

GUIÓN UNIFICADO QUITO INGLÉS

TEXTO GUÍA PARA ACTUALIZACIÓN A MIEMBROS DE LA RED METROPOLITANA DE MUSEOS DE QUITO

QUITO: ARTE AND CULTURA
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GEOGRAPHIC CONTEXT OF THE CITY OF QUITO

The city of Quito currently lies over the fertile valley of Guayllabamba, located in the Andes Mountains at 2800 meters above sea level. Quito is among the highest capitals in the world. With the junction of Mojanda to the north, and Tiopullo to the south, the massive Mount Pichincha delimits the city to the west, consisting of three volcanic elevations: Guagua Pichincha, Ruco Pichincha and Condor Guachana. To the east, we find volcanoes Cayambe, Puntas, Ilaló, Antisana, Cotopaxi and the valleys of Cumbayá, Tumbaco and Los Chillos. The average temperature varies from 10 to 25 degrees Celsius. The region is characterized by contrasting climatic changes that occur throughout the course of a day.

The city of San Francisco de Quito is the capital of the present-day Republic of Ecuador. Located on the narrowest part of the plateau at the foot of Mount Pichincha, and covering a total of 300 thousand hectares, Quito is home to 2.239.199 inhabitants (INEC, 2010). Delimiting the urban sector of the city to the east lies a series of hills —Puengasí, Itchimbia, and Guanguiltagua — separated by steep ravines, which are the result of dramatic Inter-Andean faults. To the south we find Tambillo and to the north Pomasqui and San Antonio. The Machángara River crosses the city from south to north. From west to east we find deep ravines such as *Jerusalén*, also known as *24 de Mayo*, while the Sanguña ravine passes near Plaza Mayor, but it has been covered thanks to advanced engineering.

A former lake area, Quito was home to much marshland, exploited, in pre-Hispanic times, by settlers seeking birds and fish for food, also beneficial for agricultural purposes.

The population of Quito can be segmented as follows: 82.8% *mestizo* (of mixed Spanish and native indigenous heritage), 6.7% European, 4.1% native Andean, 4.7% African American, and 1.4% *montubio*, or of native coastal descent (INEC, 2010).

Quito features important urban infrastructure and services and dynamic, diversified economic sectors. At the heart of industrial production and financial activity, Quito has become a major hub of industrial development in the Ecuadorian Andes.

NATIVE QUITO

The city of Quito, centuries ago, was populated by native groups and ethnicities with their own customs and culture. Efforts of archaeologists, historians and anthropologists have focused on explaining how these people adapted to the ecological diversity of the region.

Human presence dates back about 11,000 years. Settled in the fertile valleys of the inter-Andean strip, communities were blessed with abundant plant, animal and water resources. In addition to these benefits, the area enjoys a variety of ecological niches, which create an infinite variety of crops and climates. Its location in the Guayllabamba Valley and its proximity to the two major mountain ranges subjected the area to earthquakes and volcanic eruptions. (Salgado, 2002:12)

The first inhabitants of Quito settled the foothills of Ilaló, at 2520 meters above sea level, located between the valleys of Tumbaco and Los Chillos. Members of these semi-nomadic groups of 30 to 100 people, were hunters and gatherers united by ties of kinship. Their first shelters were caves. Their diet was based on mastodons, saber-toothed cats, giant sloths, and smaller mammals such as deer and rabbit. These groups, through the need of prolonging their stay at their chosen hunting grounds, gradually developed farming and were able to domesticate animals, thus becoming sedentary. The new condition incited them to build permanent huts with thatch and mud. (Salgado, 2002:17)

Sedentary communities settled around 1500 BC, with members looking for better places to live and feed. An example of this is the village of Cotocollao, consisting of around 2,000 people. Their homes were huts made of thatched roofs and adobe walls. The weather, temperate and agreeable, favored the development of the communities and their means of production, especially in terms of agriculture (Buys 1989:17). Farming was based on local produce such as root vegetables, corn, venison and poultry, all of which abounded throughout the area thanks to the presence of nearby lakes. Social structure was organized much like an extended family. All members participated in household chores and farming. (Salgado, 2002:20)

Ecuadorian archeological researchers agree that after 1000 years of occupation, the Cotocollao culture was forced to emigrate as a result of the eruptions of Pululahua, Pichincha, Antisana,

Atacazo, Cayambe and Cuicocha. Such eruptions produced large amounts of ash, which affected crops and homes, and the community thus relocated on higher ground where rainwater could clean up the ash. The slopes along Mount Pichincha thus became a more viable place to live. Recent research has located 19 archaeological sites of this period in the hills around Quito and on the hillsides and ravines that descend into the valley of Tumbaco. (Villalba, 1988:78)

Many versions have been drawn on the sociopolitical organization of the region, including those described by Juan de Velasco on the Kingdom of Quito, or Jijón Jacinto Caamano and his theory of the Quitus-Panzaleo conglomerate, but new information reveals that the Quito valley may have consisted of separate domains that came together through the “tianguez”, or marketplace, and were interrelated through alliances that favored trade.

The social development of these communities was set up in groups, or *ayllus*, that over time became complex chiefdoms sharing the same language. They were governed by a “principle” and a “*curaca*”, or lord. It should be noted that they didn’t overlap with one another in authority. They enjoyed control over their own particular jurisdictions, which placed them together in hierarchy. The lack of power and domination was itself the result of the means of production, directly related to the ecological niches where the communities had settled, defining each of these chiefdoms socially, politically and economically (Salomon, 1980: 159).

Technological advances were reflected in the construction of agricultural terraces on the slopes of Pichincha and ridge systems in the beds of dried-up lakes such as Turubamba, Chillogallo and Iñaquito (now Carolina Park), which were in essence irrigation systems that favored agricultural production.

The archaeological site of La Florida is telling in terms of the social and political complexities of these chiefdoms. In the La Florida graves, we find 18-meter deep wells for members of the local nobility, who were buried together with special offerings and exotic products from other places, including gold, *Spondylus* beads, copper and emeralds. The *curaca* was buried alongside his servants and family members, as companions for the afterlife. (Salgado, 2002:27)

It should be noted that Quito was key to the development of trade between the Andes and the Coast, thanks to the area’s strategic geographical location. The Yumbo and Quijos civilizations were responsible for exchanging goods with the coast and the Amazon Basin, respectively, through mountain passes. The products of nearby valleys such as Los Chillos and Tumbaco were directly controlled by the *llacta* (market) of Quito. This general market became the meeting

place and largest trading exchange center in the region, a practice that continued with the expansion of the Incas and later, during the arrival of the Spanish, who called the concept “*tianguetz*”, the word for marketplace in Mexico (Salgado, 2002:21).

The tianguetz, in this case, was located where Plaza San Francisco now stands, and was run by mindalaes. Mindalaes were not only merchants but also diplomatic agents that negotiated with other ethnic groups, thus forming a real exchange network. Products traded include *Spondylus* shells, coca leaves, pepper, cotton, obsidian, feathers, sacred metals such as gold and copper, and hallucinogens (Salgado, 2002:22).

INCAN QUITO

The Incas reached the Quito region and conquered it around 1500 AD. They established Tomebamba as their administrative center, which became known as “the other Cusco”, serving, as well, as Inca Huayna Capac’s home. Quito was of vital importance to the Inca, since conquest offered the Empire manpower for agricultural and engineering purposes, given that the area was highly populated. One cannot ignore, however, the fact that Quito’s location and relationship with the sun must have been of much interest to the Incas considering their worldview.

The Incas, as a belligerent people, found the topography of Quito favorable, and used it as a natural fortress. Hills, streams, and Mount Pichincha itself shielded them against the attacks of the local population.

Their presence in Quito, a mere 30 or 40 years, was instrumental in the cultural, organizational and demographic transformation of the area, also resulting in important ethnic changes through the movement of groups to form mitimaes. In seeking to preserve hierarchical importance, the two cultures made bonds of kinship through marriages between women from the local nobility and Incan nobles. Atahualpa was the direct result of this, his mother being a local Caranqui, who eventually married the Inca.

The city created two courts, the southern Hanan and northern Hurin. They passed Incan customs and traditions on to the sons of local noblemen. A similar nomenclature used to divide the city into two halves was adopted by the Incas in an attempt to apply the four divisions of Cuzco. Also imposed was Quechua as the administrative language, as well as the worship of the sun as the official religion. Llamas and alpacas were introduced, thus beginning the use of woolen fabrics in

the region.

The apparent communion between Incas and the local ethnic groups was broken in the light of the arrival of the Europeans, who received their support to the detriment of the Incan Empire. In revenge for this treachery, Rumiñahui burned the city of Quito and ordered to kill 4000 Pillajos, Collaguazos and Zámbizas (Salgado 2002:32-34).

SPANISH FOUNDATION AND THE NEW ORDER

The arrival of Columbus to America in 1492 set the stage for a new era throughout the continent, kicking off an extensive colonial period that lasted three centuries, during which time great changes in every aspect of culture, environment and society took place. For Ayala Lasso (2008), "the socio-economic formation of what later became Ecuador is full of complexities. Amid constant changes, there were organic and articulated social relationships of different natural and historical origin, whose integration escapes simplistic characterizations."

During this long colonial period we can identify three historical moments, the first from the end of the Conquest until the late sixteenth century with the early establishment of Spanish rule. The second period occurs during the seventeenth century with the development of sustained economic activity through textile production. And the last, covering the eighteenth and first three decades of the nineteenth centuries, a period which was characterized by an economic crisis, the establishment of the *Criollo* culture and the final downfall of colonial rule (Ayala, 2008:34).

The conquest of Quito.

During the Spanish Conquest of Mexico, colonists who had reached the Isthmus of Panama began their expansion to the south, led by Francisco Pizarro and Diego de Almagro, who arrived in Tumbes in 1531. Their rapid advance into the continent was feasible thanks to internal feuds between Inca Huascar and Inca Atahualpa, undermining the unity of the empire. Taking advantage of the fragile situation in Cajamarca, the Conquistadors took Atahualpa prisoner and in exchange for his freedom asked for a ransom. This did not work as planned and Atahualpa was murdered (Salvador Lara, 1992: 67).

Atahualpa's generals lent resistance to Spanish invasion, but many communities in the area had allied with the Spaniards, providing much assistance in their joint desire to defeat the Incas.

Rumiñahui, one of the leaders of Incan resistance, was defeated in Quito and executed (Ayala, 2008).

Pizarro entrusted Sebastián de Benalcázar to conquer the territory to the north, in the direction of Quito. But faced with the approach of another group of Conquistadors led by Pedro de Alvarado, Diego de Almagro hastened to found the city of Santiago de Quito near present-day Riobamba in August, 1534, redeeming the rights to conquest for his group since it had been the first to arrive. In the founding document a clause states that the said foundation could be transferred "to the site or place where the people of the native language call Quito". Three months later, on December 5, Benalcazar reached Turubamba, probably spending the night at the Pucará (fort) of San Bartolo. The next day he arrived in Quito and officiated the founding ceremony, naming the city San Francisco de Quito, thus fulfilling the provisions Almagro signed on August 28 in Riobamba. Quito had already been razed and burned upon his arrival (Lara, 1992: 72).

The Colonial New Order

Immediately after the city's foundation, mayors and aldermen appointed in Riobamba were asked to take possession of their offices. All Spanish men who wanted to live in San Francisco de Quito were called to sign their names as "neighbors" of the city (these names appear recorded in the northern walls of the Metropolitan Cathedral) (Lara, 1992: 73).

Three main administrative actions thus enabled the implementation of the new Spanish town of Quito.

- a. The inscription of the city map
- b. The final settlement of residents, and
- c. the complete organization of the council or municipality

Settled on the ruins of the native city of the same name, Quito was born in compliance with provisions stated in the new Spanish Law of the Indies. Although its topography presented many difficulties, the city was a natural fortress, as it had already been for natives before and during the arrival of the Incas, and proved effective for the Spaniards when defending themselves from isolated Incan attacks.

Many historians agree that Benalcázar took advantage of existing Incan constructions to create the new Spanish city, although much of it had already been destroyed, first by Rumiñahui, and

then by Ampudia, in search of Atahualpa's treasure. Recent archaeological research reveals not an Incan city as such, but a fledgling city that was made up of *chaquiñánes* (trails) due to the irregular topography of the area, cut by three deep ravines, now underground, which collected the rain that descended from Mount Pichincha. Ullaguanga Huayco or The Vultures Ravine, later known as Jerusalem, ran at the foot of El Panecillo. The deepest ravine was known as the Quinguhuayco or Tejar Sanguña which separated the Spanish city from the native communes. And the third, that ran from the foot of San Juan south, crossing today's Plaza del Teatro, was called Las Tenerías. These gullies sent water into Machángara River, born in the foothills of Mount Atacazo, crossing the plains of Chillogallo and Magdalena. The steep slopes forced the Spaniards to build retaining walls and fillings in order to maximize use of the land (Lara, 1992:75).

Urban planning consisted of a checkerboard-type system, characteristic of urban Spanish American cities including Santo Domingo, Mexico and Panama. The grid had to adapt to the conditions of the terrain. The design contemplated blocks, streets and squares. Blocks were divided into lots that were offered to incoming Quito "neighbors", or residents (Lara, 1992:72).

Two *ejidos* were established as communal lands in the plains north of Iñaquito and another one to the south in Turubamba. The Valley of Pomasqui was distributed in order to plant wheat, cereals and other such products.

Before lots were given to registered residents, land was first awarded to the religious orders. A month after the city's foundation, Fray Jodoco Ricke requested land for the Franciscans. The City Council assigned him the lower parts of Inca Huayna Capac's former residence. Mercedarians were also benefited from the distribution of land. They were granted spaces that previously belonged to the Inca's "House of Pleasure", which were basically his resting quarters. The clergy was offered the central lots near the Main Square (Lara, 1992:77).

The council or municipality was the basis of administrative organization of the city and its inhabitants. This entailed legal and political power. The two mayors and eight councilors assigned in Riobamba by Almagro were chosen to preside the first *cabildo* (town council). These designations were made on behalf of the King of Spain. Gradually, other appointees and authorities were established:

High and low-rank Sheriffs: in charge of taxes, liens and prisons.

Faithful executor: guaranteed the precision of measurements, specially bread, wine and oil, as well as land demarcation (limits).

Alarife: urban police, public health and in charge of measuring plots of land.

Attorney: to inform the higher authorities, including Spain (if there be ground) of messages and requirements on behalf of residents.

Clerk: attested documents and transactions.

Holder of property of deceased: custodian of the assets of Conquistadors who should die unexpectedly.

Mayordomo: to manage the revenue.

Due to early population growth, the authorities of the town of Quito applied to King Charles V to be granted the title of city, an order that was made effective on March 14, 1541, date that also resulted in the creation of Quito's coat of arms. Fifteen years later, the city received the royal standard, an emblem used to this day. The recognition of Quito as a city by the crown was permanent, which is why the king granted a new title to Quito that reads as follows: "... because we are aware of the well known and notorious many great and loyal deeds and services this city has always bequeathed to us... it is our favor and will to perpetually entitle the city the Very Noble and Very Loyal City of San Francisco de Quito... we hereby, through this Letter, confirm this title and make it known..." (Lara, 1992:69-82)

The creation of the Real Audiencia (Royal Court) and Presidency of Quito took place twenty-nine years after its foundation, on August 29, 1563, by Royal Decree, which subordinated the territory under the Viceroyalty of Peru. The presidential seat not only served as a court of justice but also executed broad governmental tasks. Officials included from three to five judges, a prosecutor, a sheriff, a grand chancellor deputy and several other lesser positions.

The first president of the *Real Audiencia de Quito* was Seville-born Hernando de Santillán, who founded in 1564 the Hospital of La Merced of Our Lord Jesus Christ, later known as San Juan de Dios Hospital, a health facility that offered service to citizens for a span of 400 years without interruption (Moran-Moreno, 2007). Throughout the seventeenth and eighteenth centuries. Quito was governed by a number of presidents, one of the most important, and last, being the illustrious Baron de Carondelet.

In addition to the aforementioned civil authorities, there was the Church. It was thanks to the

insistent request of King Charles V himself, before Pope Paul III, that Quito was granted the right to a Diocese in 1545, under the Archbishop of Lima. The first bishop was Garci Días Arias, who took possession five years later. His task was focused on organizing the church in Quito and building the first cathedral. Legal and political administration took effect in 1563, following the creation of the *Real Audiencia de Quito*.

The religious order consisted of three segments:

- . The Ecclesiastical Council composed of the bishop, dean, archdeacon, precentor, school master and treasurer, three canons of opposition, three of case presentation, four prebendaries and two half prebendaries.

- . The Crusades Council, with commissioner, treasurer and accountant.

- . The Inquisition Council, with commissioner, sheriff and their families, appointed in Lima.

Control systems

The new society established control mechanisms for indigenous people especially in terms of ideology. One was the institution of the "encomienda" system by which a Spanish settler was entrusted to catechize members of the native community. To fulfill this task, the "encomenderos" paid members of the church or "doctrinarios" to undertake evangelization. In exchange for benefitting from Christianity, the natives had to pay a tribute to the Crown to provide services in kind or money. The encomienda system faltered and was suppressed, leading to the establishment of the "mita" system, an institution of Incan origin that was reapplied by the settlers. Those who exercised this function were called *mitayos*, employed as labor in the "*obrajes*" and "*batanes*" (workshops) that specialized in the production of cloth. Thus, Quito, around the late sixteenth and early seventeenth centuries, becomes the center of textile production in the region, supplying their goods to the mining centers of southern Potosí, which led to economic growth and wealth concentrated in the hands of large producers and traders (Ayala, 2008).

Colonial society

Spanish colonization resulted in the creation of a highly differentiated social structure set on inequality. The top of the pyramid was made up of *peninsulares*, people born in Spain who lived in the colonies, who held political power on behalf of the Crown. The civil and ecclesiastical bureaucracy, encomenderos, obrajeros and traders belonged to this elite class. They controlled the main centers of economic production, circulation of goods and political power.

At the base of the pyramid was the great mass of subdued natives, the product of the Conquest. Their existence was exclusively devoted to labor and hard work. Between these two extreme population a wide range of in-betweens appeared, people mainly of mixed origin, which varied in social status depending on their access to production means or through their lineage, allowing them to achieve certain privileges. As you may guess, colonial life resulted in interbreeding between Conquistadors and indigenous women. This intermediate group (*mestizos*) between whites and natives was devoted to farming, trade and crafts. The mestizo class fought long and hard to make way for themselves amidst their two poles of social and ethnic backgrounds in order to be recognized.

These differences led to the implementation of the "Law of the Indies" whereby divisions between the Republic of white settlers and the Republic of Natives was maintained, both conserving their own organization, and in terms of the indigenous community, their own authorities. The native *caciques* were assimilated into the administrative apparatus of Spanish government, a move that served to collect taxes from the natives. Administrative and fiscal reforms such as those identified were common during the administration of Viceroy Francisco Toledo in Peru, thus strengthening colonial power (Ayala, 2008).

African slaves represented a minority, and their presence in the territories of the *Audiencia de Quito* since the beginning of colonization grew during the seventeenth century. Communities of slaves were imported into the *Audiencia* to perform work on the coast and in some warm valleys of the Sierra. Their status as slaves placed them at the bottom of colonial society. However, in Esmeraldas, a community of free blacks and zambos (mixed African and indigenous) did exist, and were autonomous from colonial authorities.

THE CITY AND ITS ARCHITECTURE

The site chosen for the city's foundation in early December 1534 was the same as that of the native settlement of Quito, a strategic location for defense from outside attacks, and since there was a population, its hand labor became beneficial when faced with the need to build a new city. The checkerboard organization common in Spanish urban planning had to adapt to the uneven terrain at the foot of Mount Pichincha, cut across by major ravines and located between two hills, Panecillo, or Yavirac, and San Juan, or Huanacauri.

The main square was the symbolic center of reference for the entire population. Around it the

Cathedral, the Audiencia's Palace, the archbishop's palace and the city hall or municipality were established. The square thus became a hub for the development of all religious, social, political and economic activities. Neighborhoods and parishes would form as an extension of it.

Architectural complexes had to adapt to the topography, as in the case of the Cathedral erected along the main square, located on a ravine, and San Francisco, which sits on a steep slope. Indigenous workers were in charge of construction, guided, in many cases, by European architects brought to the colonies by the religious congregations themselves.

Water supply for all residents of the city came from reservoirs. Gathered at *La Chorrera*, located on the eastern flank of Mount Pichincha, it was piped down through what was then known as *atanores*. The first reservoirs were located at the main square, Plaza Mayor, and San Francisco Square, and later at the Royal Hospital of Charity of Our Lord Jesus Christ, known later as San Juan de Dios Hospital. It was also common for convents and monasteries to have their own collecting tanks to share with the community.

Little by little neighborhoods formed, known by the names of the nearest temple or monastery. Such is the case of *San Roque*, *Belén*, *San Blas*, *San Sebastián*, *San Marcos* and *Santa Barbara*. These neighborhoods were also associated to the parishes of the same name, which were institutions created by the Church for evangelization purposes.

Religious buildings

Both convents and monasteries are in line with pre-established architectural forms. Cloisters, gardens, church and atrium are the main areas of their architecture. The church becomes the place of public gathering as opposed to the cloister. Enclosed spaces, apart from individual cells for monks, had a kitchen, refectory, chapter house where community meetings took place, chapels, oratories, libraries, workshops, storage areas, a pharmacy, novitiates and houses for the help. Access and control of the enclosure was effectuated through the main door. Around the courtyard, the galleries would feature pictorial series alluding to the life of their patron saint and the procession took place throughout the corridors. The steps led to the upper and lower floors of the cloister. The façade of the temple became the point of greatest visual importance and every effort was put into it by architects and builders.

The female monasteries were spaces for women wanting to lead a life of seclusion. Other women were also included in monasteries such as orphans or widows, devoting their lives to serving God. All these women ensured salvation for themselves. Whatever their condition, they had to

provide the community a dowry. Nuns shared their time of prayer and meditation with other tasks such as sewing, embroidery, and cooking pastries. Many were also devoted to art and culture.

Civil Architecture

Generally, this type of architecture was less sophisticated than religious architecture. During the early years of the Conquest, the Spanish had to re-use indigenous housing. Later, the building systems were the result of an exchange between local and European technologies. Walls like *bareque* and stonework was undertaken by indigenous workers. Materials such as lime were brought from Tolóntag and San Antonio; the stone from Mount Pichincha; Tiles and bricks in Tejar; wood such as oak, alder and cedar from Cotocollao and Tambillo.

Spatial distribution was inspired in religious architecture. Characterized by their simplicity, they revolved around a central courtyard surrounded by corridors and rooms. The houses could be one or two floors, depending on the economic status of their owner. For those who settled in the main streets, some of the rooms on the ground floor were intended for commerce, as shops or workshops. The more affluent families had sewing rooms, a library and a chapel in their homes.

Housing for indigenous families was simple: huts made of adobe, without spatial distribution.

Architectural styles

Moorish influence was easily incorporated into the architecture, especially in Quito, with applied pilasters, jambs and archivolts. However, the ceilings best showcase this art in churches such as San Francisco, the Cathedral, Santo Domingo and San Diego, a style that was recreated until the eighteenth century in churches including La Merced and La Compañía.

Façades such as those found in San Francisco and San Agustín demonstrate their influence in the Renaissance. It is however the Baroque style that was most appropriated by Quito art and architecture, essentially as a decorative element. The presence in the city of Italian architects and architectural treatises that circulated at the time in the region favored the development of these tendencies. An essential characteristic of this style can be seen in the architectural domes and towers of religious constructions. The peak of the Baroque in Quito, however, is achieved on the façade of La Compañía, which began under Father Leonardo Deuble in 1722, and was completed by Brother Venancio Gandolfi in 1765. The decorative elements that attract the most attention are the twisted columns of tripartite stems, in line with those designed by Bernini for

St. Peter's Basilica in Rome. Such columns were repeated throughout Quito, incorporating quite a whimsical ornamentation that makes some of them unique examples of the style (Sebastian, 1990: 60).

It was also the urban space that was transformed by Baroque architecture. Its purpose was to highlight and intensify ritual acts in order for them to reach the entire colonial society through the senses. Religious congregations played a leading role in achieving this. One of the most transforming events for the city was the construction of the Virgin of the Rosary Chapel (Capilla de la Virgen del Rosario), built on an arc over the main street, creating a unique atmosphere during festive events. The streets were, on the other hand, the stage for socializing amongst members of the community involved either as spectators or actors of parades and processions.

RELIGIOUS FAITH AND CULTURE

In convents and monasteries, members were intellectuals who stood out in the fields of art, music, literature and philosophy. Art was developed under the watchful eye of, since they demanded works be of religious nature, either for evangelization purposes or to highlight the religious order they represented.

The important development of sculpture, painting and architectural construction, which occurred in the seventeenth century until well into the eighteenth century, was made possible through economic resources furnished by Church. Artistic prowess of *Mestizo* and indigenous creation was not just through copying European models, but also introducing many original elements that have made Quito's legacy in Art one of the most recognized in the Americas. Quito and its jurisdiction was an important center for painting, imagery and carving.

Religious Orders

Evangelization began the moment the foundation of the city of Quito took place. Along with Sebastian de Benalcázar, two registered priests, Juan Rodriguez and Francisco Ximenez, arrived to Quito on December 6. But it was namely the Flemish Franciscans Jodoco Ricke and Pedro (1535), and representatives of Our Lady of Mercy under Hernando de Granada (1537), who began the process. Later, the Dominicans (1541), Augustinians (1573), Jesuits (1586), and finally the Bethlehemites (1706), joined.

The four mendicant orders built their convents as spaces for retreat. Many monasteries were founded during this period, such as the Immaculate Conception (1577), Santa Catalina (1592), Santa Clara (1596), Carmen de San José (1651), and Carmen de la Asunción, transferred from Latacunga in 1702. Many other chapels were established through religious guilds. Each and every one of these buildings is a landmark of important architectural and artistic value.

Religious orders in Quito promoted the foundation of convents and monasteries in other cities of the Audiencia, including Popayan, Pasto, Latacunga, Riobamba, Cuenca, and Guayaquil, to name the most important. These foundations established religious doctrines, especially when located in native villages isolated from the urban center. Missions were organized in the Amazon and eventually on the Pacific Coast.

The presence of religious orders was instrumental to inhabitants' spiritual life, as well as to the artistic and architectural development of the city. Upon their arrival, they required indigenous labor to build their churches and convents, which were crucial elements to the process of evangelization itself. Other components were necessary for the performance of rituals as well, so it was necessary to indoctrinate them to implement Christian devotion.

Thus, the School of Arts and Trades was founded as early as 1551, and named San Juan Evangelista School, for members of indigenous communities and mestizos. A few years later, the famous School of San Andrés (1555) was established in the Franciscan convent. There, Christian doctrine, as well as other Spanish trades and crafts, as other Spanish trades and crafts, especially to the children of the *caciques*. Members of the indigenous community also learned to write, and sing and play musical instruments like flutes and oboes and other woodwinds. It was also where Spanish was taught, and where the Quichua language was standardized amongst the many diverging indigenous ethnic groups. In the school of San Andrés, the indigenous community soon played an active role within the community, constructing buildings, creating artistic objects, producing goods of different kinds, and covering the needs of religious and civil society. It was the Franciscan convent, once again, where indigenous craftsmen found the opportunity to unite through the formation of religious guilds, or as in the case of the Dominican order, who took different artisans under their wing artisans, where natives were able to develop their talents, eventually becoming an important part of Ecuadorian culture as a whole.

Brotherhoods and Religious Guilds

Brotherhoods and religious guilds were labor organizations that played a leading role in religious and social life in the *Audiencia de Quito*. Their existence responded to the specific circumstances

of the region. Brotherhoods were founded by the clergy and religious orders as well as by the colonizers, in true Spanish form. Their members associated themselves in devotion to Jesus Christ, the Virgin or a saint in particular.

Their role was to promote the Christian faith through public and private activities such as Masses, processions and religious celebrations. Internally, they provided members with spiritual aid, assisted orphaned children, buried the deceased, and offered charity. There were two kinds of brotherhoods in Quito: open and closed. In the first case, they were composed of both Spanish and indigenous men and women. In closed brotherhoods only members of a certain class were admitted. In strictly Spanish religious guilds, gentlemen and noblemen were allowed to become members prior rigorous examinations of "quality and blood". Quito also had another special structure within the religious guilds that Webster (2002) described as follows: "a devotional brotherhood divided into different classes based on racial or ethnic characteristics." Such was the case of the brotherhood of Our Lady of the Rosary of Santo Domingo, founded for Spanish members only in 1563, yet in 1580, under Fray Pedro Bedon, was divided into two subgroups: one for the indigenous community and one of blacks and mulattos. Of course, all members were subject to the same rules of the brotherhood, but each created their own shrine, images and celebrations individually.

Internal hierarchy was used to structure these religious guilds. At the head was the *mayordomo*, authorities responsible for bookkeeping, organizing membership and material possessions within the group; the *priostes* were in charge of organizing festivities and religious ceremonies. Some brotherhoods had categories such as those named "twenty-four" (*veinticuatro*) or those formed by the wealthy and powerful.

Each religious guild had an altar on which an image of their devotion stood. Altars were looked after and maintained during the year by the members of the brotherhood and on the holiday of the patron saint, they were adorned. A celebration would ensue for a period of eight days (known as the *octava*) with a mass and sermon of initiation and a procession through the main streets of the city with which the festivities would end.

The first religious guilds appeared almost immediately after the foundation of the city. Their establishment took shape during the late sixteenth century reaching a peak during the seventeenth century. All sectors of colonial society were included, and some gathered over 1500 participating members. The proliferation of brotherhoods made the Church install control mechanisms, especially those in which their members were indigenous. By XVIII century, the

city had a hundred brotherhoods, half of which were indigenous (Webster, 2002: 79).

We find several religious guilds within cloistered convents where nuns and civilian women were involved. The monastery of Santa Catalina was responsible for up to six religious guilds. The nuns participated in public celebrations, especially the processions, through self-made "peep-holes" built over the walls of the cloister (Webster, 2002: 79). The oldest religious guild dates back to 1543 in honor of the Blessed Sacrament. It was a Spanish-only brotherhood.

Religious guilds were also formed under the name of the patron saint associated with their craft:

Religious Guild	Patron Saint
Painters and Sculptors	Saint Lucas
Silversmiths	Saint Eloy
Notary Publics	Sweet Name of Jesus
Weavers	Our Lady of the Presentation
Shoemakers	Our Lady of Kings
Barbers	Saint Cosme and Saint Damian
Farmers	Saint Isidore the Farmer
Merchants	Saint Vera Cruz
Religious Orders	Saint Peter

It is also noted that some artisans belonging to a religious guild could also be members of other brotherhoods. Such was the case of painter Andrés Sánchez Gallque who also belonged to the Brotherhood of Our Lady of the Rosary. Sculptor Diego de Robles was a member of the La Vera Cruz, the Rosary, Our Lady of the Conception and the indigenous Sweet Name of Jesus. Bernardo de Legarda belonged to the Brotherhood of Our Lady of the Conception of San Francisco and the Virgin of the Column (at the same monastery) and of the Rosary at Santo Domingo. Silversmith Vicente Lopez de Solis was member of the Brotherhood of San Eloy and the Brotherhood of the Virgin of the Column. These relationships between guilds and brotherhoods was instrumental in the development of the arts during the colonial period (Webster, 2002: 74).

Brotherhoods were at the core of many architectural works, from chapels to churches to large independent monasteries and shrines, including the Chapel of Our Lady of the Angels, Our Lady of the Rosary, and the church and chapel of Guápulo.

Devotion and local invocations

Devotion to Jesus Christ and the Virgin most inspired faith within Quito society. There are many examples of representations narrating the Youth and Passion of Christ. Iconography was inspired in the New Testament, but apocryphal interpretations were also common.

Images of saints of different religious orders were represented individually or in series and served to encourage Christian piety. In addition to the aforementioned saints, those illustrating the Old and New Testament were popular as well, and incorporated to the Golden Legend. Later, the Americas contributed with other local invocations, as in the case of Santa Rosa de Lima and Quito's Mariana de Jesus, who received devotion from every sector of society.

The patron saints of Quito also received devotion. St. Jerome protected against earthquakes, and was later replaced by the Virgin of Mercy. Saint Michael the Archangel, Santa Theresa de Avila, The Precious Blood of Our Lord Jesus Christ, Santa Rosa de Lima and San Francisco, among others, were invoked by the City Council and the Presidency of the Royal Court. Celebrations included a solemn Mass, a sermon, music and popular gatherings during which food was distributed.

While the devotion of the Eucharist and the Immaculate Conception were encouraged by the Spanish crown and sponsored by the Council of Trent (1564), Quito made them their own. Miguel de Santiago masterfully depicted the two mysteries together in one painting, a unique contribution to universal art.

As in Europe, the *Audiencia de Quito* had miraculous images to which they expressed special devotion. Devotees built splendid shrines for them, constructed over what originally were temples invoking indigenous Gods. Such is the case of Guápulo, Quinche, and El Cisne, to name a few, whose images were passed onto the people and made their own. These sanctuaries also became gathering centers where thousands of pilgrims who would come to receive the miracles of the holy image they venerated. As a reward for favors received, devotees ordered paintings that would depict the miracles, works of art that now cover the walls of these shrines.

THE ARTS IN QUITO

Painting

Following the foundation of Quito, the New Order required the introduction of artistic proposals that favored the development of its plan to convert and evangelize the native population, and the image was a vital element for the development of this process. The pictorial production was a

reflection of European decorative thought but local input was soon to be found in many pieces of the time, responding to popular whims, and highlighted namely through the use of color.

In the convent of San Francisco the art school of San Andrés was founded for children of indigenous and Spanish descent, under the direction of Flemish painter and Friar Pedro Gosseal. This would be the cradle of what would famously be known as the "Quito Art School".

The main sources that served as benchmarks for artistic development were engravings, books, prints and other European products. Indigenous and mestizos quickly adhered to the workshops, which multiplied throughout the city. The art of painting reached its greatest splendor in the seventeenth century, since by then most architectural complexes were completed, including monasteries, churches and houses of collection for religious orders, and there was a need to depict the life of each specific patron saint through imagery. These images, in the beginning, were painted on the walls of the corridors of cloisters. Easel painting was developed later. Supports included wood, canvas and fabric. The pigments used were based on mineral and vegetable oil techniques.

Visual representations, as expected, were limited to religious themes. Variation would thus depend on what the artists or workshops wished to depict. Some would dedicate their work to the devotion of God, the Virgin, or the Saints. Others would take on a purely pedagogical role, such as indoctrination of members of the indigenous community, teaching the fundamentals of Christian faith. Among such issues we could identify the Seven Sacraments, the works of mercy, the capital sins, the petitions of the Lord's Prayer and other prayers such as The Praise, masterfully synthesized by famous painter Miguel de Santiago, a prime example of Quito Baroque Art. Themes of biblical tradition were painted in large formats. Such is the case of "The Prophets" by Javier Nicholas Goríbar. However, Quito showed great affinity to depicting Mary and her purity. The most characteristic is "Pulcra Tota", surrounded by symbols taken from the Psalms, Ecclesiastes and the Song of Songs, including the sun, the moon, the mirror, the city, the well, the tree, the lily, the temple of the Holy Spirit, the star, the Gates of Heaven, the rose, the fountain, the palm, the enclosed garden and the tower. Themes such as those mentioned above set the tone for Colonial Art in general, which became less common by the mid-nineteenth century.

Timeling of artists and their works

16th century	Artists	Titles
San Andrés School	Alonso Chacha	

Fray Pedro Gosseal		
	Andrés Sánchez Gallque	Portrait of Mulattos in Esmeraldas
	Cristóbal Naupa	
	Francisco Grijal	
	Francisco Vilcacho	
	Jerónimo Vilcacho	
	Juan José Vásquez	
	Sebastián Gualoto	
	Antonio	
	Felipe	
	Padre Bedón	"Virgin of the Stairs"
17th Century	Hernando de la Cruz	"San Ignacio de Loyola"
	Miguel de Santiago	Series of "The Commandments" "Life of St. Augustine" "Miracles of the Guápulo Virgin" Series of "The Stations" "Eucharistic Virgins", and many more.
	Nicolás Javier Goríbar	The Prophets The Virgin of the Column
18th Century	Andrés Morales	
	Maestro Vela (Cuenca)	
	"Morlaco" (Cuenca)	
	Oviedo (Ibarra)	
	"Pincelillo" (Riobamba)	
	"Apeles" (Quito)	
	Francisco Albán	
	Vicente Albán	
	Juan de Albán	
	Bernardo Rodríguez y Jaramillo	"Jesus Christ's Public Life"
	Manuel Samaniego	"The Divine Pastor" in all its versions.
	Tadeo Cabrera	
	Nicolás Cabrera	
	Antonio Salas	
	José Cortés de Alcocer	
	Antonio Cortés	Flora from Bogotá (Celestino Mutis)
	Nicolás Cortés	
	Vicente Sánchez	
	Antonio Barrionuevo	
	Antonio Silva	
	Francisco Villarroel	
	Mariano Hinojosa	
	Manuel Ruales	
	José Martínez	
	José Xironsa	

	Félix Tello	
	José Joaquín Pérez	
19th Century	Antonio Salas	
	Ramón Salas	
	Rafael Salas	
	Brígida Salas	
	Luis Cadena	
	Rafael Troya	
	Rafael Salas	
	Juan Manosalvas	
	Joaquín Pinto	
	José Carrillo	

Sculpture

In accordance with Spanish tradition, wood was the material most used for sculpture. The Castillian and Andalucian styles were among the first models to arrive to Spanish America. There were also sculptors from Extremadura, who worked with indigenous artisans probably instructed at the San Andrés Franciscan art school. Artisans also painted skin and clothing on the sculptures with oils and gold leaf. The artistic quality of these works is visible through the detailed use of the brush and sgraffito, and floral motifs full of color and movement. Excellence in sculpture from Quito during the XVIII century is evidenced by bright skin tones that gave the pieces a more realistic look, in addition to imbedded fabrics that added a particular sense of movement to the sculptures. The versatility of these images allowed for them to represent different saints by simply adding their attributes in silver or silver gilt.

One of the artistic contributions of sculpture made in Quito during the eighteenth century was the icon of the Immaculate Conception inspired by the winged Apocalyptic Virgin. It represented an artistic interpretation of St. John's imagery as it appeared in Revelation XII: "And in the sky a great wonder: a woman clothed with the sun, and the moon under her feet, and on the head a crown of stars... And there appeared another sign in heaven, and behold a red dragon, having seven heads and ten horns and seven crowns on their heads... and the dragon stood before the woman, who was in labor, wishing to swallow the child upon being born... ". Theologians saw, in this allegory of Mary, Christ being the Son and the dragon being the Devil. The text continues: "And when the dragon had been shot down to Earth, he persecuted the woman, bringing forth the child. And the woman was given two wings of a great eagle, so she might fly into the wilderness". This depiction of the Virgin came to the Americas through seventeenth century engravings, but it is in Quito where sculptor Bernardo de Legarda took this image to wood, a work of great skill that was soon reproduced in many of the workshops throughout the city.

Imitations are abundant in colonial collections in Quito and Popayan.

Types of sculptures

1. Rounded form	Technique	Full size Dressed With fabric With joints With blocks With holes
	Representation:	Standing Lying Praying Resting Equestrian Bust Torso
2. Relief Size		High relief Intermediate relief Low relief

Characteristics

Siglo	Techniques	Decoration
XVI- early XVII centuries	Skin color: matte	
	Sgraffito (over gold)	Polychrome Natural , stylized leaves Geometric patterns
Last third XVII to XVIII centuries	Skin color: shiny	
	Gold	
	Shadow	
	Motifs over gold and silver By Brush Lustred or chiselled Relief brocade	Polychromatic Stylized or natural floral motifs Brocade imitation and other knitting patterns Knitting
	Metallic masks: Lead-pewter Silver-lead	

	Lead-copper and tin	
	Glass eyes	
	Artificial elements: hair, lashes, nails, ivory or porcelaine, glass tears	
	Crowns, earrings, necklaces, precious stones	
	Clothing: tunics, robes, veils, aprons, scapularies	
	Otros: scapularies, palms, scepters, etc.	

Sculptor timeline

Century	Name
XVI (second half)	Diego de Robles Luis de Rivera
	Gabriel ...
	Melchor
XVII	Padre Carlos
	Olmos - Pampite
	Francisco Tipán
	Andrés
XVII-XVIII	Juan Bautista Menacho
XVIII	Bernardo Legarda
	Manuel Chili - Caspicara
	Uriaco
	Toribio Ávila
	Sor María de San José (Magdalena Dávalos)

Silverwork

Quito, like other Latin American cities, experienced cultural super-imposition, a direct product of the Spanish Conquest. A mixture of religious concepts, aesthetic, cultural and economic realities in the midst of a myriad perceptions and reinterpretations, in a world filled with anguish and hope, all of which deeply affected people's daily life. Latin America was thus a laboratory of European utopias and realities and a mutual learning process between different peoples, creating the essence of what Latin American culture is today.

Silverwork, in early colonial years, lay in the hands of Spanish and Portuguese artists such as Francisco Torres Cordoba, the Sevillian Pedro de la Vega, and Leonis Delgado, metalworkers who dominated the processes of carving, stamping, casting and chiselling. The local indigenous artisans quickly inserted themselves and learned from this initial group of foreign silversmiths,

among them Francisco Chimbo (around 1560), Andrés de la Cruz (around 1586), Juan Mazaña (1596), and others.

In the seventeenth century, the greatest master of the guild of silversmiths was Pedro Adrian, active between 1654 and 1719. His work was put into two beautiful sanctuary lecterns at El Quinche, one of which is engraved with his name. For the church of San Francisco, he created the base of San Antonio, located in the altarpiece of the same name. Jacinto del Pino and Olmedo worked on the St. Anne's Cathedral frontal piece in the year 1700.

Precious metals, unwrought or not, were subject to taxation through a levy known as the "royal fifth." The fulfillment of this obligation was carried out through the councils of the cities who would appoint authorities to enforce their collection. They were either "markers" or "testers". Their role was to make a metal piece that would identify the source, the author and the payment of the tax, as established by royal ordinances. Despite the existence of this provision, Quito did not keep to it, a constant found also in many other regions of Spanish America.

Silversmiths who had successfully completed a master's examination and were permitted to own a shop, were called master silversmiths, but since the seventeenth century, there was a tendency to name them according to their specialty, "master gilt silversmith," "master silver silversmith," "master of masonry", "master of jewelry", etc.

By 1700, silversmiths lived in the neighborhoods of San Marcos, San Blas and especially Santa Barbara. Their main shops and workshops occupied one of the adjacent street of Plaza Mayor (now Calle Venezuela), taking the name of "Street of the Silversmiths".

The guild of silversmiths had St. Eloy as their patron and protector. In his honor they celebrated an annual festivity. The first altar dedicated in St. Eloy's honor was placed in the church of San Francisco in 1585. In 1602 the guild took the piece to the Church of the Convent of Our Lady of Mercy where it remained until the late eighteenth century.

The silversmiths, as a group of artisans of high prestige within the colonial society, directly participated in other festivities throughout the city, especially during Corpus Christi. This festival was established in Quito in 1549. For the celebration of 1605 the civil and ecclesiastical authorities arranged to perform it with "the greatest authority and grandeur as possible", to which merchants, silversmiths and *batihojas* strived to participate, decorating the main square as best as possible, since the procession of the Blessed Sacrament would pass by at a most

dramatic moment. For this celebration, the guild of silversmiths was in charge of dressing the fountain, covering it in gold and silver. On this day, and without limitation, all the luxury and ostentation in their power was put into effect. Inside the churches, convents and monasteries, altars were adorned with all the silver they possessed, focusing on the decoration of the Blessed Sacrament.

Silverwork in the Audiencia de Quito during the first century of colonial life was inspired in Mannerist styles, something that gradually began to change in accordance to the demands and tastes of the new American society. It is from the last third of the seventeenth century that the Baroque makes its appearance in a modest way, placing primary attention to the volume of decorations through embossing techniques, with a timid presence of flesh, in a particular area of a structure of on contours that would otherwise not deviate from pre-established depictions of the early days.

But the most outstanding pieces begin appearing during the second third of the eighteenth century. Among them we find the custody of the convent of San Agustín, where the sun turns into a double-headed eagle covered in diamonds, emeralds and rubies. The custody of the convent of San Francisco shines amidst the largest and finest emeralds, with strong Counter-Reformist iconography: the Immaculate Conception stands out as a base supporting the body of Christ, a host lies inside a heart-shaped box preceded by the Eternal Father and followed by the Holy Spirit, a dove in the midst of an embossed flower and fruit garden, inlaid with large emeralds which represent the local avocado. Its decoration is completed with enamel, pearls and rubies (Moran, 2002: 159). In similar form, the custodians of the Cathedral, created in the late eighteenth and early nineteenth centuries respectively, are decorated with emeralds and diamonds, and announce the arrival of the Neoclassical style in architecture.

This type of custody, usually surpassing one meter in height, forced tabernacles of the altars to be modified in order to accommodate them. This made the custody seem like it was approaching the viewer, creating visual sensations that were supposed to affect the emotional and mental state of the observer, a typical effect of Baroque art and architecture.

In the late eighteenth century Rococó and French-style decorative tastes predominated. Thus we find beaded diamond lattice whose vertices were topped off with flowers of four petals, and other such ornamental designs found in many objects made of silver such as screens, lantern holders, and flat walls of shrines, stands, frontal pieces, etc. (Moran, 2002: 160).

THE ENLIGHTENMENT

By the second half of the eighteenth century, the *Audiencia de Quito* was faced with important intellectual and cultural upheaval, uniting the Creole class (Spaniards born in Latin America) to eventually claim the Americas in their name. The first and foremost representative of this movement in Quito was Eugenio de Santa Cruz y Espejo (1747-1795) who with his progressive ideas criticized the monarchy, seeking to improve what was considered mismanagement and injustice on the part of the Spanish authorities. Heavily influenced by the Enlightenment, he demanded equality for Creoles and the indigenous class, and for the first time in colonial history, began considering the rights of women.

By the end of the eighteenth century Baron Hector de Carondelet (1799-1807) took office, supporting the movement and demanding greater autonomy for Quito. This was possible during the early nineteenth century when Creoles gained significant economic strength through their individual estates, meanwhile their exclusion from political power did not suit them well at all.

This process of enlightenment was complemented by the presence of scientific expeditions including La Condamine's geodesic mission to measure the globe from the southern hemisphere, the botanical expeditions in New Granada by Celestino Mutis, and geographical studies undertaken by Alexander von Humboldt. In this context, Quito artists were also influenced by these new visions, and established, under the concept of industrial development, a factory of fine ceramics generating items of interest. A scientific and intellectual transformation ensued, influenced in part by historic events such as the French Revolution, and resulting in what would soon spark the independence movement of 1809.

As can be concluded, Quito became the centerpiece of Ecuadorian nationality. It is here where many important historic events took place eventually defining many cultural and symbolic aspects of the country.

On September 18, 1978, Quito, Ecuador (together with Krakow, Poland) was declared the first UNESCO World Heritage Center, promoting the need to conserve the old town of this legendary city, the largest and best-preserved historic center in the Americas. A plaque commemorating the designation was placed at the Metropolitan Cathedral, and reads the following: QUITO, WORLD CULTURAL HERITAGE CENTER... SO DECLARED BY THE INTERGOVERNMENTAL

WORLD HERITAGE COMMITTEE DURING ITS SECOND SESSION, HELD IN WASHINGTON ON
SEPTEMBER 8, 1978.

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