlement in Peru had to have a town council that would look after elementary education, public health, law and order, the embellishment of the town and the needs of the citizens; besides, the mayors would act in their circumscriptions as justices of the peace.</p> <p>In 1839, Provisional President General Orbegoso eliminated the election of the municipal officials and transferred control to police intendancies.</p> <p>The 1856 constitution established Juntas Departamentales (Departmental Councils) in each departmental capital with deliberative, advisory and jurisdictional roles, but the 1860 constitution eliminated these Juntas. The <i>Ley Orgánica de Municipalidades</i> was passed in October 1892, during the presidency of Morales Bermúdez. Here the municipal administration fell to provincial and district councils, while the Juntas Departamentales were reinstated.</p> <p>It was as part of this process that the Municipality of the city of Puno was established with Mr José Manuel Morel as its first mayor; elected on 29th December 1824, he took office on 1st January 1825. He was succeeded, amongst others, by Dr. José Andrés Cossio (1864-1865); Mr. Miguel San Román (1866); Dr. Manuel Arias (1867), who was the first to apply the registry (matrícula) for merchants and industrialists, as well as to number the houses and give the streets a proper name; Dr. Alejandro Cano (1868), who installed new street lights using kerosene and promoted the</p>

paving of the streets; Dr. Adrián Solórzano, who founded the Escuela de Arte y Oficio as had been laid out by a law passed in February 1896; and in 1900 by Dr. Eduardo Vargas, who as mayor founded the Municipal Library and Museum.

President Castilla created the Provincia del Cercado de Puno on 2nd May 1854 with a decree, and its capital would be the departmental capital. This province included the capital in Puno and the districts of Capachica, Coata, Paucarcolla, Tiquillaca, San Antonio, Chucuito, Pichacani, Acora, Cabana, Vilque, Atuncolla, Caracoto and Juliaca.

Nowadays the province of Puno also includes the districts of Amantani, Huata, Mañazo and Platería, while the districts of Cabana, Caracoto and Juliaca were transferred to the province of San Román.

Amongst others, this collection includes the following documentary series: Libros contables; Copiadores de oficio; Copiadores de tesorería; Resoluciones; Decretos; Libros de actas de sesiones extraordinarias; Libros de actas de sesiones ordinarias; Resoluciones de Alcaldías; Resoluciones municipales; Liquidaciones, Recaudaciones, Presupuesto, Relación de contribuyentes; Planillas de sueldos; and Expedientes.

Besides there also are 125 legajos (1911-1983) which are held in the premises in the Jr. Carabaya, that belong to the series Copiadores de oficios, solicitudes, telegramas, presupuesto, recibos de tesorería.

Access:

No restriction on access

Language:

Spanish

PE056.1	COLLECTION
	Format 2

Title:

Colección Hemerográfica de la Municipalidad Provincial de Puno

Date(s):

c. 1910 - 1981

Extent:

40 m. of textual records

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Contributor:

Municipalidad Provincial de Puno

Description:

The *Municipality of Puno* was established in December 1824 in accordance to the 1823 Peruvian Constitution, which ruled in its article 138 that all of Peru's populations, whatever their size, should have a municipality. Dr. José Manuel Morel was elected its first mayor. A law passed on 9th December 1839 awarded the Province of Puno the title of "Benemérita y Heroica." The Province and its districts were established by a law passed on 29th December 1856. The political upheavals of the time impeded the development of municipal institutions, and so the 1839 Constitution abolished the municipalities, with their duties now entrusted to the police intendancy. The so-called *Concejos Provinciales* and *Concejos Departamentales* were established in 1873, during the Manuel Pardo administration, in one of the earliest attempts made to carry out a process of administrative decentralisation. The files kept by the municipality during the War of the Pacific (1879-1883) were destroyed by the Chilean invasion. During the administration of Dr. J. Eduardo Vargas (1900-1905), an Arequipeño lawyer, the establishment of new bylaws for the institution and the stabilisation of the municipal budget were discussed. Also discussed during his administration was the establishment of the Escuela de Artes y Oficios, and the town hall building was purchased on 8th November 1900. The Biblioteca y Museo Municipales were established in December 1901 with art objects, books and old objects donated by the neighbours, and it was endowed with a convenient amount of funds in the municipal budget.

The *Colección Hemerográfica* of Puno's Municipalidad Provincial is the result of this institution's collecting for 80 years. Long time held in a building beside the Archivo Municipal that did not allow its use, in the 1990s the collection was moved to the Centro Comercial "Ramis"—a property of the municipality. Around 1993 the historical documentation in the municipality was moved to the Archivo Departamental de Puno, and the Archivo Central was established in 1999; a large part of the municipality's local documentation was moved to it. The Colección Hemerográfica of Puno's Municipalidad Provincial comprises periodical publications, newspapers, and to a lesser extent journals of public institutions dating to around 1910-1981; this comes to 40 metres of textual records. The collection includes periodical publications from Lima, Cuzco, Puno, and unique collections in Peru of publications from Buenos Aires (Argentina). Among other titles we find the following: "El Comercio" (Cuzco), "El Peruano" (Lima), "La Nación" (Buenos Aires), "El Eco de Puno," "Los Andes," "El Siglo." In them one can find data on art in their advertisements, news items and illustrations, which include marble cutters, photographers, artisans, social events, cultural institutions and so on. For instance, in the 15th June 1927 of the "El Siglo" newspaper we find a news item regarding the exhibit of the paintings of Francisco Olazo. Part of this collection is in the Biblioteca Municipal and it includes the newspapers "El Siglo" and "Eco de Puno," which date to 1910-1930 and come to 1 metre of textual records. The collection is currently under organisation. It is managed by the municipality's Archivo y Trámite Documentario area.

Access: Restriction on access or reproduction
Language: Spanish

PE056.2	<i>SERIES</i>
	Format 3

Referente number: 1 - 46
Title: Libros Contables
Date(s): c. 1874 - 1980
Extent: 213 books
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Municipalidad Provincial de Puno
Description: The account books from the treasury of the Provincial Council of the Cercado de Puno record the income and the expenditures this institution had throughout a year, a detailed record that allows the student to find data on the investments and expenditures in the entries budgeted in the areas of <i>Administración, Justicia, Servicio Público</i> and <i>Extraordinarios</i> . Thus we find that in 1874 a Mr. Valentín Ormachea was paid each month to maintain the clock in the Cathedral. This same year Mr. Mariano C. Martínez was paid 41 soles and 20 cents for printing and binding 50 copies of the municipal budget. We also find that in March 1875 Mr. Eusebio Prin was paid 3 soles for repairing the aqueduct leading to the fountain in the main square, and that in August of this same year the carpenter Pascual B. Zúñiga was paid 8 soles to repair the streetlights on the Cathedral's atrium. Mr. Francisco Loayza was paid 60 soles in May 1894 for repairing the doors and windows in the Segunda Escuela Municipal de Varones of this city. In June of this same year, Mr. Giordano Felipe was paid 266 soles and 50 cents for the erection of the Las Cuatro Portadas marketplace.
System of arrangement: Has been arranged chronologically
Access: No restriction on access
Lenguaje: Spanish

PE057	COLLECTION
	Format 2

Title: Colección Hemerográfica "José Luis Velásquez Garambel"
Date(s): 1910 - 1970
Extent: 15 m. of textual records
Medium of copies: None
Medium of original material: Newspapers
Contributor: José Luis Velásquez Garambel
Description: <i>José Luis Velásquez Garambel</i> (b. 1980) a Puneño poet, writer and collector, graduated from the Universidad Nacional del Altiplano of Puno with a Master in Intercultural Studies; from the Universidad Nacional Federico Villarreal of Lima with a Master in Scientific Research; and from the Universidad Nacional de San Agustín de Arequipa with a Ph.D. in Historical and Social Sciences. Velásquez Garambel has been visiting professor in the Universidad Nacional del Altiplano—where he taught ancient and contemporary literature (2005)—and in the Universidad Privada José Carlos Mariátegui of Moquegua (2005). As a writer, Velásquez Garambel has published poems like <i>Estertores</i> (1996), <i>Ojos de cisne/voz de caracol</i> (2007), and <i>Gitana</i> (2007); he has also published essays like <i>El hombre y el cosmos en la concepción filosófica andina</i> (2005), or studies on <i>Los Movimientos Sociales y la Escuela en el Altiplano</i> , and <i>150 años de Universidad en Puno</i> (2006). The Colección Hemerográfica "José Luis Velásquez Garambel" is the result of 15 years of collecting major Puno newspapers and magazines in Lima, Arequipa, Cuzco, Puno and Bolivia. The collection essentially comprises a part of the archive from the newspaper <i>Los Andes</i> , published from the 1930s to the 1970s, issues of the newspaper <i>El Eco de Puno</i> from 1910 - 1920, and <i>El Siglo</i> , a newspaper that brought together Puneño writers and intellectuals like Manuel Domingo Pantigoso and Demetrio Peralta (Diego Kunurana). The collection also includes journals, like the complete run of "La Tea," which was founded in 1917 by Arturo Peralta Miranda (Gamaliel Churata). The collection has about 15 metres of textual records. We thus find that the newspaper <i>El Eco de Puno</i> —founded in 1899 by Jorge Correa—has advertisements like that for the marble-cutter's workshop of the merchant E. López Solar, which sold "tombstones of foreign and local marble, or in bronze," which appeared on 1 st January 1946. The collection also has about 30 photographs of unknown author of Puno city in the early twentieth-century. The collection is currently under organisation. It has no inventory.

Access: Access by appointment
Language: Spanish

PE058	COLLECTION
	Format 2

Title: Colección Hemerográfica "Henry Esteba"
Date(s): c. 1839 - 1990
Extent: 9 m. of textual records
Medium of copies: None
Medium of original material: Newspapers
Contributor: Henry Esteba Flores
Description: <i>Henry Esteba Flores, a Puneño pedagogue and collector, was born on 6th January 1974. He studied language and literature in the Instituto Superior Pedagógico of Puno around 1988. In 1996 he began collecting printed materials like magazines, bulletins, newspapers and so on. In 2000 he made a documentary on Gamaliel Churata with the pictures in his possession. In 2005 Esteba Flores coedited with Ecler Mamani Vilca <i>El hombre y el cosmos en la concepción filosófica andina</i>, a book written by José Luis Velásquez Garambel. About 90% of the Colección Hemerográfica "Henry Esteba" comprises newspapers from Lima, Cuzco, Puno and Moquegua from 1839 to 1990, and it has around 6 metres of textual records. The collection includes newspapers like <i>El Constitucional</i> from Puno, which was founded in 1840 and won international acclaim; issues are available since 1880; <i>El Eco de Puno</i>, a newspaper headed by Jorge Correa in 1899, and whose printing press was purchased in 1913 by Monsignor Valentín Ampuero; or the newspaper <i>Los Andes</i>, founded in 1942 by Ignacio Frisancho Macedo. The journals have about 1 metre of textual records and include <i>La Tea</i>, a magazine published in 1917 by Gamaliel Churata. As regards the study of art in this region, in these publications one can find advertisements and news featuring amongst others marble-cutters, carpenters, tailors, photographers, social events, or cultural institutions. The collection also includes photographs in smaller number that date to the late nineteenth- and early twentieth century with group pictures, among them one taken by the photographer Enrique R. Flórez, who was active in Puno in 1910-1920. There likewise are some manuscripts that date to 1904 and come from notarial records. The collection is not organised</i>

and does not have an inventory.

Access:

Access by appointment

Language:

Spanish

PE059	<i>INDIVIDUAL / FAMILY / INSTITUTION</i>
	Format 1

Name:

Archivo Periódico "Los Andes"

Date(s):

1928 - 2007

History or biography:

The newspaper *Los Andes*, the doyen of Puno city, appeared on 12th October 1928. While José G. Herrera was entrusted with publishing and managing the newspaper, the idea of publishing it came from the Engineer Carlos A. Barreda C. and Dr. Mariano Ignacio Frisancho Macedo (1870-1860), a Puneño journalist who later on received the property of the newspaper and surrounded himself with major regional intellectuals like Federico More (1889-1957), José Antonio Encinas (1886-1958) and Gamaniel Churata (1897-1969)—the latter was the founder of the Orkopata literary group(1924). Frisancho's son, Samuel Frisancho Pineda (1918-2001)—a lawyer and journalist, as well as a follower of the lessons he learned from his father—took over the newspaper in 1950, a position he held for fifty years. In 2000 the management of the newspaper fell to his daughter Emperatriz Frisancho. In 2005 the newspaper was sold to new owners who managed to re-publish it the following year. At present the journalist Rene Alfredo Calderón Vilca heads the newspaper. The archive of this newspaper holds the issues published from 1928 to 2007, save for a few issues lost in the many times the materials were moved, or because they are in the possession of individuals. The archive has about 20 metres of textual records. In this archive one may find useful data for the study of art in this region as well as the advertisements, news that concern art and illustrations of folkloric dances, music, art exhibits, cultural institutions, social events and the like. For instance, in the issue for 18th April 1945 (Nº 4588) we find an advertisement published by the Instituto Americano de Arte of Puno, announcing the admission process for the Academia de Dibujo y Pintura it sponsored, and which was located in Calle Libertad Nº 5. At the time the Director of *Arte Plásticas* was Francisco Montoya Riquelme, who we find in an article in this same issue that he had won the second prize in the 5º Salón de Acuarelistas held in Cuzco this same year. Another example is the publication in this newspaper of the official bill for the Primera Exposición de Lanares del Sur de Perú, held by the Asociación de Criadores de Lanares del Sur del Perú in Juliaca on 10th-14th May 1945. Some of the

newspapers are bound. The archive has no inventory.

Place(s)

Puno, Azángaro, Carabaya, Chucuito, Lampa.

PE060	<i>COLLECTION</i>
	Format 2

Title:

Sociedad de Beneficencia Pública de Puno

Date(s):

1829- 1990

Extent:

214 Case file

Medium of copies:

None

Medium of original material:

Manuscripts on paper,

Contributor:

Archivo Regional de Puno

Description:

On 17th September 1836, Marshall Andrés de Santa Cruz issued a decree that established local *Beneficencias* (State-run welfare institutions) in the capital city of each department. So it was that in 1849 the Sociedad de Beneficencia de Puno was established following the request made by the local Prefectura.

The Puno *Sociedad de Beneficencia Pública* was in charge of the old San Juan de Dios Hospital, on the small Daniel Alcides Carrión square, which looked after the biggest fraction of people sick with tuberculosis from the departments of Tacna, Moquegua, Cuzco, Apurímac, and Arequipa, as well as the army's personnel stationed in Ilave, Huancané, Puno and Pomata. The hospital was managed by the Daughters of Charity of Saint Vincent de Paul, a task they fulfilled for over a century, up to 1953. Years later the hospital closed down, in 1965. The hospital [Tuvo: who?] was also in charge of the city's cemetery in Laykakota, which is still in use.

Puno's Beneficencia had the selfless collaboration of Puneño benefactors like Mrs. Francisca Borda, the widow of Cornejo; Mrs. María Pérez, the widow of García; and Mrs. María Petronila Pérez and Mr. Mariano Ignacio Frisancho Pineda, among others, who donated real estate to the Beneficencia. The use and rent of these properties supported looking after the most needy and destitute individuals.

However, the institutional life of the various Beneficencias bears the stamp of the various reorganisations undertaken by different governments. The major point here was the law passed

in November 1889 whereby the Beneficencia Pública of each city took over the management of the assets belonging to the cofradías.

Access:

Restriction on access or reproduction

Language:

Spanish

PE060.1	<i>SERIES</i>
	Format 3

Referente number:

None

Title:

Libros de cajas

Date(s):

1875 - 1980

Extent:

14 books

Medium of copies:

None

Medium of original material:

Manuscripts on paper

Creator(s):

Sociedad de Beneficencia Pública de Puno

Description:

These volumes were produced by the work done by the treasury of Puno's Sociedad de Beneficencia Pública, and record the inflows and outflows (DEBE - HABER) of funds in the Beneficencia, corresponding to the areas of the Cementerio General, the Hospital San Juan de Dios, the Gastos de imprenta, the Arrendamientos de fincas, Instrucción, Gastos extraordinarios, Gastos imprevistos and others. In these records one can find data on the services rendered by various artisans in the construction or maintenance of real estate or movables belonging to the Beneficencia. For instance, the 1902 libro de caja lists among the expenditures made the payment of 14 soles to the blacksmith Epifanio Niln, for four iron crosses for the Cemetery; in 1903 14 libras were paid to Calixto Zegarra for three iron fences for the new burial ward in the Cementerio General; and 2 libras and 7 soles were paid to the carpenter Faustino Sánchez for two stools for the Hospital. The 1904 libro de caja includes among the disbursements the payment made to Mr. Nicolás Oquendo for printing 200 orders of payment (*libramientos*) for the secretariat of the Beneficencia; the payment made to the carpenter Santiago Ponce for 12 desks, a toilet and a blackboard for the hospital's schools; and the payment made to Mrs. Constantina, the widow of Valdelomar, for making a bronze seal for the Beneficencia's treasury.

System of arrangement: Has been arranged chronologically
Access: Access by appointment
Lenguaje: Spanish

PE060.2	<i>SERIES</i>
	Format 3

Referente number: None
Title: Comprobantes de caja
Date(s): 1828 - 1988
Extent: 34 Case files
Medium of copies: None
Medium of original material: Manuscripts on paper
Creator(s): Sociedad de Beneficencia Pública de Puno
Description: <p>This comprises the receipts of payment issued by the treasury of Puno's Sociedad de Beneficencia Pública to individuals who have rendered this institution a service. In these receipts one can find the services different artisans and master builders rendered to for this institution, the type of work they did, its value and what is more significant, the budget drawn by the worker. For instance, among the receipts for 1933 we find one for 7 soles 55 cents paid to the master mason Justiniano Rodríguez for the repairs made to the offices of the Beneficencia's treasury and secretariat, alongside the budget drawn by the mason; another receipt concerns the master saddler Eduardo H. Rivera, for the repairs made to the harness of a hearse; a receipt from the master blacksmith José V. Zegarra for the repairs done to a hearse; another for 48 soles and 60 cents from Mr. Luis Neira, for making and placing 9 gravestones for adults and 18 for 18 infants in the niches of the Cemetery; or a receipt from the master carpenter Sebastián Delgado for repairing a door. The receipts dating to 1928 include one from Eleuterio Flores V. for making 52 calamine gravestones for adult burials, with their respective inscriptions, and for which he charged 3 soles and 80 cents each; and one dated 7th December 1928 whereby Mr. Washington Cano, the cemetery's superintendent, was given 20 Peruvian pounds for the repairs made in the Cementerio General and the works of restoration undertaken in its chapel, which includes a list or invoice for the expenditures charged for the work.</p>

System of arrangement: Has been arranged chronologically
Access: Access by appointment
Lenguaje: Spanish

ANNEX 2. ADDRESSES

AYACUCHO

Archivo Regional de Ayacucho

Manager: Tula Marianita Arones Chávez (Director)
Address: Av. Independencia s/n. (Centro Cultural Simón Bolívar)
Telephone: 51-66-818865
Email: correoaray@yahoo.es
Schedule: 8.00 - 16.00 hrs. Monday- friday

Archivo fotográfico INC- Sede Ayacucho.

Manager: Lorenzo Huiza (área de registro y catalogación)
Address: Av. Independencia s/n. (Centro Cultural Simón Bolívar)
Schedule: 8.00 - 16.00 hrs. Monday- friday

Biblioteca Municipal "Luis Carranza"

Manager: Celso Zevallos
Address: Jr. Roma s/n. (detrás del Mercado Magdalena)
Schedule: 13.00 - 18.00 hrs. Monday- friday

Colección Alfonso Martinelli

Proprietor: Alfonso Martinelli
Address: Jr. 28 de Julio 278. Segundo piso.
Email: ficomartinelli@hotmail.com
Schedule: Access by appointment

Colección Hernán Ruíz de Castilla.

Proprietor: Freddy Lagos Arriaran
Address: Jr. Sucre 444.
Telephone: 51-66-403848
Schedule: Access by appointment

HUANCAVELICA

Instituto Nacional de Cultura – Sede Huancavelica

Director: Sra. Victoria Contreras Lacho
Address: Plazoleta San Juan de Dios s/n)
Telephone: 51-67-453420
51-967460618
Schedule: Access by appointment
Email: vcontreras@inc.gob.pe;
huancavelica@inc.gob.pe;
vlacho@hotmail.com

Gobernación del Distrito capital de Huancavelica

Manager: None
Address: Calle Manco Cápac 447
Telephone: None
Schedule: Access by appointment

Colección Notario Augusto Zorrilla Almonacid

Proprietor: Rosa y Dora Zorrilla Gálvez

Address: Jr. García de los Godos s.n. (frente a la parroquia San Francisco)
Telephone: None
Schedule: Access by appointment

Colección Federico Salas

Proprietor: Federico Salas- Guevara Schultz
Address: Jr, Torre Tagle 336
Telephone: 51-67- 9665651
Schedule: Access by appointment

JUNIN

Archivo de la Municipalidad Provincial de Huancayo

Manager: None
Address: Plaza Huamanmarca, Palacio Municipal de Huancayo. Sótano
Telephone: None
Schedule: Access by appointment

Archivo Regional de Junín

Manager: Lidia Sobrevilla González (Director)
Address: Jr. Aguirre Morales 566. El Tambo. Huancayo.
Telefax: 51-64-254865
Email: archivoregional@ole.com
Schedule: 8.00 - 13.00 hrs. - 14.00 - 16.00 hrs. Monday - Friday

Archivo Guillermo Guzmán Manzaneda – INC

Manager: Instituto Nacional de Cultura- Huancayo
Address: Jr. Arequipa 559. Huancayo.
Telephone: 51-64-232535
Schedule: Access by appointment

Colección fotográfica Teófilo Hinojosa

Proprietor: Zoila Hinojosa Avellaneda
Address: Jr. Junín 781. El Tambo. Huancayo.
Telephone: 51-64-243496
Mobile phone: 51-964494464
Schedule: Access by appointment

Sociedad Unión de Artesanos de Jauja.

Colección Biblioteca de la Sociedad Unión de Artesanos

Manager: Zenón López Cueva (president)
Address: Jr. Junín c.10 s.n. Jauja
Telephone: 51-64-362577
Schedule: Access by appointment

Beneficencia Pública de Jauja.

Administrador: Andrés Cordero Núñez
Address: Jr Grau 528
Telephone: 51-64-362653
Mobile phone: 51-964916080
Schedule: Access by appointment

Colección “Pedro Monje Córdova” de la Biblioteca Municipal de Jauja

Manager: Municipalidad de Jauja
Address: Jr. Bolognesi s.n. Jauja

Telephone: None
Schedule: 9.00 - 12.00 hrs. Monday -friday

Colección fotográfica Félix Carhuacho

Proprietor: Hilda Huaccho
Address: Jr. Salaverry 231-235. Jauja.
Telephone: 51-64-362054
Schedule: Access by appointment

Colección Hemerográfica Miguel Suárez Osorio

Proprietor: Miguel Suárez Osorio
Address: Jr. Cusco 524-1
Telephone: None
Schedule: Access by appointment

CUSCO

Archivo Regional del Cusco.

Manager: Calixto Coanqui Quispe (Director)
Address: Av. La Cultura s/n Biblioteca Central – 3º floor
Universidad San Antonio de Abad del Cusco
Telephone: 51-84-233897
Schedule: 9.00 - 16.00 hrs. Monday -friday

Museo Inka (Museo Arqueológico del Cusco)

Manager: Antonia Miranda (Director)
Address: Cuesta del Almirante 103. (on the corner of
Ataúd (Street)
Telephone: 51-84-237380
51-84-238173.
Schedule: 8.00 - 17.30 hrs. Monday- friday

Archivo del Instituto Nacional de Cultura

Manager: Melquíades Sotelo (Jefe)
Address: Av. Velasco Astete s/n (front Airport)
Telephone: None
Schedule: Access by appointment

Archivo Arzobispal del Cusco

Manager: Canciller Pbro. Antonio Germán Pérez C.
Manager: Hna. Marilú Saida Amenero Santos
Address: Museo de Arte Religioso. Calle Hatun Rumiyoc s/n
- Apdo. 148
Telephone: None
Telephone celular: 9984770490
Schedule: 8.00 - 10.00 hrs. - 15.00 a 17.00 hrs. Monday- friday

Fototeca Andina CBC

Manager: Andrea Espinar
Address: Pampa de la Alianza nº 164
Telephone: 51-84-245415
Schedule: 9.00 -13.00 hrs. Monday- friday

Archivo Fotográfico Martín Chambi

Manager: Teo Allain Chambi

Address: Calle Julio C. Tello C-5 A – Urb. Santa Mónica,
Wanchaq, Cusco
Telephone: 51-84-224184 (Cusco)
51-1-4365606 (Lima)
Email: allain@terra.com.pe
Schedule: Access by appointment

Archivo de la Municipalidad Provincial del Cusco

Manager: Peter Elías Béjar Mendoza (Investigation
department)
Address: Calle Santa Catalina 333
Email: eliasbejar@hotmail.com
Schedule: Access by appointment

Archivo del Instituto Americano de Arte

Manager: Julio César Revatta Acuña (Coordinator)
Address: Av. El Sol 103. Galerías Turísticas. Sótano
Telephone: 51-84-258089
Email: info@iaacusco.com
Schedule: Access by appointment

**Archivo de la Universidad Nacional San Antonio Abad del Cuzco
Hemeroteca UNSAAC**

Manager: Adrián Valera (Director of the Biblioteca Central-
UNSAAC)
Address: Biblioteca Central de la UNSAAC – 1º piso
Av. La Cultura s/n
Telephone: None
Schedule: Access by appointment

Colección Julio G. Gutiérrez Loayza

Proprietor: Julio Gutiérrez Samanez
Address: Calle Inca 357 – Distr. Santiago
Telephone: 51-84-221814
Mobile phone: 51-99682709
Schedule: Access by appointment

Colección José Ignacio Lambarri

Proprietor: José Ignacio Lambarri
Address: Calle Saphi 440 (Hostal San Isidro Labrador)
Telephone: 51-84-226241
Mobile phone: 51-984682709
Schedule: Access by appointment

AREQUIPA

Archivo Regional de Arequipa

Manager: Lic. Herald Fuentes Rueda (Director)
Address: Av. Mayta Cápac 405 – Urb. IV Centenario
Telefax: 51-54-287090
Schedule: 9.00 - 16.00 hrs. Monday- friday

Archivo Arzobispal de Arequipa

Manager: Luis Alberto Sardón Canepa
Address: Pasaje Catedral, s/n.

Telephone: 51-54-214778
Schedule: 9.00 - 13.00 hrs. Monday- friday

Archivo Hermanos Vargas

Manager: Abog. Jaime Humberto Laso Vargas
Address: Galería Gamesa. Of. 505
Calle Mercaderes cdra. 2
Telephone: 51-54-241944
Mobile phone: 51-9599979663
Email: jaimelaso@yahoo.com
Schedule: Access by appointment

Colección Adelma Benavente. Instituto Audiovisual Inka

Proprietor: Adelma Benavente
Address: Calle Quezada 201 – Yanahuara
Telephone: 51-54-259315
Email: lovon@planet.com.pe
Schedule: Access by appointment

Inca Tops

Manager: Ing. Luis Chávez Bellido (General manager)
Address: Av. Miguel Forga 348 – Parque Industrial
Telephone: 51-54-229998
Email: sales@incatops.com
Schedule: Access by appointment

Colección Francisco Javier Glave Chávez

Proprietor: Francisco Javier Glave Chávez
Address: Álvarez Thomás 107 Of. 4 (Edificio Arequipa)
Mobile phone: 51-9599376011
Schedule: Access by appointment

Colección Lessness Podestà Cuadros

Proprietor: Lessness Podestà Cuadros
Address: Calle Ayacucho 208 Int. 20
Telephone: 51-54 227025
Mobile phone: 51-9599200724
Schedule: Access by appointment

Archivo Francisco Mostajo

Universidad Nacional San Agustín

Director: None
Address: Av. Venezuela s/n.
Telephone: 51-54-239261
Email: fchsunsa@gmail.com
Schedule: Access by appointment

PUNO

Archivo Regional de Puno

Director: Lic. Sonia Rosario Sotomayor Vargas
Address: Av. Arequipa 1145
Telephone: 51-51-365910
Schedule: 9.00 - 13.00 hrs. Monday- friday

Archivo Municipalidad Provincial de Puno

Manager: Area de trámite documentario
Address: Jr. Deustua 458
Telephone: 51-51- 363509
Schedule: Access by appointment

Instituto Americano de Arte

Manager: Dr. Efraín Quispe Apaza (Director)
Address: Jr. Deza 257
Email: efrain266@hotmail.com
Schedule: Access by appointment

Colección Henry Esteba Flores

Proprietor: Henry Esteba Flores
Address: Jr. Mariscal Nieto 165-Int. 18
Telephone: 51-9519482410
Email: henryes@hotmail.com
Schedule: Access by appointment

Colección José Luis Velásquez Garambel

Proprietor:: José Luis Velázquez G.
Address: Circunvalación Norte 965
Mobile phone:: 51-9558052
Schedule: Access by appointment

LIMA**Archivo General de la Nación**

Manager: Lizardo Pasquel Cobos (institucional head)
Address: Jr. Camaná 125 con Pasaje Piura. Lima
Telephone: (511) 4275930; 4267221
Email: contactos@archivogeneral.gob.pe
Schedule: 8.00 a 18.00 hrs. Monday- friday

Archivo Histórico de la Municipalidad de Lima.

Director: Sandro Covarrubias
Address: Jr. De la Unión s/n. Palacio Municipal de Lima
Telephone: 51-1- 3151540
Schedule: 8.00 a 16.15 hrs. Monday- friday

Archivo Central de la Sociedad de Beneficencia Pública de Lima

Manager: Víctor Gálvez
Address: Jr. Cararbaya 641
Telephone: 51-1- 4276520 anexo 271
Schedule: 9.00 - 16.00 hrs. Monday- friday

Archivo Tello**Museo Nacional de Arqueología, Antropología e Historia**

Director: Carlos del Águila
Address: Plaza Bolívar s/n – Pueblo Libre
Telephone: 51-1- 4635070
Email: None
Schedule: Access by appointment

Museo de la Cultura Peruana.

Director: Soledad Mujica Bayly

Address: Av. Alfonso Ugarte 650
Telephone: 51-1-4235892
Email: mncp@terra.com
Schedule: Access by appointment

Archivo Tello

Universidad Nacional Mayor de San Marcos.

Director: Carlos R. del Águila
Address: Av. La Colmena – Parque Universitario
Telephone: 51-1-6197000 anexo 5209
Schedule: Access by appointment

Colección Alicia y Cecilia Bustamante

Museo de Arte de San Marcos - Universidad Nacional Mayor de San Marcos.

Director: Germán Carnero Roqué
Address: Av. La Colmena – Parque Universitario
Telephone: 51-1-6197000 anexo 5214
Schedule: Access by appointment

Colección Camino Brent

Pontificia Universidad Católica del Perú - Biblioteca Central

Manager: Carmen Villanueva (Director de la Biblioteca)
Address: Av. Universitaria
Telephone: 51-1-6262000 anexo 3480
Schedule: Access by appointment. Monday- friday

Biblioteca Nacional del Perú

Director: Hugo Neyra
Address: Av. de la Poesía 160 San Borja.
Telephone: 51-1- 5136900
Schedule: 8.00 - 18.00 hrs. Monday- friday

Archivo Arzobispal de Lima

Director: Laura Gutiérrez
Address: Calle Luis Espejo 1064, Santa Catalina
Telephone: 51-1-471-4738
Email: non.ultra@hotmail.com
Schedule: 9.00 - 16.00 hrs. Monday- Friday

Archivo Vakcárcel

Centro Nacional de Información Cultural

Instituto Nacional de Cultura

Manager: Franco Benaducci
Address: Av. Javier Pardo s/n. INC
Telephone: 511-225-4397
Schedule: 9.00 - 16.00 hrs. Monday- friday

Escuela Nacional Superior de Bellas Artes

Director: None
Address: Av. Ancash 681
Telephone: 51-1-4272200. annex 106
Schedule: Access by appointment

Biblioteca y Archivo

Museo de Arte de Lima

Manager: Jesús Varillas Cuevas
Address: Paseo Colón 125.

Telephone: 51-1-4236332
Email: jvarillas@museodearte.org.pe
Schedule: 13.00 - 19.00 hrs. Monday- friday

Colección José Uriel García

Proprietor: Uriel García Cáceres
Address: Av. Monterreal 195, dpt 401
Telephone: 51-1-3725693
Schedule: Access by appointment

Archivo central del Obispado de Huacho

Manager: Melecio Tineo Morón
Address: Obispado de Huacho. Av. Miguel Grau, cdra. 5
Schedule: Saturdays 9 – 18 hrs
Sundays 9 – 13 hrs





CATALOGO DE PERIODICOS EN FORMA CROMOLOGICA

					UBICACION	
× El Republicano	1827	13	→	→	01	Bolsa X
" "	1828	02			01	" "
" "	1829	19			19	" "
" "	1830	02			01	" "
" "	1831	01			01	" "
× Navisor	1831	01	→	→	01	" "
El Republicano	1832	06			03	" "
" "	1833	03			01	" "
" "	1836	02			01	" "
" "	1837	01			01	" "
" "	1838	01			01	" "
" "	1840	01			01	" "
" "	1841	04			02	" "
× La Unión	1841	01			02	" "
El Republicano	1842	02			05	" "
× La Gaceta	1842	02			02	" "
El Republicano	1844	01			03	" "
" "	1845	02			02	" "
" "	1846	02			02	" "
× El Fabellón Nacional	1847	08			02	" "
× El Crepusculo	1847	17			03	" "
El Republicano	1848	12	→	→	02	" "
× El Argos	1849	01			05	" "
El Republicano	1852	01	→	→	02	" "
× El Arequipaño	1852	19			05	" "
El Republicano	1853	01			02	" "
" "	1854	01			02	" "
× El Padre Carrasco	1854	01			05	" "
El Republicano	1855	01			02	" "
× El Busón	1855	01			05	" "
× El Progreso	1855	01			03	" "
× El Eco de Arequipa	1856	01			04	" "
× El Regenerador	1856	02			05	" "
" "	1857	02			05	" "
× Alcanoe al Regenerador No 3	1858	01			05	" "
× El Registro Municipal	1859	01			03	" "
× El Calavera	1859	01			03	" "
La Asociación	1861	01	La mitad		05	" "
× El Lector del Afo 62	1861	03			04	" "
× El Ferrocarril	1863	01			03	" "
× La Independencia	1864	01			03	" "
× Libertad o Muerte	1864	02			03	" "
× La Patria	1864	01			03	" "
× La Monra Americana	1865	02			03	" "
El Ferrocarril	1865	05			03	" "
× La Guillotina	1865	01			03	" "
× El Eco Nacional	1865	01			04	" "
× Arequipa Católica	1867	04			03	" "
× El Juicio	1868	01			05	" "
× El Interpretate	1868	01			05	" "
× El Misti	1871	01			04	" "
× Alcanoe al Misti	1871	01			05	" "
× El Popular	1872	01			05	" "
× El Telégrafo	1873	01			03	" "
× El Chili	1879	02			05	" "
× El Eco del Misti	1879	14			04	" "
" "	1880	23			04	" "
El Eco de Arequipa	1881	01			04	" "
× Boletín del Ejército	1881	01			03	" "
El Crepusculo	1882	01			03	" "
La libertad	1883	02			13	" "
× La Reconstitución	1885	01			03	" "

1869
LA
Patria
2.6

43



Inquisición
Hacienda
Pau



Copia fiel
Del censo político, reformado por
orden del Sr. subprefecto y disposición
del B. S. C. P. del departamento.

En
Purcutamba a 22. de febro del año.

1848.

Censo político.

De todos los habitantes en el distrito de Surcubamba, provincia de Tayaqaja, departamento de Huancavelica.

Pueblo de Surcubamba.

1.	El parroco d. Segundo de Bendasú de 46 años tiene 6. domesticos	7
2.	Hilario Inostroza agricultor de 38 años casado con Marcelina Pacheco hijos 1. varon y 2. mujeres	5
3.	Leonardo Aliaga de 40 años agricultor casado con Eustacia Palencia hijos 3. varones y 1. mujer	6
4.	Luis Suarez de 66. agricultor cc. Marcelino Montero tiene hijos 4. hijas 3	9
5.	Juan Arteaga de 30 años curtidor casado con Petrona Torres tiene 4. hijos	6
6.	Ysidro Lovera de 60 años labrador casado con Manuela Pelis hijo 1	3
7.	José Torres de 70. herrero casado con Basilia Arteaga tiene hijos 2. hija 1.	5
8.	Pablo Roberto de 50. sastre casado con Paula Delacruz hija 1	3
9.	Parcial Abalos de 40. labrador cc. Valentina Pastrana	2
10.	Eugenio Chaves de 35. labrador cc. Juana Munarica hijas 2	4
11.	Juan Romero de 38. labr ^o cc. Jacinta Ramos	2
12.	Juan Bautista de 39. labrador cc. Nicolasa Romero hija 1	3
13.	Calisto Inostroza de 30. labr ^o cc. Florentina Mendes hijos 2	4
	Suma	59



Ello Tercio vn P. del, años de mil, y seiscientos, y noventa, y siete.

En y en el día de...

PARA LOS AÑOS DE...

Comienzo de los años 1701 y 1702. tabla

El R. P. Fr. Juan de... El P. Fr. Juan de... con Joseph de Albarado

Como de la una parte el Reverendo Padre Fr. Juan de... de Colegio de la compañía de Jesús... de la otra parte el Sr. D. Joseph de Albarado... de esta dha Ciudad de Lima que por quanto estamos convenidos y convenidos en la fábrica del retablo del Altar mayor de la Iglesia de esta dha Colegio...

En 1702...

Primera mense en conformidad del dibujo que se le ha dado por nos los R. P. Rector y Procurador general ante el dho Joseph de Albarado que ha firmado de todos nos y de el presense el Excmo Sr. D. D. de la obra de dicho retablo que ha de ser de quince varas de alto y once varas de ancho todo de cedro sin que de ninguna manera falte en cosa ninguna del dibujo antes si se exceder del go el dho Joseph de Albarado de manera que quedemos quitos y agradecidos por los dho Padres Rector y Procurador general por cuyo trabajo de mi el dho Sr. D. D. y R. P. Rector en la dha fábrica se ha de poner el dho Sr. D. D. quanto mi deservimos. Pese de mano de... por el dho Sr. D. D. Joseph de Albarado a defiar y que quede la dicha fábrica de retablo perfecta mense acabada... en el término de un año... y día de la fecha en adelante donde... todos los quarentales para sea de fuerza que no me pagan paros con dicha obra





Mayo 31 de 1905

Señor Sub-prefecto de
la Provincia.

Cumpliendo la petición de Ud.
por oficio de ayer, me es grato anotar los puntos pri-
mordiales del manejo administrativo de esta So-
ciedad de Beneficencia, que será sin duda para que
Ud. constate en su memoria anual que correspon-
da al periodo de su regencia.

Cuyos puntos a que me contraigo, son
los siguientes:

Ramo de Gobierno.

Personal

Esta Institución consta de trece miem-
bros elegibles a los que por ministerio de ley se agre-
gan los miembros honorarios, que son el Síndico del H.
Concejo de mayor edad y el Cura de la Parroquia
o su Teniente; eligiéndose de su seno en votación
secreta: un Director, Vice Director, 1.^{er} y 2.^o Conciliarios,
los respectivos Inspectores y Sub-inspectores, organi-
zándose de esta manera la Junta Directiva que
se renueva anualmente.

Secretaría

Por carecer esta Sociedad de local pro-
pio y mobiliario, funciona solamente en la casa
del empleado quien la sirve.

Ramo de Justicia.

Pleitos

La Corporación sostiene distintos pleitos con
los detentadores de sus intereses, ante los tribunales

de justicia de la ciudad de Ayacucho, por medio de un Apoderado y defensor rentados, y como tambien en esta Provincia.

Ramo de Hacienda

Tesoreria

El sistema de contabilidad que se observa en esta oficina, es siempre puntual, y con las reglas del ramo; por lo que está a cargo de los S. S. Conciliarios bajo mi inmediata vigilancia, por no encontrarse un Tesorero quien preste la garantía debida, y se practican inusualmente el corte y tanteo, elevándose con este resultado los manifiestos de ingresos y egresos a la Prefectura del Departamento y por su órgano al Superior Ministerio del ramo.

Ademas, anualmente se remiten las cuentas generales al Tribunal Mayor de Cuentas para su juzgamiento en su debida oportunidad.

Ramo de Beneficencia

Hospital y Cementerios

Es sensible que el Hospital no exista en esta Villa, por los grandes motivos q. media para su sostenimiento, en primer lugar, la escasez y lo ruinoso que es su local; puesto que las pequeñas rentas presupuestadas, apenas alcanzan para los gastos muy urgentes y el fomento de la construcción de un departamento de nichos en el Cementerio General y reparaciones del mismo local.

Duplico a mi vez a V. S., se sirva hacer notar a quien corresponda en su aludida memoria, la insoportable costumbre de los vecinos rurales de esta Villa de sepultar cadáveres en lugares inadecuados, como son al pie de las cruces, con notable daño a la salubridad pública y a las escasas entradas de esta Sociedad, sin ocupar el Cementerio General y los panteones rurales.

Fundos Urbanos y Rusticos

En cuanto a estos, hay varios fundos

HUAMANGA





S. Morasi

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RELIO
"LA GUENA"

RE... 20 C...

HUAMANGA



M. J. GARCIA

Biblioteca del Consejo Provincial

HUAMANGA



20.30

No. 19 y 50

"CONDORCUNCA"

PRECIO 30 CENTAVOS