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PANELS FROM THE TOMB OF DON GARCIA OSORIO

IN
THE COLLECTION OF
THE HISPANIC SOCIETY
OF AMERICA

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NEW YORK
1926

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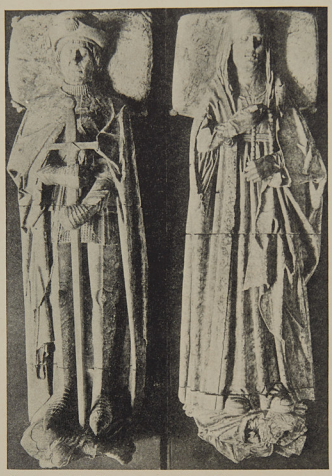

Courtesy of the Victoria and Albert Museum

EFFIGIES OF DON GARCIA OSORIO AND DOÑA MARIA DE PEREA *also known as* DON RODRIGO DE CARDENAS AND DOÑA TERESA CHACON

London. Victoria and Albert Museum

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PREFACE

Ocaña

The town of Ocaña, near Aranjuez, was ceded to the Order of Santiago by an agreement with the Order of Calatrava towards the end of the twelfth century, and in it was fixed the residence of many of the grand masters. Like Uclés and the Monastery of *San Marcos* at León, it served as a meeting-place for the chapters-general.

Church of *San Pedro*

The Church of *San Pedro*, founded at about the time when the Knights of Santiago came into possession of Ocaña and rebuilt in the fifteenth century, served as the chapel of their order. The Cárdenas family was responsible for the erection of the main chapel, and the Osorios built that of the *Sangre de Cristo*. In the centre of this latter chapel was placed the tomb of Don García Osorio (1), commander of Villanueva and a *trece* of the Order of Santiago,

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2

GARCIA OSORIO TOMB



Courtesy of the Worcester Art Museum

SAINT CATHERINE
Worcester. Art Museum

and of his wife, Doña María de Perea. His testament was dated December 14th, 1502 and that of his wife, June 18th, 1499. The Count of Cedillo, who visited the church before it was torn down, describes this tomb as follows:

Tomb of Don García Osorio

"In this chapel of the Osorios, placed in the right-hand corner as one entered, there was a sepulchral monument, that of the proprietors of the chapel: D. García Osorio and his wife, consisting of a common sarcophagus and two recumbent effigies, all of white marble. He was a knight of Santiago, with a cap on his head and on it a shell; complete armour and the cloak of his Order. Both feet rested on a helmet, but one of them disappeared, as well as the sword which the knight held. The lady, lying at his right, was dressed in a simple, long gown. Both effigies were in the centre of the chapel until the year 1870, when they were moved to the spot where I succeeded in seeing them. Because of their new and inconvenient situation only two sides of the sarcophagus

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4	GARCIA OSORIO TOMB
	
	Courtesy of the Worcester Art Museum
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were visible. The lengthwise side was adorned with the representation of Temperance (in Gothic characters *tẽperãça*); with a figure of Saint Catherine (*santa caterīa*); with two angels, and in the centre with an escutcheon supported by two more angels, with a charge of two wolves *passant;* with more angels, shells, and various figures. The end, corresponding to the head, had a figure which represented Prudence (*prudencya*); an angel, and between both figures an escutcheon supported by two angels which showed as a blason five hearts. Doubtless the two hidden sides were adorned with a similar decoration and with the representations of the other two cardinal virtues" (2).

Similarity to tomb of Rodrigo de Cárdenas

To this chapel from their niches in the main chapel were brought, in the nineteenth century, the effigies of Don Rodrigo de Cárdenas and his wife, Teresa Chacón. When the church was torn down early in the twentieth century, the tombs were scattered. Two effigies now in the Victoria and Albert Museum, London, are identified

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6	GARCIA OSORIO TOMB
	
	Courtesy of the Worcester Art Museum TEMPERANCE *Worcester. Art Museum*

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as Rodrigo de Cárdenas and his wife, but the minute descriptions given by the Count of Cedillo prove that they represent rather García Osorio and María de Perea. The period and the general characteristics of both sets of statues were the same. Both ladies were modestly gowned and held rosaries. Both warriors were clad in armour and cloaks displaying the warlike device of Saint James of the Sword, but, although the phrase "a beardless warrior sear of countenance and stern of expression" applies equally well to the figure under consideration, it is recorded that the Cárdenas pair had at their feet a lion and a dog instead of the damsels, leaning against helmet and books, who grieve for Don García and his lady. There are other minor differences. It happens, for further confusion, that the houses of Cárdenas and Osorio both bore for arms *or, two wolves passant in pale*, but on the one they are *sable* and on the other, *gules*. The escutcheons of Teresa Chacón and María de Perea have nothing in common. Panels from the



Courtesy of the Worcester Art Museum
FORTITUDE
Worcester. Art Museum

Osorio tomb are to be found in various collections (3). In addition to the coats of arms, Virtues, and angels mentioned in the preceding account, there are figures of *putti* supporting shells. The angels, in attitudes of grief or of pious resignation, have either straight hair spreading about their shoulders or a mass of loose curls. Their robes, like those of the Virtues, fall closely about their meagre forms, with strongly accented diagonal folds. The tomb was probably sculptured soon after the death of Don García, within the first decade of the sixteenth century. The effigies in the Victoria and Albert Museum were tentatively assigned to the sculptor Pablo Ortiz, but recently the attribution has been changed to Gil de Siloe, the sculptor of the royal tombs at Miraflores, in agreement with an opinion given by Mayer. This decision cannot be accepted as final since the sculpture of the Osorio tomb reveals, in spite of certain likenesses, a slightly later art and one differing in many points from that of Siloe. It is still in the Gothic style,

Attribution to Gil de Siloe

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Courtesy of the Metropolitan Museum of Art, New York

AN ANGEL
New York. Metropolitan Museum of Art

KON. BAT. GENOOTSCHAP VAN K. EN W.

and the little angels are entirely within that tradition, but the *putti* show an acquaintance with the Italian Renaissance which distinguishes them from the grotesque urchins who scramble among the foliage in the tomb of the Infante Alonso. The effigies themselves, austere and simply clad, have nothing in common with the elegant figures of John the Second and Isabel, robed in jewel-encrusted, embroidered garments. The florid Gothic traceries and pinnacles which frame Siloe's work have given place to simple mouldings and unadorned backgrounds. Pages and ladies-in-waiting seated at the feet guarding the helmet and reading are characteristic of the late fifteenth and the first years of the sixteenth century both in Old and New Castilla. The angelic shield supporters are merely pledges of the North European influence then prevalent throughout Spain. The original attribution to Pablo Ortiz is more in accord with the general character of the Osorio tomb, although the lack of information about that sculptor makes it

Attribution to Pablo Ortiz

12	GARCIA OSORIO TOMB



Courtesy of the Metropolitan Museum of Art, New York

AN ANGEL

New York. Metropolitan Museum of Art

PERPUSTAKAAN NASIONAL

difficult to form an estimate of his work. Nothing is known of him beyond the fact that he executed the tombs of Alvaro de Luna and his wife for the Chapel of Santiago, Toledo Cathedral, in the year 1489 (4). The figures of García Osorio and María de Perea resemble those of Alvaro de Luna and Juana Pimentel, but the type, especially that of the armoured knight of Santiago with his cloak thrown back, is of frequent occurrence at that period in Toledo and in other towns of New Castilla, while it is not to be found at Burgos. The sculpture of the decorative figures is quite similar, although not identical with that of the tomb from Ocaña. Another parallel is the tomb of Constanza de Castilla (5) from the Convent of *Santo Domingo el Real*, Madrid, with figures of Virtues which resemble those on the Osorio tomb. The monument to Don García and his wife is a product of the Castilian school of the late fifteenth century with those North European influences, whether Flemish, German, or Burgundian, which both Gil

Conclusion

de Siloe and Pablo Ortiz held in fee from their artistic forbears and kinsmen, the masters "of Cologne" at Burgos and the Egases from Brussels and Güas at Toledo. The Burgundian elements, not directly traceable to any of these antecedents, are especially to be noticed. The geographical position of Ocaña as well as the character of the tomb point to a closer relationship with Toledo than with Burgos.



Courtesy of the Metropolitan Museum of Art, New York

ESCUTCHEON OF DON GARCIA OSORIO

Or, two wolves passant in pale gules

New York. Metropolitan Museum of Art

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PLATE I



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ESCUTCHEON OF DOÑA MARIA DE PEREA

Or, five poplar leaves in saltire vert

New York. The Hispanic Society of America

I

ESCUTCHEON OF DOÑA MARIA DE PEREA

Two angels stand on pedestals with leaf-crocketed shafts supporting the coat of arms, which bears five poplar leaves *or*, the "hearts" of the Count of Cedillo's description. The shield is further sustained by a *putto* kneeling below it. The angels are clad in loose, belted garments. Their straight hair is bound with fillets and gilded. The panel is surrounded on three sides by a moulding which rounds the upper corners. A row of circles in relief decorates the fasciæ of two sides. A sloping shelf is placed at the bottom of the panel and just above it is a moulding. At the height of the tops of the pedestals is a row of corbeling. In the spandrels of the

upper corners are a grotesque human-headed animal figure and a leopard, in low relief.

High relief; alabaster, with traces of gilding. Early sixteenth century. Height 66 cm.—Width 71 cm. From the tomb of Don García Osorio in the Church of *San Pedro*, Ocaña.



Courtesy of the Metropolitan Museum of Art, New York

ESCUTCHEON OF DOÑA MARIA DE PEREA

New York. Metropolitan Museum of Art

PERPUSTAKAAN NASIONAL

TOMB

que human-
opard, in low

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of Don García
Pedro, Ocaña.



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PERPUSTAKAAN NASIONAL



D308
PUTTO SUPPORTING A SHELL
New York. The Hispanic Society of America

PERPUSTAKAAN NASIONAL

II

PUTTO SUPPORTING A SHELL

A *putto*, facing front, holds with his left hand the edge of a shell above his head, his face almost concealed in the shadow. The shell is gilded. His right hand rests on his hip. A broad ribbon falls over his right shoulder. The moulding which frames the panel rounds the two upper corners. The *putto* stands on a sloping shelf at the bottom of the panel. A moulding and a row of corbeling are placed above this shelf.

High relief; alabaster, with traces of gilding. Early sixteenth century. Height 65.5 cm.—Width 29 cm. From the tomb of Don García Osorio in the Church of *San Pedro*, Ocaña.

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18	GARCIA OSORIO TOMB
	
	Courtesy of the Metropolitan Museum of Art, New York
	PUTTO SUPPORTING A SHELL
	New York. Metropolitan Museum of Art

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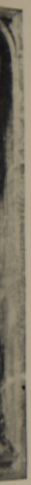
TOMB



SHELL

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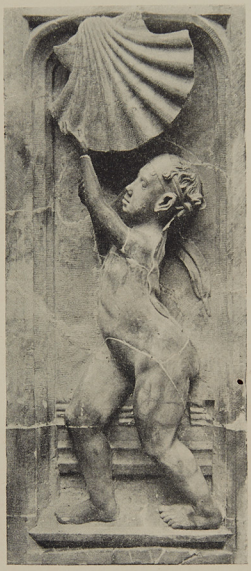

D309

PUTTO SUPPORTING A SHELL

New York. The Hispanic Society of America

PERPUSTAKAAN NASIONAL

III

PUTTO SUPPORTING A SHELL

A *putto* with a ribbon tied about his head stands in profile, holding with his left hand the bottom of a large shell. His right hand supports his left arm. The shell and the boy's hair are gilded. The frame is like that of number D308. The recurrence of the cockle shell, the badge of Santiago, is due to the fact that García Osorio was a knight of that order and that the Church of *San Pedro* was their chapel.

Repaired. High relief; alabaster, with traces of gilding. Early sixteenth century. Height 65.3 cm.—Width 29 cm. From the tomb of Don García Osorio in the Church of *San Pedro*, Ocaña.

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20	GARCIA OSORIO TOMB
	
	Courtesy of the Worcester Art Museum AN ANGEL *Worcester. Art Museum*

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PERPUSTAKAAN NASIONAL



D310
PUTTO SUPPORTING A SHELL
New York. The Hispanic Society of America

PERPUSTAKAAN NASIONAL

IV

PUTTO SUPPORTING A SHELL

A *putto*, facing left, grasps with his right hand the lower edge of a shell. His left hand and right foot are propped against the moulding at the side. A long drapery touches the edge of the shell and falls over his right shoulder to the ground. The shell is gilded. The frame is like that of number D308.

High relief; alabaster, with traces of gilding. Early sixteenth century. Height 66 cm.— Width 30 cm. In pencil at upper right-hand: *Ocaña*. From the tomb of Don García Osorio in the Church of *San Pedro*, Ocaña.

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Courtesy of the Metropolitan Museum of Art, New York

PUTTO SUPPORTING A SHELL

New York. Metropolitan Museum of Art

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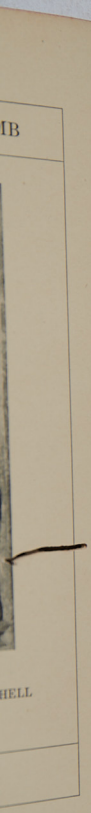

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PLATE V



D311

PUTTO SUPPORTING A SHELL

New York. The Hispanic Society of America

V

PUTTO SUPPORTING A SHELL

A *putto*, with his back turned, seizes with both hands the lower edge of a shell. A drapery is wound about his waist and right leg. The shell is gilded. The frame is like those of the other panels, except that the corbeling is omitted.

High relief; alabaster, with traces of gilding. Early sixteenth century. Height 65 cm.—Width 30 cm. From the tomb of Don García Osorio in the Church of *San Pedro*, Ocaña.

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Courtesy of the Victoria and Albert Museum

AN ATTENDANT

London. Victoria and Albert Museum

NOTES

(1) This García Osorio was the son of Lope Alvarez Osorio, commander of Socobos in the Order of Santiago, the first of the family of the marquises of Astorga to come to Ocaña, and of his wife, Constanza de Cárdenas. According to Díaz Ballesteros (*Historia de la villa de Ocaña*. v. 2, p. 205), Don García was with Alonso de Cárdenas, his cousin, in the Battle of Albuera and the disastrous expedition of the Ajarquía, and was also present at the important events of the *Vega* of Granada.

(2) Cedillo, Jerónimo López de Ayala, *conde* de. *La iglesia de San Pedro, de Ocaña* in Sociedad española de excursiones. *Boletín*. January 1920. v. 28, p. 36-37.

(3) In addition to those in the collection of The Hispanic Society of America, portions of the tomb of García Osorio are to be found in the following collections:

Cambridge (England). Fitzwilliam Museum
Putto supporting a shell

London. Victoria and Albert Museum
Effigies of García Osorio and María de Perea

New York. Metropolitan Museum of Art
Escutcheon of García Osorio
Escutcheon of María de Perea
Putto supporting a shell
Putto supporting a shell
An angel
An angel

Worcester. Art Museum
Fortitude
Prudence and *Saint Catherine*
Temperance
An angel

(4) Orueta has also attributed to Ortiz, because of similarities with the Toledo tombs, the effigy of Rodrigo de Campuzano in the Church of *San Nicolás*, Guadalajara, and Mayer, the tomb of Beatriz de Pacheco in the Monastery of *el Parral*, Segovia.

(5) After Doña Constanza's death in 1478, the community erected her tomb. It is now in the *Museo Arqueológico Nacional*, Madrid.

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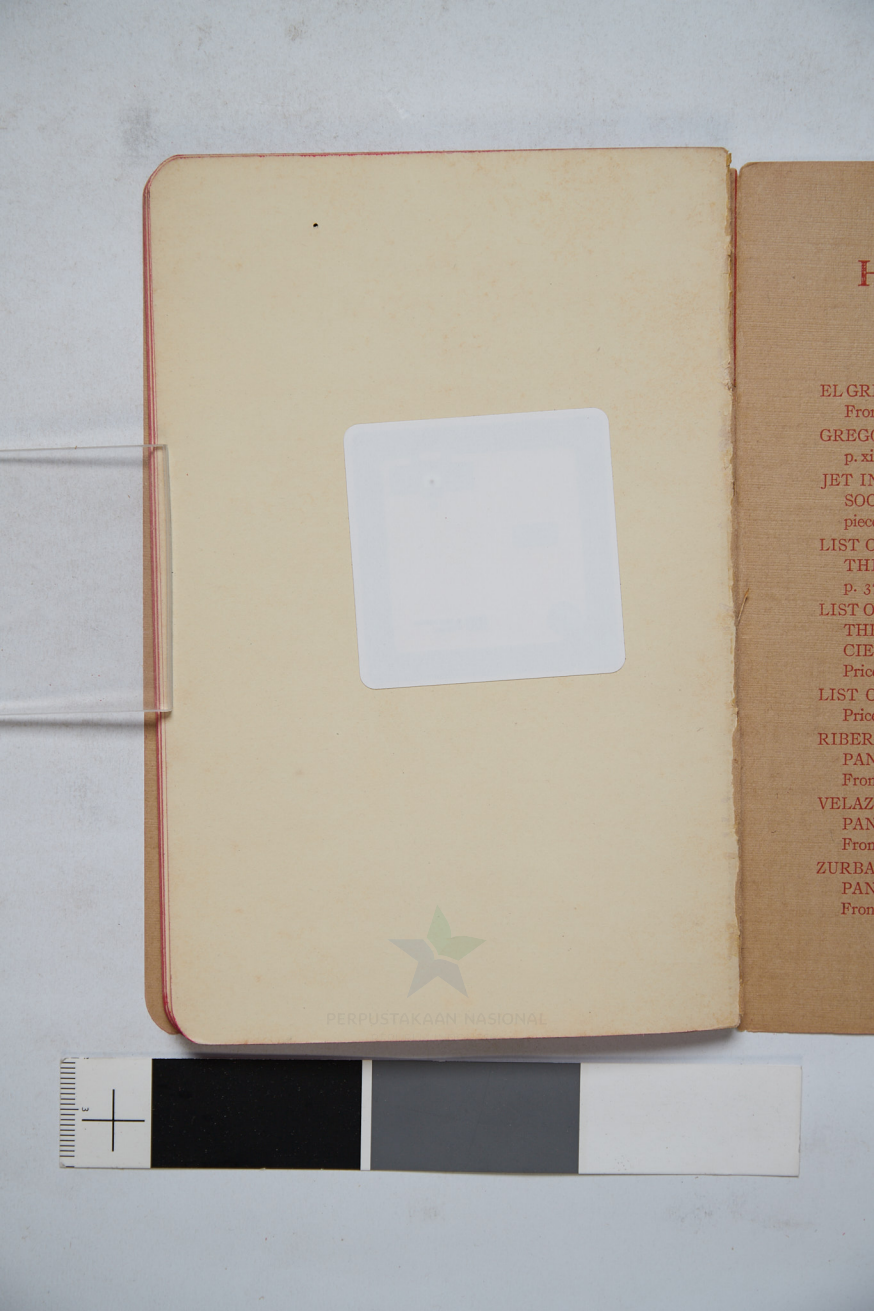
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EL GRECO by Elizabeth du Gué Trapier. p. xii + 186. Frontispiece and 35 plates. Price 3.75.

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