



V CENTENARIO FUNDACIÓN  
CONVENTO DE SAN LORENZO  
[1519 - 2019]

An exhibition for the celebration of 500 years of history

From October 11<sup>th</sup> to November 23<sup>rd</sup> 2019

The celebration of the 500-year anniversary of the foundation of the convent of San Lorenzo is a unique opportunity to honor the importance of the Franciscan Order in the historical, artistic, cultural and social development of the Villa de La Orotava. However, making an exhaustive recollection of such an immense legacy is far from being an easy task, bearing in mind the difficulties involved in carrying out projects of this amplitude without adequate infrastructure. Therefore, we have selected the most important and significant aspects of the heritage of the old convent of San Lorenzo along with the monastery of monjas clarisas de San José (Clare nuns of San José) in all their aspects which include sculpture, painting, goldsmithing, textiles and documents. After surviving fires, confiscations and transfers, this inheritance is now exposed as a single unit properly contextualized. The exhibition is held in two locations, and, based on the recommendation of the Museo de Arte Sacro (Museum of Sacred Art) "El Tesoro de la Concepción" ("The Treasure of the Conception"), it was selected for the sake of the exhibition the iconographic representations of San Francisco, both from religious venues and private collections. This will certainly enrich your knowledge about the Franciscan legacy in La Orotava.

Tuesday to Saturday : 10:00 a 13:00 h

17:00 a 19:00 h

Sundays and bank holidays: 17:00 a 20:00 h

October 12<sup>th</sup>, open only in the evening

Closed on October 13<sup>th</sup>



EL TESORO DE LA  
CONCEPCIÓN  
--MUSEO DE ARTE SACRO--



PARROQUIA NUESTRA SEÑORA DE LA CONCEPCIÓN  
VILLA DE LA OROTAVA



Universidad Europea Canarias



Ayuntamiento  
VILLA DE LA OROTAVA



# Seraphicum Splendor

The legacy Franciscan in La Orotava

## I. Tota Pulchra est Maria Marian devotions and prodigies



Marian cult is deemed inherent to the Franciscan Order, especially since 1645 when the Immaculate Conception was proclaimed their patron Virgin. Therefore, a sculptural representation of this Christian mystery, which is credited to the Sevillian artist Pedro Roldán (1624-1699) and which dominated the altarpiece at the temple of San José, constitutes the centrepiece in this scene. It is accompanied by a repertoire of sumptuary works associated to the most pertinent marian

devotions from the convent of San Lorenzo: the prodigious Virgen de la Caridad, Virgen del Carmen, and Virgen Difunta or del Tránsito.

## II. Vere passum, inmolatum The Passion and its testimonies of piety

Francisco's feelings towards Christ's suffering originated a special bond between his children and the Passion. This scene gathers different works that transmit such dimention, on one hand, manifested by the Third Order of Saint Francis and the Via Crucis (Way of the Cross) service that ends at the Calvary and, the worshipping at Señor del Huerto or the procession of San Entierro. The latter started in San Lorenzo and ended with the burial of Christ at the temple of the monjas clarisas (Clare nuns). A series of devotional customs that were determining to the emerging local piety.



## III. Imitatio Christi Bastions of Franciscan devotion

Under this heading, there were gathered images of the most important worshippers of the Poor



Man of Assisi that achieved sanctity, as San Diego de Alcalá, head of the old Canarian Franciscan province, or San Buenaventura, the seraphic doctor. The area also addresses other devotions loved by the patriarch and his family, especially those of the Holy Archangels and the mysteries of the birth and childhood of Jesus Christ.

## IV. Mirabile Sacramentum Liturgy and liturgical items

The vow of poverty practised by the Little Brothers of Francis and Clare nuns was never linked to the dignity and magnificence of the divinos oficios (Divine Offices). Accordingly, gold and silvermithing pieces related to the celebration of the Mass and liturgical rituals will be found in this space. These pieces were acquired by the convents or were donated. It is worth mentioning, the pyx attributed to the silversmith Antonio Agustín Villavicencio (1727-1801) and requested by the Franciscan community on the occasion of the new temple's opening in 1783.



## V. Pater Seraphicus Iconography of the poor of Asís

The friars-venerated effigy of the founder, with its rich apparatus, as well as the effigy of Mother Santa Clara give way to enjoy this interesting area in which there is a display of the most common representation of santo seráfico (seraphic saint) artistically made of plastic. This also gives a splendid view of the crucifix (The Christ's mirror) along with other highly significant representations, such as a hugging display with Santo Domingo de Guzmán or the stigmatization on monte Alverna (Mount Alverna).

There is an exhibition of several convent-related documents, namely as the book of expenses and sacristy, inventories, etc., displayed in the center of room.



## VI. E fructu arbor cognoscitur The Villa and the Order: human component.

In the 17th and 18th centuries, La Orotava was home to San Francisco's illustrious sons and daughters most of whom subsequently became important figures of the history of Order in the Canarian Islands. On the spiritual level, it is to note the monumental work of María Justa de Jesús, a laywoman who suddenly died after working various wonders and cure, leaving behind an immense reputation for holiness. Likewise, the Servant of God named Fray Juan de Jesús also used to visit the Villa, and later became the beneficiary of La Concepción which was managed by Juan Texera Suárez. Both figures would later be defended by the most distinguished Franciscan of San Lorenzo, named Fray Andrés de Abreu, a theologian and Orotavense writer who became an emblematic figure in the annals of literature thanks to his famous work entitled Vida de San Francisco (Life of San Francisco).