

ENCUENTROS



The Development of Sculpture in the Quito School

Lecture by

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THE DEVELOPMENT OF SCULPTURE IN THE QUITO SCHOOL

Magdalena Gallegos de Donoso

First, I would like to offer my sincere thanks to the Inter-American Development Bank and its officials, and particularly to Ana María Coronel de Rodríguez and the staff of the Cultural Center, for organizing the exhibition of 17th and 18th century religious sculpture from Ecuador that will open next week in the Center's gallery, and for this invitation to share with you my experience and devotion to colonial art.

We are nearing the end of the 20th century and we are all acutely aware of it. In looking at our past, however, it is unfortunate that irreconcilable controversies still exist that deepen rifts and create bitterness.

On the one hand, we have the indigenists who are justly proud of a remote past that ennobles us, but who consider the Spanish conquest to have been an appalling moment in history. They believe that without Europe our continent would have reached unprecedented heights of socio-economic development. They argue that Europe extinguished indigenous

civilization and oppressed its people, who were easy prey to any type of colonialism, and that this has kept us part of the Third World, now politely called the "developing" world.

On the other hand, we have the Eurocentrics, who think that the Hispanic presence was the driving force that rescued aboriginals from barbarism through the civilization of Western Christianity. They argue that without Europe, our continent would have continued to be run by so-called "inferior" races.

In response to absurdities of this kind, we must seek an objective position from which to evaluate historical events that are clearly indisputable, and from which to view ourselves, without immature emotions, as a mixed nation with multi-ethnic components that enrich us through diversity. Valuing ourselves as a mixed population allows us, in the end, to appreciate our Amerindian past, and also to take pride in our inheritance from our European ancestors.

In the case of America, the “discovery” was the chance outcome of a Spanish attempt to seek new trade routes to India. Colonization was based on economic expansion, and a desire to spread the gospel. These are two features that have indelibly stamped our colonial history.

When the Europeans arrived in America, two civilizations came head to head: two enormously rich but different cultures, two ways of viewing the world, and two distinct cosmologies. Neither was better nor worse than the other, they were simply different.

It is clear that many clashes occurred. Ideologies were destroyed and ways of life radically altered, particularly for the vanquished. But the end result was a racial, cultural, philosophical, and religious mix inherited by today’s Ecuadorians.

Interestingly, there are conceptual similarities between Europe and America that help us understand the early development of colonial art in Quito, and the qualitative and quantitative levels of its production. For both cultures, art was a divine gift. The artist was either the messenger of the gods or their interpreter and servant. In both cultures, art was made by and for religion, and therefore it was not difficult to reinterpret ancestral nature cults based on the Christian cult.

Who can say whether there was an ideological fusion of the divinities of the upper world or heaven—the sun in heliocentric religions—with those of the middle world or earth—the feline, among others—and those of the underworld, such

as the serpent? These three worlds are present in the so-called “sun” of the Tolita Culture (500 BC–500 AD). Who can say whether this aboriginal cosmology fused with the Judeo-Christian trinity, where God is also the Sun of Justice? Certain analogies could also have been established, such as: Viracocha with Jehovah, Pacha-Mama with the Virgin Mary, and the *apachitas* with the different saints. In the 16th century, the relationship between the Sun of Justice, the aboriginal sun, and the sun-like shape of the Christian monstrosity, or host receptacle, is not simply a matter of concept but also of form.

In the 16th century, local artistic production strictly followed Iberian models. The aboriginal contribution was almost nonexistent. Since they had been defeated and colonized, Indians were not free and their creativity was repressed. Despite everything, however, creativity cannot be completely silenced, particularly where there are significant conceptual resemblances. For both conquerors and conquered an object of art was, at the same time, a cultural object.

Religious objects are also works of sculpture that serve as mediators between the worshiper and the divine. A religious artistic object is a point of reference in a spiritual relationship, since human beings use tangible objects to relate to the intangible. This underscores the importance of the cult, ritual, and votive object—three things present in all religions.

The sacred object is also the depository or mirror of the divine. In the case of the Virgin Mary, it is also the physical receptacle of the divine. The

finest artifacts, and the richest materials of the earth were lavished on sacred objects. The profusion of gold in religious images and temples is similar to the Christian medieval tradition in art, and coincides with aboriginal religious practices—that of considering gold to be the color of God, of the sacred, and the transcendental. The colors of the rainbow are the colors of humanity, the secular, and the worldly.

Moreover, the guild system of Europe was compatible with aboriginal communal work. This facilitated collective workshops where each person was a co-artist, which also explains why these works are generally anonymous.

Colonial art in Quito was generated by the religious communities who set up the first schools of arts and crafts. Since their main objective was doctrinal, colonial art is essentially Christian. It is intended to move the soul of the viewer and awaken faith, sometimes through dramatic exaggeration of the subject.

At this time, the gap between the sacred and the profane was so wide that the work of art was distant from the worshiper: emotionally, because it was rigid and hieratic, and physically, because it was obscure and created to be shown only in a church or convent. The works are frontal and large since they were commissioned to cover the huge walls of churches and monasteries, and to fill the niches of altarpieces. The majority of the works are remote from the real world.

During the gestation period, which runs until the early 17th century, European influences of various kinds dominate. Flemish influence was felt through the

presence of the Franciscan friars Jodoco Ricke and Pedro Gosseal, artists from Ghent who founded the first school of arts and crafts in Quito in 1535, just after the city was established. They contributed their taste for chiaroscuro.

The preference for gold and gilt ornamentation is both Flemish and Spanish, and was widely adopted in Quito. Through the works of the 17th century, we can see how the artists gradually shook off European tutelage, which was strict at the beginning and more relaxed later on.

This can be seen in the work of Miguel de Santiago, who painted a phenomenal series of large canvasses based on small Flemish engravings on the life of Saint Augustine by Shelter de Bolswert (1624). De Santiago used these paintings as an opportunity to slip in portraits of his contemporaries.

Another interesting example is Nicolás Javier Gorívar, whose best known work is a series of large canvasses of prophets in the Jesuit Church taken from an Italian Bible printed in Pezzana in 1710. Rather than follow the linear technique of the drawing, he blended the color in a style similar to that of Miguel de Santiago, with impressionistic results.

The Spanish influence arrived with the conquistadors and the priests, and is the most apparent for obvious reasons. Works of art were brought from Spain along with artists like Diego de Robles and Luis de Rivera, who fashioned several *Virgins of Guadalupe* that are still worshiped today in Ecuadorian churches in Guápulo, El Quinche, and El Cisne. Works by Montañés, Zurbarán, Murillo, and Pedro de

Mena—a small *Virgin of the Pillar* in the Church of San Francisco—were also found in Quito.

In the Cultural Center exhibition, we have two huge sculptures of archangels that also show Iberian influence. Saint Michael, the warrior archangel, is always dressed in a soldier's helmet and carries a sword. This work bears the legend, *Qui cu Deus*, "who is like unto God," which was his cry of battle and victory over Lucifer. The second is the Archangel Saint Gabriel (Fig. 1), who announced the immaculate conception to Mary. His attribute is a lily, symbol of virginal fecundity and purity, and his emblem, *Ave Maria*, his salutation to the young maiden from Nazareth. The 17th century sculptures are notable for their abundant use of gold leaf and *estofado*, which consists of scraping off part of the paint that covers the gilded surfaces to let the gold show through.

There are also clear Italian influences, which were introduced by the Dominicans, and which are linked to artists such as Bitti, Angelino Medoro, and Alessio. Some interesting examples of their works survive today, and from them we inherited profuse drawing and faithful adherence to the classical canons.

German influence is less frequently found, but there are occasional pieces with a certain Northern character, perhaps the result of the 16th century teachings of Friar Pedro "The German" at the Franciscan schools of San Juan and San Andrés.

Moreover, eight centuries of Arab domination in Spain left an indelible mark that extended to the Spanish colonies; examples can be found in Quito,

particularly in the coffered ceilings in the churches of San Diego, San Francisco, Santo Domingo, and even in the Jesuit Church. The perfection of the technique, the finishing with embellishments, ribbons and other more formal elements, and the adherence to the Moorish standards can only be explained through the presence of Mudejar artisans in Quito. There are also interesting traces of oriental influences. These include the depiction of Chinese mandarins in some ivories and bone plaques.

Clearly there is also a medieval European tradition in the art of Quito. There are works that do not fit completely within the canons of the Renaissance, but which draw inspiration from older traditions where the symbolic patterns are stronger than the formal patterns. The sculptural disproportions of the images, such as the *Pieta* where Christ's body is disproportionately small compared to his mother's, seem to come from the reflections of Saint Bernard de Clairvaux, a 12th century French saint. He suggested that when Mary received the dead body of her son, she wished for the days in Bethlehem when she was cradling the baby Jesus in her arms, and this may account for the small Christ. Hieraticism distances worshipers from historical reality, and transports them to the theme of the sorrow of humanity for whom the Redeemer died.

Last, there are some hints of an indigenous contribution. Altarpieces, frames and sculptures are decorated with mirrors. These glass mirrors brought by the Europeans fascinated the Indians, who thought they held the reflections of their

spirits held prisoner by the conquistadors. So as not to lose their spirits, they traded their most precious treasures for those mirrors. Later the mirrors were offered in works of art and became indispensable elements of native masks and ceremonial clothing.

The earliest work with indigenous influence is believed to be *Los señores negros de las Esmeraldas*, or "The Black Lords from the Esmeraldas," signed by Adrián Sánchez Gallque and exhibited in the Ethnography Museum in Madrid. It is a rare group portrait which shows an astonishing synthesis of styles reworked into something new. The clothing is clearly Spanish, as are the names of the subjects—Don Francisco and Don Pedro—but the portraits are of Black lords from the Esmeraldas, powerful men who descended from African slaves brought by the conquistadors. The ornaments, including nose rings, lip rings, earrings, and chokers, correspond to the aboriginal tradition of La Tolita, a culture established in the Esmeraldas approximately 500 BC, and whose cultural presence was alive until the conquest era. The formal execution reflects draped Italian models such as those painted by Bitti. Adrián Sánchez Gallque was an indigenous painter from Quito who was culturally mestizo. From that time, native contributions appear like shooting stars, few but brightly shining in the firmament of art in Quito.

Perhaps by the middle of the 17th century we can begin to speak of the existence of a Quito School. The style of artistic production was no longer a strict imitation of foreign patterns, or a blind

adherence to imposed stylistic or iconographic canons. The artists, many of whom were true mestizos separated by several generations from the upheaval of the first encounter, saw their reality with new eyes.

The combination and reworking of influences points to a specificity in the art of Quito that makes it different from its sources and also from other Ibero-American styles. This art matured in the 17th century and spread in the 18th with curiously eclectic results.

By that time art work was in demand by a different clientele. Most of the churches and convents had been filled, so 18th century art became oriented towards the private homes of a bourgeoisie that built their financial stability as agricultural overseers. For houses, the size of art shrank from a divine to a human scale; there are almost no life-sized sculptures or huge paintings. At this time there is considerable export of sculpture and painting from Quito, which had become renowned throughout this continent, as well as in Spain, Portugal, and Italy.

Growing demand forced artists into creative subterfuge. Such was the case with figures that were to be clothed; the carver took pains only with the hands and face leaving the body roughly worked since it was intended to be covered with rich vestments.

One such type of figure is the articulated image with hinges at the elbows, forearms, hips, and knees to facilitate dressing the figure and changing its position from standing to kneeling, and sitting to prone. Once dressed, the figure acquires sensational splendor and richness.

The proliferation of these figures went hand-in-hand with the development of the local textile industry and new imports of Flemish lace, French velvet, Manila shawls, and Chinese silk.

To ease the work of the carver and to respond plastically to the Baroque search for realism, the 17th century artist developed a technique known as "glued cloth." This technique, which proliferated in the 18th century, consisted of wetting pieces of cloth with carpenter's glue and using them to totally or partially cover the figure. They were left to dry and given a final finish to match the rest of the figure.

The search for realism in carved images led the artists to use false fingernails made from feather quills, and false eyelashes and wigs. It also led sculptors to create complete scenes, like today's dioramas, that included real items such as cloth, books, miniature furniture, and flowers.

In the 18th century, the Baroque explodes into movement, light, and color. Movement passes from static to dynamic, even in the production of the same artist. Such was the case for Bernardo de Legarda, who was a multi-faceted painter, sculptor, architect, engraver, printer, and mirror maker.

Legarda begins with a totally vertical compositional axis, frontal position, hands joined and symmetrically arranged, closed lines, movement almost frozen in a sculptural instant. Then he begins to change his figures' arms to move out from their bodies. He makes the clothing more dynamic with intense movements, and creates more expressive

gestures for the face and hands.

The most typical work of this master is the *Virgin of Quito*. The vertical axis becomes multiple curves, turning into one of the best examples of a helical axis. Legarda's *Virgin* combines, in a single image, the description of the woman in Genesis who crushes the serpent with her foot, and the woman from the Apocalypse who flies away on her wings from the dragon who wants to devour the child she is about to give birth to. The first and the last books of the Bible, Genesis and Apocalypse, become the alpha and omega, the beginning and end of creation itself. This sculpture also unites the spirituality of the Mother of God with the grace of a Baroque woman. The Baroque can be seen in its asymmetry which is a perfect support for the illusion of movement, but which will also become forced mannerism by the end of the colonial period.

Movement and color are synonymous with the joy of living. The paintings are festooned with flowers and birds, and the frames are frequently sculpted and polychromed.

Often the spiritual movement of joy is transformed into drama. The impact of death, the suffering of the hermit, the repentance of the sinner, are all meant to transform the viewer into a suffering devotee. Such is the impact of the bleak figure of Saint Francis of Assisi, created in the style of Pedro de Mena (16th century), who portrayed the saint as haggard, with eyes half closed and the rigidity of a cadaver. This alluded to the discovery of the intact body of the saint when he was exhumed two years after his death in 1222

by Pope Gregory IX. Similar figures are Saint Peter of Alcantara, portrayed as stark, emaciated, and torn; and Saint Mary of Egypt, which is of disputed iconography. Some claim she is Mary Magdalene the Penitent, but it is possible that she represents a third century hermit who lived in the Jordanian desert. She is shown naked, covering her squalid body with her long hair (Fig. 2).

The passion of Jesus, represented in the plastic arts, was also meant to be an experience of intense grief. The crucifixion was evidently the meeting point of pain and faith, and the experience relied on the drama and the sublimity of the work of art. Some image makers, such as José Olmos Pampite, not only fashioned Christ as suffering, beaten, and wounded, but pierced the skin of the sculptures and painted blood gushing out.

Chromaticism became more intense throughout the 18th century. Bernardo Rodríguez, Manuel de Samaniego y Jaramillo, and José Cortés de Alcócer were colorists who used vivid reds and blues, dazzling whites and exuberant greens. Colorism is also apparent in polychrome Baroque sculpture in which the colors are inflamed with the gilt used in brocade and *estofado* effects.

Works created during the 18th century, including sculpture, present a luminosity obtained by using brighter and rosier skin tones. To obtain this effect, the sculptor prepared a primer by mixing glue with carbonates or casein, polishing it to perfection, and applying many very thick layers of color. The superimposition can produce diverse flesh tones: pink cheeks,

shoulders, elbows and knees, paler flesh on the rest of the body, bluish grey on the edges of the hair and the chins of beardless youths, ashen for cadavers. The last stage of obtaining a flesh tone consists of carefully polishing the surface with a damp sheep's bladder to remove brush marks and obtain the burnished look that gives Quito sculpture the finish and polish of porcelain.

The nude Adam and Eve, infants, and Christ are the figures with the most detailed flesh tones. The polish of the Quito skin tones is inimitable, as can be seen in the sculptures of Legarda, Caspicara, and the many anonymous sculptors.

As an inheritance from 17th century Seville and Andalusia, the production of lead masks was widespread in the 18th century. Their features abide strictly by the iconography: an energetic young woman for the Virgin Mary; a mature woman with sunken cheeks for Saint Anne; a young, beardless man for Saint Anthony of Padua; a bald, short-bearded Saint Peter; a long-bearded old man for Saint Francis of Paola, and so forth.

The masks also made it possible to insert colored glass eyes for a limpid and transparent effect. Another feature of the sculpture of this era is the so-called "Chinese" technique which consists of covering the surface with gold leaf, next with lacquer and then with very thin paint, and not scraping it—as in the *estofado* technique— but leaving it hidden; the color remains but the metal shines through.

Although local figures had been painted in the preceding century, in the 18th century depictions of the first

American saints became common. They were sacred portraits, both an object of worship and a faithful or idealized representation of the criollos who had risen to sainthood, such as Saint Rose of Lima, the first canonized Latin American saint, or Saint Martin of Porres, also from Lima, who belonged to the Dominican order. We must not forget the venerable Saint Mariana of Jesus, the Lily of Quito, who was painted for the first time by her confessor, the painter and Jesuit, Hernando de la Cruz.

Quito's art was more than just sculpture. Local techniques, materials, and designs are apparent in daily objects such as tin plates and bowls from Pasto, which incorporate a technique used by the Incas in their *queros* or wooden drinking vessels. This consists of covering the object with a stretchy, transparent plant resin which, when cooked with different dyes, adheres to the surface of the wood and gives it a beautiful, impermeable finish.

This Incan tradition survives today, particularly in the Pasto region of Colombia. As an example of another local material, there are bottles and glasses made of *caho*, or animal horn, that have an interesting transparency—examples of local usage are the silver *tupus* from the 18th century. These huge pins were decorated with designs of Hispanic origin, but were used as traditional shawl pins. The *pilche*, a vessel used for drinking water, was made from maté gourds lined with silver, possibly for use by high ranking criollos.

Either in emulation of baroque exuberance or the *horror vacui* that

characterizes indigenous production, the art of the 18th century presents a preciousness and taste for miniatures. There are abundant medallions and reliquaries made of *tagua* wood with figures barely half an inch in length.

Enthusiasm for the miniature is also seen in the altarpieces. An altarpiece is a combination of architectural, sculptural, and pictorial elements, and—in the general opinion of Ecuadorian art historians—is the most outstanding example of Baroque art in Quito.

There are classical altarpieces as well as popular ones, such as *Saint Francis Receiving the Stigmata* located in the Cantuña Chapel. In this altarpiece, which represents the miracle of Mount La Verna, the red background reflects Indian tastes.

Starting in the mid-18th century, nationalism began to reaffirm local values and, supported by French ideas on liberty, would lead at the dawn of the 19th century to movements for freedom and independence. This would explain the abundance of sculptures of local notables.

In their nativity scenes, Quito artists depicted water sellers, sweepers, housekeepers, night watchmen, street vendors, criollos, soldiers, and seminarians—every layer of society.

Towards the end of the colonial period, syncretism, the eclectic mixture of worlds and cultures, is very evident in the art. The artist looks to his land and its people for inspiration in depicting biblical scenes. In some versions of the *Flight from Egypt*, the baby Jesus is shown as an Indian child—not simply wrapped in swaddling clothes—but firmly bound with a sash,

which is a custom that survives to this day. One vivid example of the fusion between the European and the native is found in *El taller de San José*, or "Saint Joseph's Workshop," by Manuel de Samaniego y Jaramillo, where the following items are shown: a small sewing basket with Bruges lace, a group of cherubs protecting themselves from the smoke of a native fire, a blow pipe or *pucuna* used for thousands of years by the Indians to stoke fires, the baby Jesus holding an indigenous spindle, and a cherub feeding the household animals. While most Europeans do not keep animals in their houses, the Indians do. The chickens, hamsters, rabbits, cats, and dogs all share space with humans to keep warm. The Andes high plateau is so frigid that humans use the warmth of animals to survive.

The freedom of the Baroque permitted the Quito artists and even the religious communities to ignore certain precepts. The clearest example is the *Virgen de la Luz*, or "Our Lady of the Light" (Fig. 3), a Jesuit devotion created in the 18th century. In this sculpture, Mary is holding a soul saved from the jaws of Hell in her right hand. In her left arm she is holding the baby Jesus who is receiving the loving hearts of the faithful, which are being offered by a devout angel. In this scene, Jesus has nearly forgotten His work of salvation, which He leaves to the Virgin. This totally conceptual and didactic image responds to Jesuit piety during the Counter Reformation. This trend in Jesuit thought took the Virgin out of her passive role as mystic and placed her in an active role as co-redeemer.

The image of the Virgin as *Our Lady of the Light* spread throughout America despite its strict prohibition by the Pope, who objected to attributing powers to Mary that belong only to God, such as the power of salvation.

In Spain, all the images of *Our Lady of the Light* were ordered burned, but an engraving reached Quito and was passionately welcomed. It was distributed with the devotion and blessing of the bishops and the religious communities, particularly the Jesuits.

It is also important to stress the way in which an event in the Quito School of art can be explained from the standpoint of indigenous concepts of time and space. Unlike the Western model, which postulates a chronological sequence, time for the indigenous peoples is circular, almost simultaneous. They sometimes say that the past is before them and speak of returning to the future. For us, the past is behind and the future is ahead.

In Quito School painting, we frequently find that events that occur over an extended period of time are synthesized in plastic production, particularly in pictorial art, through complementary scenes that facilitate both sequential and simultaneous reading. In this way, a broad historical time spectrum can be depicted in a limited, two dimensional space.

Although it was only a Chief Magistracy and not a Viceroyalty, Quito had four universities which raised the educational level of the community. As a result, art became more conceptual and developed a complex doctrinal content that combined theology and symbology,

biblical knowledge, oral and apocryphal traditions.

The *Apostolario*, a series of paintings of the apostles in the cloister of Carmen Bajo, is an example of theoretical theological solutions in the plastic art of Quito. Each apostle is the central figure in his picture, but is accompanied by a series of allegories that can only be understood by those with a deep knowledge of the apostle's life and works. Also included are a series of small scenes that allude to each man's life or evangelical message, as well as phrases or words taken from his writings. Thus, the work of art can be admired from the aesthetic standpoint, but it must also be understood, read, and interpreted.

There are other colonial works of art in which the reading and interpretation of the plastic media are made much simpler and more ingenuous by combining drawing with text. One example is the painting of Saint Rose of Lima, which reads: "Such a beautiful and fragrant rose, a rose sent from Heaven, the beloved rose of God, which comes from His hand. Rose spouse of Jesus, rose of Mary, rose of the Church, pious rose, rose daughter of Saint Dominic, the flourishing rose of Lima is the world's happiness." This painting is in the collection of the Catholic University's Jijón and Caamaño Museum.

I have tried to show that the Quito School has a time, a place, and a series of characteristics that identify it. It is forged from many origins, but it makes its own contributions in form, style, materials, concepts, and even in the field of religious iconography. These contributions are

significant at the global level because the Quito School is the origin of some very important depictions of Mary. These include the *Virgen de la Escalera*, or "Virgin of the Ladder," which was painted by Friar Pedro Bedón at the end of the 16th century. It is inspired by Jesse's tree, and as a genealogy begins with the patriarchs of the Tribe of David and ends with Mary who begets the Savior. Friar Bedón modifies and updates the old European iconography, and adapts it to the reality of his own Dominican community, placing Saint Dominic prone at the foot of the tree. This is the root from which the Dominican tree grows, whose flowers are the Order's saints and whose trunk and spiritual nourishment are Mary and her rosary. We remember that the rosary is a series of roses, the symbol of Mary.

But the *Virgin of the Eucharist* is of even greater importance for the cult of the Virgin Mary. The initial idea arose in the 17th century in the era of Miguel de Santiago. In this scene, Mary holds the monstrance with the Eucharist in her hands. The first ecclesiastical council in Quito in the 16th century taught the prayer, "Blessed be the Holy Sacrament of the Altar and Mary who conceived without sin." This prayer, which originated in the 16th century, is still recited today.

The Virgin Mary is the mother of Jesus incarnate, but because of the immaculate conception she can also be the mother of the Eucharistic Christ. Here the colonial art of Quito reaches the peak of artistic creation with works of incomparable quality. The *Virgin of the Eucharist* is a true creation of the Quito

School and no similar idea can be found in other countries.

At the core of Christian religion and art is Jesus the Redeemer. Therefore the birth of the Messiah and the drama of the crucifixion are continuously repeated. Birth and death vanquished by the resurrection are the cornerstones of the Christian faith. A tradition from Seville brought an interesting sculptural manifestation to the Quito School for the commemoration of Christ's passion. Statues of *Christ of the Deposition* are fashioned with hinges in their arms and neck. On Good Friday, a sheet is wound around the chest and under the arms of the statue. When the pins are withdrawn, the ceremony of the descent begins as Christ's head drops to His chest, and the arms fall heavily against the body. These are the sacramental religious plays that have been repeated since the 16th century, particularly in rural Ecuadorian chapels.

There are many depictions of the dead Christ lying in the arms of the Virgin, accompanied by His close friends, Saint John and Mary Magdalene. Christ is never so human as when He lies dead in His mother's arms. This death pulls at the very fibers of one's heart as His mother and friends weep to ease their pain. Christ lying cold and dead seems like the end of an unfinished mission. But the resurrection

arrives and magnificent works such as the *Cristo resucitado*, or "The Resurrected Christ," (Fig. 4) by Caspicara open our eyes to hope.

The resurrection of Christ is the historical event on which redemption is based, and it is the mystery that lies at the heart of the Christian doctrine. Jesus has vanquished pain and death and appears in splendor. It is the supreme exaltation of His humanity, thanks to the power of His divinity. Therefore, my passion for the colonial art of Quito is not simply an aesthetic pleasure, a historical interest, or an anthropological reflection, but also a profession of faith.

Angela Elena Gallego de Douro

Magdalena Gallegos de Donoso was born in Riobamba, Ecuador. As an anthropologist at the Pontifical Catholic University of Ecuador she has devoted the last twenty years to studying Ecuadorian art, its historical context, and iconography. She has lectured on art, museum science, anthropology, and iconography, and has participated in a host of national and international seminars on these subjects. She has published more than fifty catalogues and articles in specialized journals. Her studies include *Mariología e iconografía de la Virgen María en el arte ecuatoriano*, *Iconografía de la Virgen de Quito*, and *Artesanos y gremios en el siglo XVII: el caso de Bernardo de Legarda*, co-authored with Ecuadorian researchers Gloria Garzón, Martha Larrea, and Cecilia Campaña.

As Coordinating Director of the Museums of the Central Bank of Ecuador, an institution that is actively involved in many aspects of the country's culture, Ms. Donoso cooperated with the IDB Cultural Center in organizing the exhibition entitled "17th and 18th Century Sculpture in Quito," presented at the Bank's headquarters in Washington, D.C. from October to December 1994.



Fig. 1 *Saint Gabriel the Archangel*. Anonymous. Wood carving, Collection of the Central Bank of Ecuador, Quito.

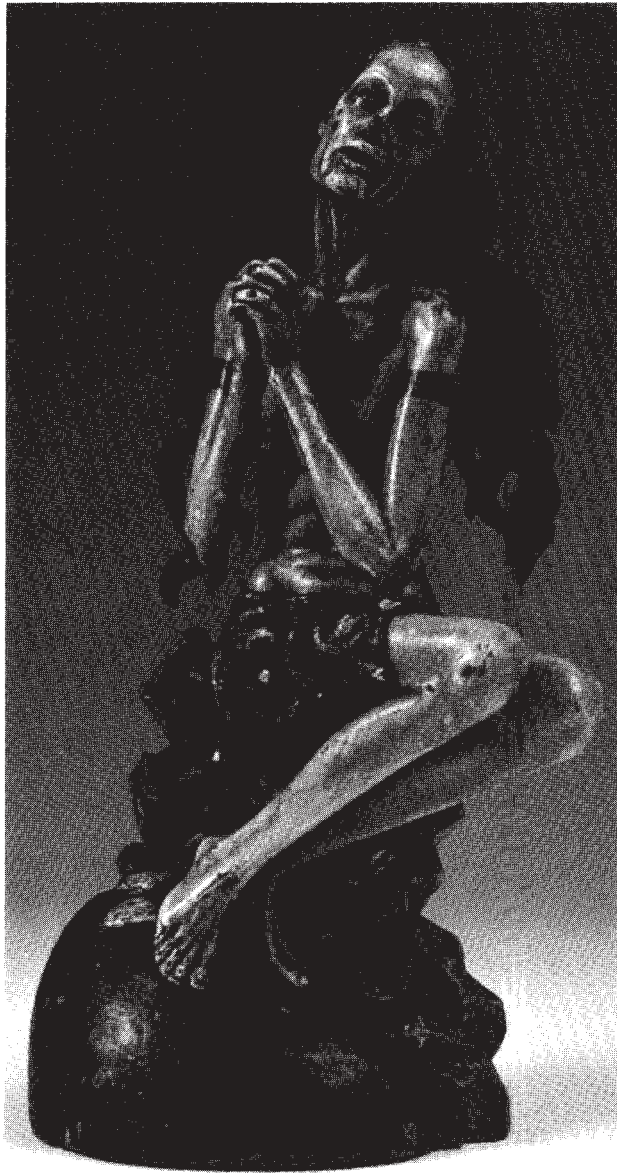


Fig. 2 *Mary Magdalene Penitent*. Anonymous. Wood sculpture, Collection of the Central Bank of Ecuador, Quito.



Fig. 3 *Our Lady of the Light*. Bernardo de Legarda. Wood sculpture, Collection of the Central Bank of Ecuador, Quito.



Fig. 4. *The Resurrected Christ*. Manuel Chili, "Caspicara." Wood sculpture, Collection of the Museum of Colonial Art, Casa de la Cultura Ecuatoriana, Quito.

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