This short essay is the result of the desire of a sociologist of law who always seeks to look at the world, society and social phenomena through the lens of sociology, law, history... an instrumental and rudimentary anthropologist. Seeking to turn the gaze to Latin America that is culturally violated, reflecting and seeking the strangeness of socio-cultural phenomena, mainly through photography.

This photographic incursion took place in Lima, Peru, in March 2020, when we were already beginning to feel the reflexes of the pandemic that had started in China, here in the South American countries. The images were captured by a SL2 camera with EF-s 18-55mm lens and, most of them, produced in the "Cementerio Presbítero Matías Maestro". It is a 19th century cemetery that has already been the target of unsuccessful attempts to become an open-air museum.

In this holy field there is the suicide hall, a place where only people who tried against their own lives were buried, a Judeo-Christian rule that did not allow interpretation at the time. Suicides were not allowed to be buried with other people.

Resting in the same field, the tomb of the “boy Ricardo” is by far the most visited. In it’s his statue in
full size, dressed in a red tunic and always decorated with fresh flowers. It is noteworthy that the place is rarely without devotees.

Also in this line, there are the tombs of witches, very visited, and invoked by people who claim wishes and requests of the most varied motives. In one of the images, presented in the essay, it is noticed that there are holes in the drawer where the witch rests, in which the faithful deposit their wishes in writing.

Night rituals are prohibited, however, they are not banned, both on the headstones of people thought to be spiritually powerful, and on those of witches. In these, in turn, residues of various rites are found at dawn.

This syncretism between the local religiosities, the religiosities brought by the Spanish and the religiosities that emerged during the years, is also perceived in the city. Amulets acquired, ordered and/or made ritualistically for the person, bought in the market of Gamarra (witches market), are easily found in rear-view mirrors of cars, buses and backpacks, integrating into the daily life of Lima people. Some, more aggressive to look at, are transported in places of less visibility.

Closing the essay, we present the image of São Martinho de Porres, who despite of his condition of poverty and being of mixed race (conditions that made it difficult to enter a religious order), becomes Saint and quite popular among Peruvians. This saint has become synonymous with resilience, peace and friendship and is usually represented with a cat, a dog and a mouse, synthesizing peace.

These images intend to unveil, cause strangeness and break with the inertia of the gaze, about the sacred surrounding us.
À MEMORIA DE
RICARDO M. ESPIEL
SUS AMIGOS.
8 DE AGOSTO DE 1887.
En todo caso, se trata de una búsqueda de la perdurabilidad. Por ello, Rafael Castillo insistía hacia 1886 en el carácter inalterable (y bello) de su nuevo método de fotografía al carbón: “Hoy se hacen fotografías al carbón que superan en belleza a las mejores del antiguo sistema. Las personas que deseen obtener retratos, vistas, reproducciones que no se borren, pueden ocurrir a la fotografía de Castillo”\(^\text{42}\). O: “Los retratos, vistas, reproducciones & que se obtienen en este establecimiento, no se borran y duran indefinidamente”\(^\text{43}\).

**RETRATOS DE MUERTOS A DOMICILIO.**

**Reproducciones de Daguerreotipos — Fotografías Pinturas al óleo — Estatuas &.**

E. CARRAUD y Cía.

29 calle del Ucayali.
ABSTRACT

The small photo essay below presents some photographs captured in the city of Lima in Peru in March 2020, what we didn't know is that this would be one of the last months before the pandemic that would change our looks, feelings and behavior. With the intention of causing strangeness, the photographs present from everyday aspects of the local religiosity, to others that are very delicate and impactful to the external eye, such as the suicide hall in the largest local cemetery, or the tombs of witches, revered even after death in the same cemetery.

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