



# MUSEUM OF RELIGIOUS ART JUAN DE TEJEDA

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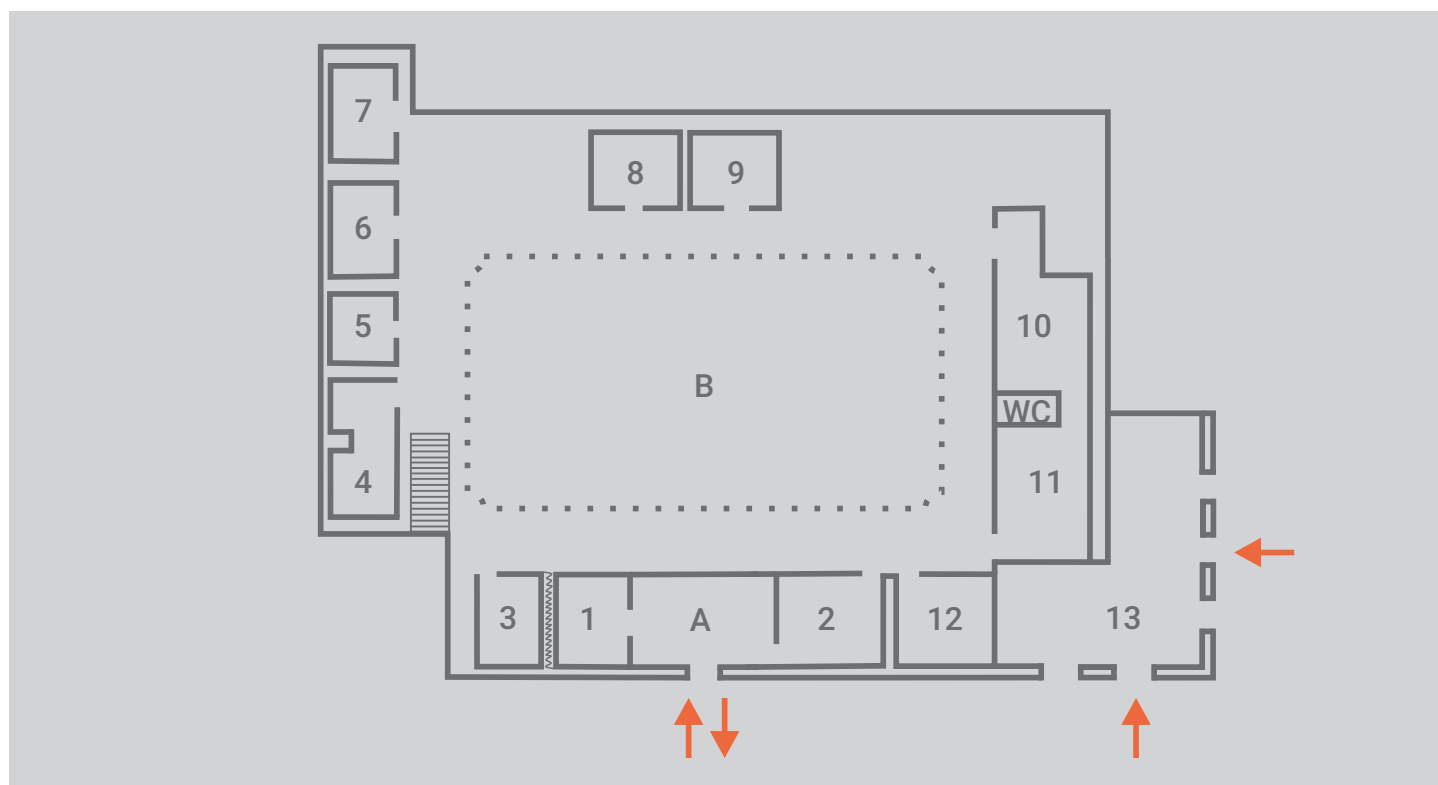
[www.museotejeda.com](http://www.museotejeda.com)



## Welcome to Museo Juan de Tejeda!

During this tour, you will visit the oldest cloister within St. Joseph's Monastery of Disclaced Carmelites and get to know one of the most important collections of religious art in South America.

Please, use this floor plan as a reference to locate the rooms in the building.



**A** Museum front desk - **1** "Between the Cloister and the Century" - **2** "About the Real and the Real Wonder" - **B** Courtyard - **3** "A New Art for a New World" - **4** "About Celebrations" - **5** "About The Image of Mankind and the World" - **6** "About Private Worship" - **7** "About Tejeda Family" - **8** "About The Cell / God Alone Suffices" - **9** "Luis de Tejeda" Library - **10** Visible Storage and Preventive Conservation Area - **11** Office - **12** "Fragments of Paradise" room. Temporary Exhibits - **13** Recova



## ROOM I - BETWEEN THE CLOISTER AND THE CENTURY

Religious orders gave prestige to colonial cities. The first two female monastic communities of the existing Argentinian territory were founded in Córdoba. These houses emerged out of strong-willed, devoted women who opted for a secluded lifestyle.

Monastery San José of Discalced Carmelite nuns is the first of the Order in Córdoba del Tucumán. It was founded in 1628.

*The life of cloistered contemplative nuns is devoted to sustaining the evangelizing task of the Church and alleviating human concerns, through prayer.*

*The **parlour** was the room where nuns could meet their family members. It was the visiting room. The inner parlour was meant for a nun and a sister guardian.*

*In this way the grid served as a meeting point, and marked the distance between the century and the cloister, that is between the outside world and cloistered life.*



Saints Cosmas and Damian. Reverse glass painting. Quito School. Late 17<sup>th</sup> c.



## ROOM 2 - ABOUT THE REAL AND THE REAL WONDER

The church created an art that mirrored times of profound spirituality. It was a period of conflict though, in which the papacy witnessed the detachment of many Christians from Rome.

**Religious art** portrayed the movement, assured the certainty in faith, and refuted reformist claims.

Art had an educational role that manifested itself as inspiration towards sacredness.

The Council of Trent (1544-1563) organized the Counter-Reformation that confirmed and clarified catholic dogmas, and created new ways of communicating faith. The notions rejected by reformists were highlighted: the real presence of Christ in the Eucharist, the sacraments, the veneration of the Virgin Mary and the Saints, indulgences, the papacy, among many others.



Reliquary Cross with signature of Saint Ignatius of Loyola, 18th c.



## ROOM 3 - A NEW ART FOR A NEW WORLD

The colonization of the Americas implied a complex process of cultural and symbolic blending. A new art emerged inspired in the new world; it added elements of the indigenous cosmogony to traditional compositions. Whereas European artists conveyed the secrets of the arts and their trade, religious orders were in charge of explaining the mysteries of faith.

Art served as a point of convergence between the two worlds, not only in art workshops but also in ceremonies and celebrations.

Technological skills, the way of depicting reality and the popular imagery of the land gave way to new techniques and iconographies. These expressions are known as **colonial baroque**.



Quatrefoil window, an element of Islamic influence.



The archangel Michael, 18th century.



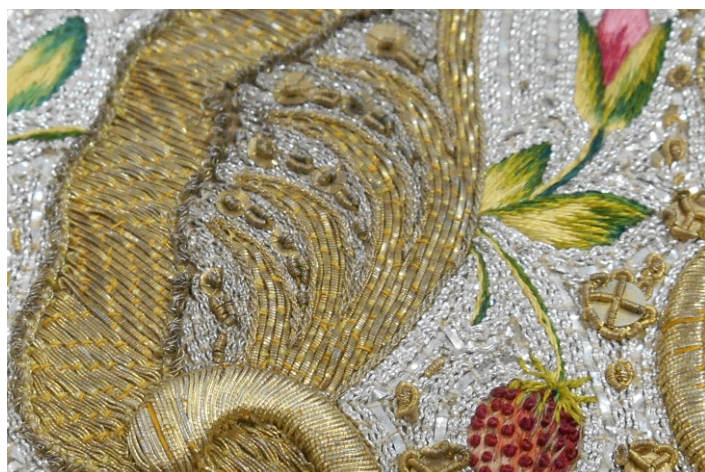
## ROOM 4 - ABOUT CELEBRATIONS

Celebrations were moments of **coming together** charged with symbolism. Artistic expressions contributed to the creation of a space-time event with specific characteristics. Religious art imbued the objects of the natural and artificial world with tightly packed meanings. Therefore, the spiritual experience permeated daily life. In this view, all things had the capacity to transcend their own nature so as to build a “transcended reality.”

All the **vestments** and their compositions were related to the liturgical year. Every celebration was an opportunity to interpret complex narrative and symbolic contents. Images were understood as emblematic representations that unified meanings: the Word of God, image and symbolism. They depicted biblical passages or different moments in the life of Saints. They served as a means of communication and inspiration. The Word made Flesh was the common element expressed in every work of art.

Vestment embroidery was developed within convents. It constituted a pious action, a contemplative practice and a Christian virtue.

Devotional practices within religious communities where actions that expressed the quest for salvation. Prayer, alms and processions urged people towards the spiritual commitment with others.



Cabinet on the left: vestment ensemble worn during the consecration of the Cathedral.



Cabinet on the right: chasuble with Agnus Dei.

The renewal of the sacrifice: in the Mass the priest renews the sacrifice of the Calvary, Death and Resurrection of Christ. The Eucharist celebration calls on worship, praising God and asking for forgiveness. It is the ceremony that brings together the faithful; it goes beyond the individual sphere and becomes a communitarian expression of faith. The Eucharist is the real and permanent presence of Christ. In Holy Communion Christians receive the body of Christ. The sacrament is the source of grace so as to live in community and union with God and human beings.

The sacraments are perceptible and efficacious signs of the grace of God. Christians are joined to them from the moment they are born until death.



## ROOM 5 - ABOUT THE IMAGE OF MANKIND AND THE WORLD



Saint Teresa in the Land of Moors. Oil on canvas.  
Major Series. Cuzco School. Attributed to the workshop  
of Juan Espinoza de los Monteros. Late 17th century.



Saint Teresa of Jesus. Polychrome wood sculpture.  
Folding arms, hands and fingers. 18th century.

Religious art pieces stir our emotions in an intimate way.  
Between the 16th and 17th centuries it was believed that religious art resembled the soul. **Martyrdom, ecstasy** and **death** were depicted with distinctive emphasis. The characters in them convey extreme sensitivity when in contemplation, pain or sacrifice. They are portrayed surrounded by idyllic landscapes or in everyday life scenes in which celestial elements suddenly erupt.



## ROOM 6 - ABOUT PRIVATE WORSHIP

**Small scale sculptures** were destined for private worship. The mediation of an object helped people believe. In this way images and relics acquired an evocative force that surpassed their materiality. Private devotion was highly important within the Catholic worldview in order to achieve the promised salvation. Each and every image embodies biblical characters or saints. Attributes are the elements that assign their distinctive identities.

Faith was kept alive through private worship, which bloomed in the communal celebration of Mass in chapels or churches.



The Death of Saint Joseph. Polychrome wood carving with silk and silver. Quito School. Mid 18th century.



Child Jesus. 18th century. Carved alabaster.



## ROOM 7 - ABOUT TEJEDA FAMILY

Tristán de Tejeda was cofounder of the city.

His siblings, Leonor and Juan de Tejeda founded the first nun monasteries in the current national territory: Saint Catherine's Monastery (Dominican Order, 1613) and Saint Joseph's Monastery (Discalced Carmelite Order, 1628).



Tradition has it that there were family ties between Saint Teresa of Jesus and the Tejedas.

This house was the birthplace of **Luis de Tejeda**, the first “criollo” poet. In his book, *Lyrical Crowns* the Sapphic ode to Saint Teresa that retells the convent's foundation stands out. Out of five children, his two daughters entered the nunneries in Córdoba. By adulthood and already a widower, he entered the Convent of Saint Dominic where he lived until death (1604-1680.)



Across the room painted on the wall reads a verse written by Luis de Tejeda about the foundation of this monastery.

*Vociferating its mystery  
Even before its resolution  
A fair volition doth require  
Voluntary captivity.*



## ROOM 8 - ABOUT THE CELL - GOD ALONE SUFFICES

Monasteries kept an intense life of contemplation and labour. The members of the community were nuns (choir nuns and lay sisters), “donadas” (servants allowed to wear a habit), and slaves who were in charge of doing the household chores. Slavery was a common practice in all colonial territories until the 19th century.



Each convent was a workshop; nuns spent their time praying, embroidering liturgical vestments, making clay pots and pans, preparing jams and bottled food, among others.

The cell, the private room of a nun, was characterized by **simple and austere** features. It was the only intimate space within community life. Saint Teresa of Jesus, otherwise known as Saint Teresa of Ávila is the founder of the Discalced Carmelite Order. She was proclaimed Doctor of the Church for her written legacy, a profound spiritual doctrine.

*Let nothing disturb you  
Nothing frighten you  
All things are passing  
God never changes  
Patience obtains all things  
Whoever has God  
lacks nothing  
God alone suffices*

*Teresa of Jesus*



## B- THE COURTYARD

The courtyard offers one of the most remarkable sights of the Cathedral's southern dome and tower, an iconic view of the museum.

The **floor tiles** in this garden date back to the 18th century, and if you take a closer look you will find several paw tracks of the household animals at that time. They contrast with the modern ones in the cloister galleries that were replaced during the 20th century.

Here, in the oldest courtyard of Saint Joseph's Monastery there are **citrus groves**, the distinctive hydrangeas, jasmines and a pomegranate tree, typical of Andalusian yards.

Check out the **ancient clock** made by Father Roth, a Jesuit craftsman. After the expulsion of the Society of Jesus (1767) it was placed in the cathedral's bell tower. The machine and the hands of the clock date back to the 18th century; the quadrant, on the contrary was made in England in the 19th century. It was attached to the device when it was already functioning in the cathedral.

