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TITLE:

**SCRIPT FOR DESCRIBING THE SAN FRANCISCO
MONUMENTAL COMPLEX FOR FOREIGN TOURISTS AND ITS
SPREAD OUT AMONG TOURIST GUIDES**

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II

DEDICATION

With Lots of Affection , I dedicated this present work to MY GOD, because only for His Great love, Grace, and Mercy, I could finish this project, and fulfill other goal in my life, in order to help others with this language.

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BRIEF SUMMARY OF THE WORK

After, making inquiries, and interviewing Tourists, about their Knowledge of the San Francisco Square, the conclusion has been, that, there is not enough information, especially for foreign tourist and guide tourist.

In addition to it, I have visited to the authorities of San Francisco Monumental Complex, there is not a complete information for tourists, tourist Guides, and students, about this theme in English, so that its authorities have asked me to make a script of this important cultural, historic, and patrimony Complex from Quito Ecuador.

The script content has a physical and architectonic description, location, legends, history of every single building of the San Francisco Monumental Complex.

The information has been taken directly of the oldest manuscripts that are in the file of Pedro Gocial Museum, also Municipio de Quito, and Catholic University Library.

In this research, the most outstanding paintings that belong to the XVI century, of San Francisco Monumental Complex have been placed.

Finally, I wrote down a script that is my proposal, which has a physical description, historical, architectural, of square, atrium, chapel, convent and Museum of San Francisco Monumental Complex. In order to give a clear information about this wonderful Tourist Complex from Quito.

Further, I have added a basic glossary with architectural terms that have been used in the script, in order to help the users, to understand its technical words.

INTRODUCTION

This basic script has been made with the purpose to help the Ecuadorian tourism, to foreign tourists, as well as tourist guides, so they can have more information about this marvelous Architectonical Complex.

I am going to describe briefly, the history of Monumental Complex of San Francisco

The San Francisco Monumental Square has been considered one of the richest places, in our city, due to its cultural, historical, architectural wealth; so as part of Cultural Heritage of the Humanity, in our country. Because It was founded almost five hundred years ago.

The immense architectural Monumental Complex of San Francisco, as San Francisco Church, and the adjacent Convent that were designed according to the old Benedictine abbeys of Europe, in the 16th to 18th century.

The colonizer brought the religion, and art of that epoch, 16th century so that they have influenced for the construction of this great Monumental Complex.

Laborers with different skills, as live mixers, blacksmiths, carpenters, masons, brick maker, laborers, have taken part of this work in this construction, they have worked under the direction of Fray Jodocke Rickie and Fray Pedro Gocial.

All art applied in the construction, of Atrium, parapet, San Francisco Church, Cantuña Chapel, San Buenaventura Chapel, Convent, and Museum, were influenced by Mozarabic, Mud jar, Plateresque and Baroque Style.

To continue, I am going to describe, how this work is made.

Each part of San Francisco Complex has been described, its location, history, architecture, so it helps to understand to lectors and users in a simple way, the true historic, architectural value in our city of Quito, and whole Ecuador.

For this reason, San Francisco Monumental Complex has been considered as Cultural Heritage of the Humanity.

To continue, I will describe a short summary, from San Francisco Monumental Group. It could be called the most important, historical, architectural, and religious Complex, of the XVI century in America.

The Franciscan order arrived in Quito in 1535 and the founders of the convent

were: Brother Jodoko Rickie, Pedro Gocial and Pedro Rodeñas.

It began their construction years later, under the direction of the friar Jodoke Rickie, who was born in Ghent; he was cousin of the Emperor Carlos V.

Brother Jodoko Rickie, who was attributed the sowing of wheat, the same that was spread throughout of Ecuador with magnificent results.

The construction of the convent in its different parts lasted more than one century, work directed by the friar Pedro Gocceal, the main cloister was made up by Indian Francisco Morocho; It has one hundred four columns of stone, belonged to Toscano Geneder, connected by arches of half point in the low part, and arches type carpanel in the high part.

In the center of the main cloister, it is a pile that was made up, with stone and alabaster, in the century XVII, this fountain was the first that supplied Quito with water. The main cloister was ended in 1605.

It is known that Carlos V, sent considerable contributions for the Construction of the San Francisco Convent and San Francisco Church. The Order Ernesto describes as "The marvels of the art in South America."¹

This architectural jewel, of the most wonderful works with those that count our dear city of Quito, it possesses about 35.000m².

The first school of Arts had functioned in the convent, where the Indian people was trained in different occupations, like, mason, electricians, laborers etc. its name was San Andres.

Besides the convent, there is the Pedro Gocial museum, with cloisters, sacristy, and surface of 20.593m², that consists of six patios and two vegetable gardens.

Toward 1580, the Mayor church of San Francisco was concluded, there are also two chapels, the first one, (San Buenaventura before denominated of Veracruz) today San Carlos and Cantuña Chapel, the atrium and square, that take part of San Francisco Monumental Group. The three churches consist on some cloisters and a vegetable garden.

The Brother Francisco Benítez was the author of the artesonado of church and the seat of the choir.

On the other hand the north cloister and the Chapel of Villacís were worked by Friar Antonio Rodríguez, in the middle of the XVII century.

Into the Villacis chapel are the remains of the benefactor Villacís and his family, also his homage there is a kneeling sculpture; the Shield Paulino, liens of The transfiguration, Visits of the Magicians at Belen, and pictures of the Asunción and Ascension.

The grief of San Esteban, marvelously colored; it is located to the other side.

The Chapel of the Pilar, today chapel of the Holy one; a small figures of the virgin of the Pilar in the altarpiece, in the low part is the Sacrament, where are keeping the consecrated host, for the religious services as the communion.

The frontispiece of the church, is of mannerist style, it is one of the works architectural more remarkable in South America.

where two bodies exist of ; the first one inferior, natural color made up with stone, and second one superior, white color superior of another material; it is admired by Doric columns in its superior part, so below by ionic columns.

The towers located in the part superior are different and lower that the original because were destroyed in one of the earthquakes in Quito.

We Observe arches half point, adorned with incoming and prominents of Arab style.

The church of San Francisco possesses three ships, in the entrance, among two doors, there are incredible eighteen liens, that express the creation the Man.

The Altarpieces worked exquisitely in Baroque and mannerist style , its protections is with bread of gold. Here are true expressions of the sculptural art, represented in San Francisco de Asis , San Francisco de Padua , San Pedro de Alcántara, Santa Marianita, Santa Clara, surrounded of liens that remember the Via Crucis of Christ.

The central ship with Baroque art, that impact for its wealth in variability

And its forms, with indigenous manifestations, toward the altarpiece Mayor.

There are pictures from evangelists, made up by Diego de Robles, another one the virgin of the Immaculate by Bernardo de Legarda.

The original pulpit of San Francisco church surrounded of columns, sustaining the pulpit, also inside of the church in the upside toward the bottom, we could look the wonderful artesonado of the choir, with geometric figures. representatives of the Mud jar Style , that arrived to Quito with the Spaniards, later it was improved in the different works of art made in churches.

That is enough reason, why Quito was declared Cultural heritage of the Humanity. .

San Francisco Monumental Complex is art, culture, history; legends as Cantuña who had had a pact with a devil, for its construction, it is a mixture of true and fantasy, but is a wonderful legend, that impact to tourists.

In addition to, I made up a proposal that is the script from San Francisco Monumental complex, which will be used as tourist guidance, in the Museum Fray Pedro Gocceal, for foreigners and National tourist.

In the Annex, you will find the most outstanding pictures, concern to square, atrium, and San Buenaventura chapel, Cantuña Chapel, San Francisco Mayor Church, San Francisco Convent, and Pedro Gocceal Museum.

PART ONE

RESEARCH PROBLEM

1.1 Problem Identification

Quito has been considered due to its World Heritage. And ancestral history and the architecture of its Churches, Convents from the Colonial time, but I have found the lack of information about its cultural wealth in National and Foreign tourists.

After making some surveys to students from School in Tourism, I can detect that they hardly have an actual knowledge of the cultural and religious inheritance of this place. This is one of the most typical and acknowledged treasures by its great historical and architectural cultural wealth; Like The Monumental Group San Francisco in our City of Quito, there isn't a tourist Script that helps the visitors to understand the real importance of this beautiful place in Spanish language, not even in English language, being this a big limitation for National and foreign tourists that want to know this rich place in architecture, cultural and religious history given by the colonial time

1.2. Setting Problem

The lack of an actual knowledge about the Monumental Group of San Francisco, I will accomplish a script in English for the visitors to this place, the same one that will help students at grade tourism from schools, guide tourists.

1.3 General objective

To implement a tourist script about the Monumental Complex "San Francisco" that would include the Older Square, the Railing Façade, San Francisco Church, Cantuña Chapel, San Buenaventura Chapel, Convent, and Pedro Gocial Museum.

1.4 Specific Objectives

1.4.1. To structure the tourist Script according to the informative necessities of the Older Square, the Railing, Facade and the Convent, in order to give a real Information about them for the tourists

14.2. To share the Tourist Script with the Foundation of the Museum Francisco Fray Pedro Gocial.

1.5 JUSTIFICATION

As I can see the necessity to make this tourist script because San Francisco is considered part of the old Colonial Quito with a historical wealth, it is worthy to carry out a material with their own originality that gathers the history, their architecture that would be useful for National tourist so much as foreigners that visit our country.

Being San Francisco Monumental Complex one of the most visited places in Quito because its cultural transcendence. This place is visited approximately by 200 people Between National and foreigners at Square San Francisco, most of the political and religious events have been in this place gathering hundreds of people.

This complex has an important historical transcendence in our city because it was built 500 years ago, and its history had transcended through the years that it is valued still in its history, and it is appropriated to share with the present and next generations.

This script will be very useful for the Monumental San Francisco Complex because it will help to its authorities to give better information to all the visitors or Tourists that visit daily to this historical place from our City Quito.

Also it will help the students of tourism to have a simple material, with specific Information about the Monumental San Francisco Complex in order to be able to give a better tourist service.

PART TWO

THEORETICAL FRAME

2.1 CHAPTER I.- “SAN FRANCISCO” MONUMENTAL COMPLEX

The Monumental San Francisco has its origins in the Colonial city in that wide Square and Monastery, Today they are considered as Cultural Patrimony of the Humanity. It could be called Monumental religious group one of the most important of the XIV century.

The Monumental San Francisco Complex has a Square, a Church, Chapels and a Convent, of its extraordinary relationship with the picturesque context that is recognized as the most beautiful in South America.

The settlers brought the religion and the art of the time in the century XVI

2.1.1. - SAN FRANCISCO MAYOR SQUARE



2.1.1.-LOCATION:



The Mayor San Francisco Square is located between the Bolivar, Benalcazar, Sucre and Cuenca streets

It's year: 1535

Author. Brother Jodoko Rickie

It's Dates: 1904, 1909 1913.

The Mayor San Francisco Square shares with the Square of Santo Domingo and the Square of Independence, the conformation of urban spaces in a public system, characterized by lots of politics and religious activities.

In the earliest of Quito, the Square was located in the bottom of the forest of the Pichincha volcano, it is entirely quadrilateral and regular, with, a wide esplanade of irregular contours, in the front there is a great building of solid and properly joined stones.



2.1.2 HISTORY

The Franciscan order arrived to Quito in 1535 and the founders of the convent were: Brother Jodoke Rickie, Pedro Gocial and Pedro Rodeñas.

Later years, they had begun the construction with the direction of the friar that was born in Ghent, Jodoko Rickie, who was cousin of the Emperor Carlos V.

Fray Jodoke Rickie was who brought the seed of wheat for first time to Ecuador, he had planted in a field near of Quito, later it was spread in many parts of Ecuador, with magnificent results.

The construction of the convent in the different span lasted more than One century.

The work was directed by the friar and made by the Indian Francisco Morocho This convent; posses 104 columns of stone of the Toscazo Gender that is Connected by arches of half point in the low part and, arches in the high part A pile is in the midst of the main cloister of stone and alabaster, belongs to XVII century. It was one of the first places that had supplied water in Quito.

It is known that Carlos V, sent his cousin considerable contributions for the Franciscan construction. Ernesto Order has described this construction like One of the marvels of art in South America.

This architectural jewel is one of the most wonderful works from our dear city Quito, it posses about 35.000m².

It is important to mention that in the primitive stage of San Francisco Square were grounds around it with high ramparts that belonged to the order Seraphic surrounded the San Francisco Monastery, and today they are located in the streets Bolivar, Imbabura, Mideros and Cuenca, The town council gave some grounds, where at the moment it is located the whole San Francisco Monumental Group.

Now a days the entire property is divided in three parts, one belonging to the National Police, another to the religious of San Vicente of Paul and the last one to the Franciscans Community.

Before it occupied an area that had the following measures: the front of the Cuenca Street, 193 meters; the side of the Mideros street, 180; the one of the Bolivar street, 172 and the one of the Imbabura street.

Among the spaces that have been granted for the construction of San Francisco Convent of Quito, it was the surface of the San Francisco Square, according to some data not confirmed yet, it is informed that this whole space was designed as The Captain Palace of Incas.

For the first years after the Spanish Foundation the square served like Parcel so that the Flamenco Franciscan Brother Jodoco Rickie sowed the first European wheat in Ecuador, and it was harvest the following year, It takes one decade and a select group of people that had develop diverse activities of the work in the Monumental group of San Francisco, beginning with the same square. A select group of people was conformed by stonecutters, bricklayers, carpenters, ladrilleros, and tile makers, joined the knowledge of Spanish and indigenou, strengthened at the same time for learning in the Franciscan Schools.

There are two historical traditions in the group. One is the provisioning of water until beginnings of the XX century, from 1538 pile of water in the square was mentioned, and then in 1607 by order of the Town council, the Franciscans transferred the source of the interior of the convent to the side of the Square.

At the beginning of the XVII century, according to issued information it is known that the Town council requested to the Franciscan Friars made run the water of the canal down the Real street, later it was named San Carlos. In 1609 the Franciscan friars have accepted the petition, providing in this way water to the City of Quito.





it is also known that the square had always a strong tradition even before the arrival of the Spaniards that according to important historical evidences, this Square was a TIANGUEZ (word of Mexican origin) or indigenous market, locus in quo the Natives of north, and south and other geographical spaces.

It is also known that the square has always been a dynamic space which was conjugated with chores of diverse activities of the population attached to its traditions about the sacred and the profane things.

There were twelve small houses, under San Francisco Railing and other trade with most of allowances, because of that, the San Francisco's square was transformed as the Pantry of the city.

The San Francisco Square was considered as an indigenous market and the center of commercial activities, until the beginning of the present century.

Due to a not well understood modernism, most of the **Quiténian** squares were transformed in gardens, San Francisco square was not excluded of this transformation, the convent was also transformed, the water, was carried from the called spring "Las Llagas". This spring is located at a distance of 300meters of the chorrera.

Today the commercial activity has been conserved in modern constructions, these are located in the Cuenca Street, and they are used for domestic trades. During the XIX century, the small houses have possessed an architectural and historical value, because one of the lateral houses of the northeast was a meeting centre of the painters of that epoch.

One of the lateral constructions, which is located in the south part of the square was the native home of Aurelio Espinosa Polit, who was an intellectual Jesuit, the first Director from the Catholic University of Ecuador.

There were the "Ribadeneira Photographs" in the San Francisco Square which left valuable testimonies of the urban image, and other one is the Gangotena House that is located in the Western south Corner,

San Francisco Square has been a point of encounter of social, political and religious meetings along the republican life of our country. It has also been one of the most important spaces for urban and National convocations.

The San Francisco Square in its bounds a great homogeneity and the highest monumental architectural value. The Church, chapels and convent are preceded by a railing and articulate atrium to the Square with a magnificent front step of concave and convex form in a circular form.

The front step of the Square was inspired by a design of Twine, based on covenant of Serlio; the front step is supported by the great magnificence of the pyramid of Alfarda.

At the end of the XX century in the Square San Francisco ceased the work, the open public market was transferred to the modern building located in the Santa Clara Square.

In that moment the San Francisco Square was transformed in square and park, it was called Bolivar Square, the statue of an eminent person was never installed there, although

Later in the decade of the thirties it was transferred the monument of the historian archbishop Federico González Suárez to the center of it, and the Square took his name.

But thanks to the Franciscan administration the Square recovered the original image, it had been paved its surface with stones that valorized the architecture with its simplicity, so soon it was retired the name of Park that had been

adopted at beginning of the XX century, but it is necessary to highlight that the traditional source is still conserved.

In the corner of the Cuenca and Sucre streets is the Center Tianguetz that is a center of Autochthonous trades and crafts.

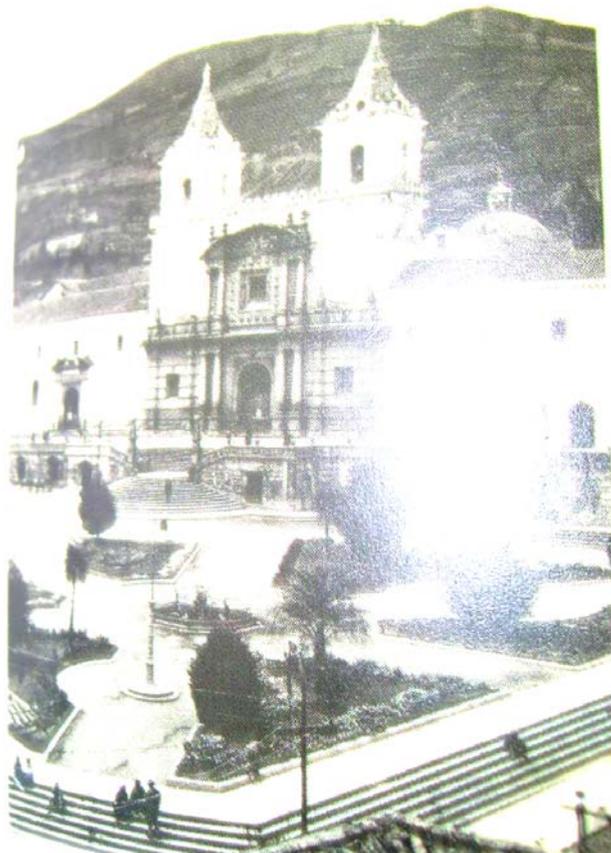
Toward the side of the Square it is located the statue of Friar Jodoco Rickie that was carved in 1928 by Luís Mideros Almeida.

In front of the Chapel of Cantuña, it is the cross of stone

The great atmosphere of the square is a free plane, in which the citizens meet to celebrate their ancestral traditions.

The quality of the space of the Square and the buildings of its environment is one of the landmarks of great, historical, urban, and architectural significant

2.1.3 ARCHITECTURAL DESCRIPTION OF THE SAN FRANCISCO. SQUARE



It was built by the Franciscan Friars order, in the second half of the XVI century and the beginnings of the XVII century.

Due to the formal features in all the facade of San Francisco Square, it has been considered as a stylistic synthesis of the Mud jar, Gothic, Renaissance, and Mannerism Style.

In the Physical Description of San Francisco Square, there is a Museum-shop; it is a support to the production of art-crafts in urban and rural communities, promoting cultural revitalization and rehabilitation of the historic heritage of our country.

Also we can find a café-restaurant, in a unique and cozy environment, distinguished by the panoramic view of San Francisco Square, there are delicious food of Ecuadorian cuisine and the last one place it is the Sinchi Sacha Foundation, it is a non-governmental organization , this institution is known for its high commitment to the promotion of responsible tourism.

2.2 RAILING ATRIUM AND FRONTIS OF SAN FRANCISCO



2.2.1. RAILING

2.2.2 HISTORY

The railing of San Francisco was built between 1550 and 1560 with ashlar stones of padded form that are the side of the Church San Francisco, it begins with a singular front steep of a circular plant which conformation is of thirteen steps of concave form and ten steps of convex form and designed by the Architecture of Sebastian Serlio in a Baroque style.

PHYSICAL DESCRIPTION

We can find the railing of San Francisco next to its atrium in a very simple way, it doesn't have a baseboard it has a frieze and 80 centimeters of height, limited by two walls that are adorned with a parapet with two balls in it distributed to give more amplitude and beauty in the superior section of the step.

It is important to mention that the railing doesn't follow an alone straight line, but with bankrupt line.

2.2.2 ATRIUM OF SAN FRANCISCO

2.1.1 HISTORY

The atrium was built in half of the XVII century, and it is the element of union between the square and the San Francisco church. It was made with ashlar stones.

The height is variable, because there is a slight inclination of the square from the occident to east, there are four meters approximately, and this space is enough with twelve rooms or vaults, which were made with lime and bricks. The room's entrances are adorned with an elegant triangular eardrum that doesn't have columns of support.

In the construction of the Atrium of San Francisco is evident the influence from Sebastian Serlio. Its surfaces were built with stones in pads form, and end with an elegant frieze that is the railing of the atrium.

It is important to mention that a few churches in our country have railing and atrium, and these elements were adopted from the middle age.

2.2 2. PHYSICAL DESCRIPTION

The front of the Atrium has an elegant simplicity, it is important to emphasize that on it, stands out to the center of the atrium that was built with one of the ashlar stones designed in the architecture of Sebastian Serlio.

Cuenca Street has a high gradient in its ground, for this reason the enter to the atrium is through of three front steps, two right laterals, and the other one circular central. The right lateral front count with five steps and the other one has twenty-nine steps.

The atrium is adorned with twelve doors crowned by big eardrums of carved stones with 30 balls in its basis there are pyramids that are distributed to the main entrance.

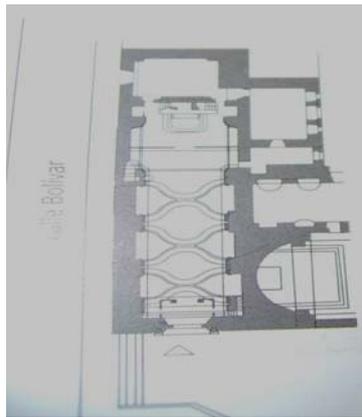
The atrium has to its sides two chapels, funeral and vaults of burial. Under the atrium are small coves, these have been always commercial stores, being marked each one with a small triangular frontispiece that separate in two parts its entrance, the atrium and the railing have Baroque style, in the atrium prevail the severe horizontal line that belonged to the Rebirth in the XVI century.

Through the atrium and the railing of San Francisco was possible to build the front steps from temple in order to offer comfort to the visitors.

On the Atrium we can find three temples: the first one called Cantuña, the second one called San Buena Ventura, and the third one, is the principal temple called San Francisco. Next to the San Francisco Church and toward the right side is t the Franciscan Convent and the Museum Pedro Gocial Museum.

2.3 CHAPEL “CANTUÑA”

LOCATION

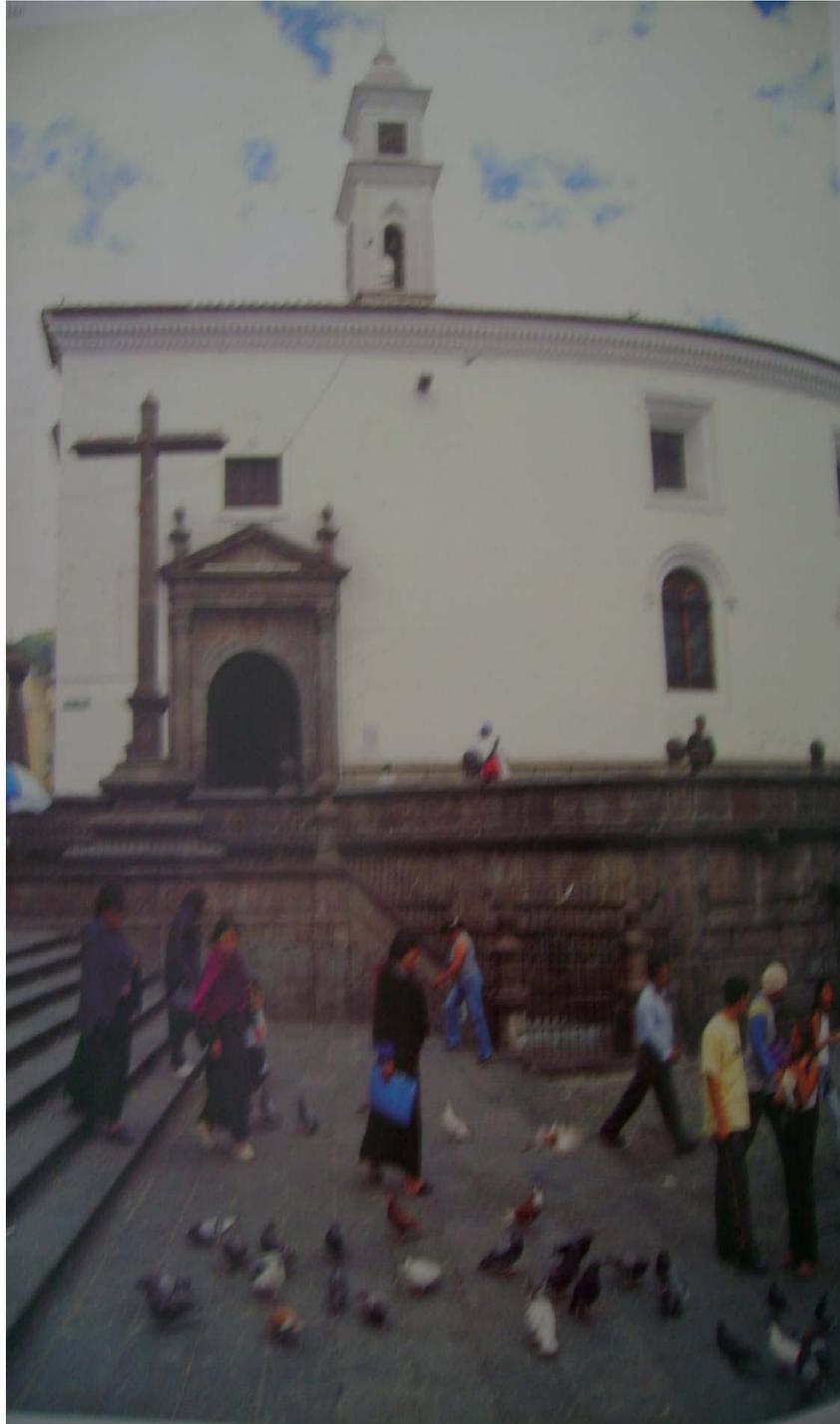


In the Church of San Francisco streets: Cuenca and Bolivar

Date 1575-1669

AUTHORS: it is attributed to the Flamenco Friars and Quiteños Jodoco Ricke
Brothers: Pedro Gocial, Antonio Rodríguez. R P. Fernando Cozar and
Francisco Cantuña manufacturer.

Function: Cult and chapel.



HISTORY

This is the Franciscan third temple, it is dedicated to the “Virgen de los Dolores,” it was built in the Corner of San Francisco, by the native Cantuña. It is situated on the south side of the San Francisco Complex.

There are some legends about the construction and we will count the most popular. The belief is that the native Cantuña had sold his soul to the Devil in

order to finish the construction on time, but he had not finished, because he had not placed the last stone. The resources to build Cantuña Chapel were possible with Atahualpa's treasures.

Other legend is that Cantuña was picked up by one of the Spaniards when Cantuña was on street very sick, that man cured and loved him so much. Cantuña was at school, so he became a slave for that man. The legend says that Cantuña's master had a lot of businesses, as well as debts, later he was going to sell his house, but his loyal friend Cantuña, told him that he will help him with some sheets of gold that he had.

Cantuña had carried these sheets and they were fused for selling, so they got money, then the Spanish man had gotten to pay all his debts, and he became in the richest in his neighborhood in Quito. Later the Spanish man died, and his fortune was inherited by Cantuña, because this man had never had children, so many people envied him, who wondered about as he got so much wealth.

Once Cantuña had talked with these envious ones, and he commented them that his fortune was given by the Devil.

After Cantuña's commentary, he was persecuted by the inquisition tribunal, because in that time, they did not allow to have any relationship with the wicked spirit,

Cantuña had taken refuge in Francisco Community, and he asked, because of his defense they would build the chapel for "Virgen de los Dolores", it was a promise from Cantuña for them. The Franciscan religious lifted the chapel with the money that Cantuña left and after his death, he was buried there.

We can still see the sepulchral tablet into Franciscan convent and the dedication of the church of the Virgen de los Dolores, into lateral altarpieces.

After Cantuña's Death many religious people had assisted to his funeral, and then they have sought into Cantuña's House, discovering some jewelry in sheets, and their commentaries about it was that Cantuña deceived, and their conclusion related that Cantuña's evil pact was a fable.

2.2.3.3 BIOGRAPHY OF CANTUÑA.

We have taken out a summary of the writings of the famous Ecuadorian in the XVII century Father Juan Velasco who was a principal great historian of our country; there we find a curious biography about the Cantuña Indian.

The historian described Cantuña as a poor unfortunate person, who was oppressed, almost burnt when Rumiñahui had burnt Quito in 1534.

He was a boy ten to twelve years old, who helped his father Gualca to hide the Atahualpa's treasures after his death. In the Llanganati (it is a Quechua word). After Cantuña's father, he stayed alone for a long time, but it is important to emphasize that he was willing to serve others, and suddenly a man from Spain whose name was Juarez, he has adopted him as his son, he loved Cantuña so much. In 1550 Juarez died, and Cantuña went to live in the Franciscan Community, he died when he was 52 years old

According to Juan de Velasco, Cantuña had given a lot of gold to the Franciscan Community and they used it to build the San Francisco Temple.



2.2.3.4. ARCHITECTURAL DESCRIPTION

The principal entrance of the church, was built in the XVI century, it is considered one of the most original in the Virreial architecture.

The chapel has a rectangular ground plan and single nave; the lateral walls have three large semicircular arches, containing a small altarpiece.

There is a sail vault with a lantern over the presbytery and inserted into the large semicircular arch of the east, that end in a single niche altarpiece.

Two Corinthian columns that support a triangular eardrum have risen in the entrance, with a semicircular arch and simple mold.

Historian Ramon Gutierrez and Alberto Nicolini have pointed that the arch has, Baroque European Style

The chapel vault was made between 1735 and 1738, because of the destruction of the original roof in one of the many earthquakes that afflicted Quito.

The vault is hidden by a pitched tiled roof.

In the altarpiece stands out a great central niche with a door of doorknockers in which one is Christ on the Cross, and the “Virgen de los Dolores”

The lateral altarpieces are enhanced by its colors and shapes. With the sculptures of San Lucas painting in the year 1668 by Father Carlos, and restored by Bernardo de Legarda in 1762.

Another outstanding element is of Caspícará where the impression of the wounds of Francisco is, and in the front it is the image of “Virgen de los Dolores”

The external facade of the chapel is very simple, a large stone portal, flanked by striated columns with Corinthian capitals and topped by a triangular pediment with balls and lateral vertices.

It is not known an exact date of the construction of the Cantuña’s Chapel and when it was end; it could be in 1574 and 1669.

2.2.3.4 THE LEGEND AND HISTORY ABOUT FRANCISCO DE CANTUÑA.

One of the most popular legends from our country is Francisco de Cantuña.

The Franciscan Community have covenanted with Cantuña for building the San Francisco Atrium. They have settled an exact date for ending this work, so Cantuña had worked very hard but it was impossible to end on time, in that moment he was worried about it, and he had taken a decision to pact with the devil with his soul, in order to finish the atrium before the sun raised. But Cantuña counted stone by stone missing and so he broke his pact with the evil, and saved his soul.

In the National Franciscan File is written that Cantuña lived in the XVII century, he was born in Quito, his parents were Domingo Cantuña y Ana Pilapaña, and he was locksmith. He got married twice, first with Maria Carvací and the second time with Lucrecia Eras. He had nine children, and he was bound to the Franciscan community, in November 3rd 1668, here he built up a niche for him and his descendants, he had carried out some works. In order to pay the niche, it was finished in the 1669 year.

In 1664 was named Boss of the blacksmiths, and later he occupy the dignity of Alcalde.

As a conclusion one cannot affirm which of the Francisco Cantuña built the Chapel of the “Virgen de los Dolores”, by the middle of the XVII century the magnificent San Francisco Atrium that was inaugurated in 1861 but Cantuña’s name persists setting in the myth, the legend and the tradition of the town.

2.4 CHAPEL “SAN BUENAVENTURA”

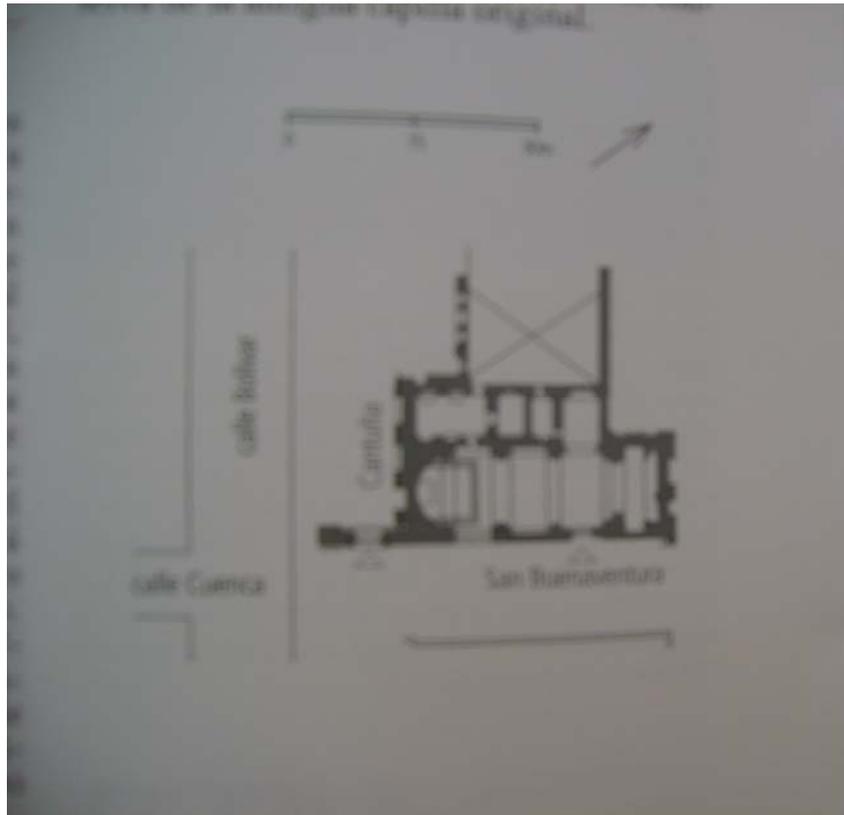
LOCATION

On San Francisco Square, in Cuenca and Bolívar Streets

DATES: XVII Century

AUTHORS Brother Jodoco Rickie, Brother Pedro Gósseal, Brother Antonio Rodríguez, and Reverend Father Fernando de Cozar.

Function: Cult and chapel



2.2.4.1 HISTORY

Today this chapel has been called San Carlos from the Daughter's charity, it is located among San Francisco Church and Cantuña Chapel, its origin was linked with the foundation from San Andrés School in 1555, later this chapel has had intimate relationship with the sisters of the Charity, for this reason it has the name of San Carlos, but now it has some relationship with the Franciscan community.

It was built as a modest church built up with adobe and straw which one was a shelter for Spaniards and indigenous people, it was finished on January 25th 1536, it was dedicated to San Pablo.

The chapel current date of the XVII century and it is known as Chapel of Veracruz of the Spaniards.

2.2.4.2 ARCHITECTURAL DESCRIPTION.

It is an alone ship arched, with wooden tiles, prepared in a North and South sense, has in its front a small fronts on the white wall of the Monumental San Francisco Complex.

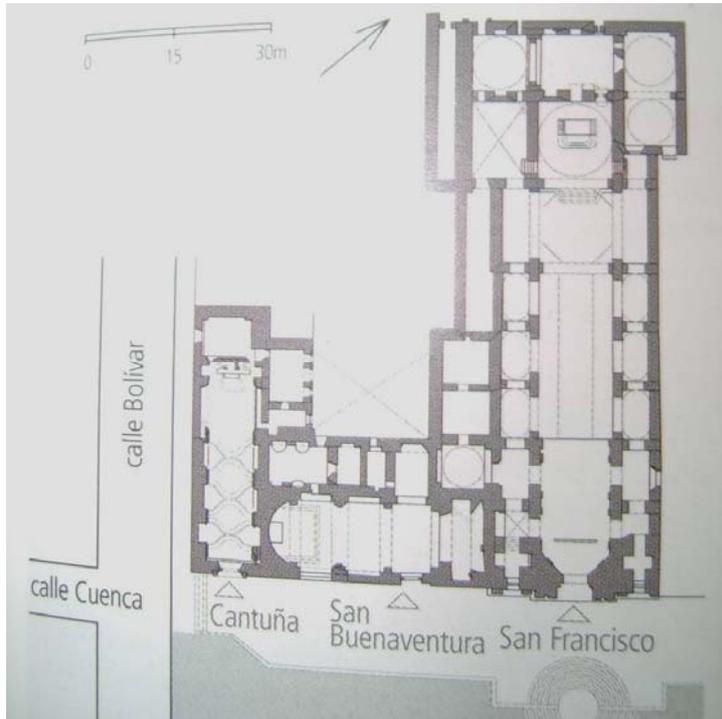
Its structure is classic with symmetrical composition, and flanked by grooved pilasters of ionic capitals,

It has two stone marks, under an arch of half point the lateral wooden door, only external entrance is located.

Their more important linking takes place toward the interior. The pulpit of the chapel was made in the XVII century with effigies. It is a point out by Jose Navarrete, who is an Ecuadorian Historian.

2.5 MAYOR SAN FRANCISCO CHURCH.

LOCATION



Cuenca 4-77 and Bolivar

Dates: 1535,1537, 1569, the Church was built in XVII century, a reconstruction was made after the earthquakes.

Authors: it is attributed to Friars Jodoco Rickie, Pedro Gosseal, Pedro Rodeñas, the Franciscan Pedro Rodríguez and Sebastián Dávila

There were the indigenous participation of Jorge de la Cruz and his son Francisco Morocho of the Franciscan School, Also Brother Francisco Benítez and Brother Antonio Rodríguez (XVII Century).

Dates: 1893 (1984-1995) towers restoration.

AUTHORS: For its restoration Agreement Ecuador and Spain José Ramón Duralde, Cernates Martínez Spain, Diego Santander Ecuador (restoration)

Function: Cult, Church

2.2.5.2 HISTORY



The construction of The Church began in the year 1537, ending the work at the end of the XVI century, the wooden decoration has finished in the XVII century.

It is one of the capital works; center of the mannerism irradiation.

It was Brother Jodoco Rickie who had begun the works; the planes with their apostolic zeal religious for it works of this Church were from Mexico or Spain, it is logical to suppose that the topographical and metric plane were made by them.

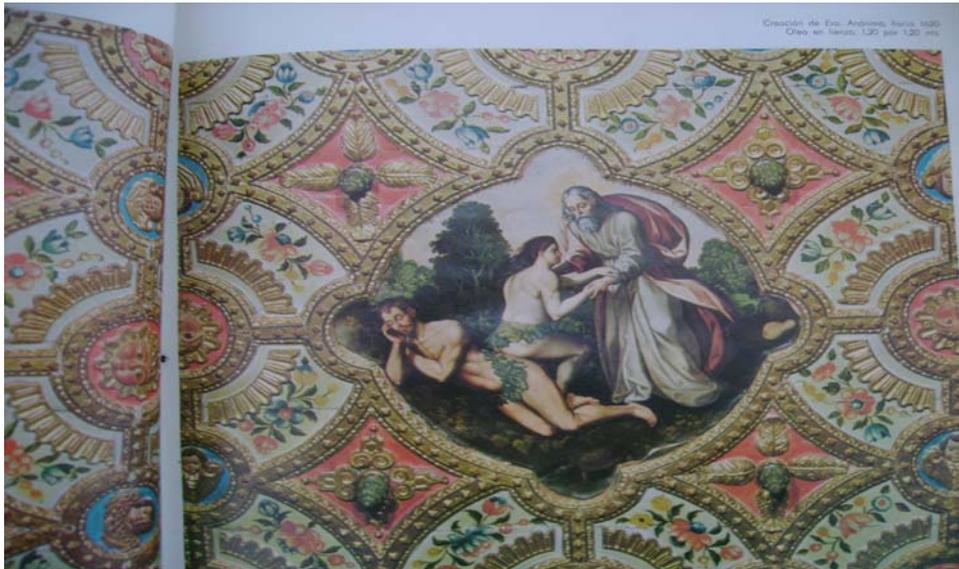
A handwritten memory of 1632 talk about Jorge de la Cruz and his son Francisco that they worked in the construction temple during the first epoch from Jodoco Rickie's Brother, during twenty years,

The Council town had given to Jorge de la Cruz a legal possession of the quarries upward Pichincha, He was a main cacique from Yanaconas Indians who had served in San Francisco Convent, and have built some particular buildings. The files count that Jorge de la Cruz was natural of a big town called Gualaquiri

Other suppositions are that topographical and metric planes came from Spain, as well as architects that came to build San Francisco temple. We can see the architectural construction that reveals the intervention of true teachers, artists with talent capable of distinguish the smallest detail in the architectural line and their aptitude for drawing and making alfarjes on the roofs and toughing, the almocárabes, ajaracas and almizcates on the walls that are ornamental Arab compositions.

2.2.5. ARCHITECTURAL DESCRIPTION





The church is in the center of the long white lime and brick wall

The temple is developed of east-west in a plant of Latin cross with central ship and lateral chapels, the ship dazzles its dimensions and its extraordinary toughing in knot of mosaic in tensile wood, richly decorations in red and gold; this toughing has replaced by vaults that existed until the XVII century.

The lateral chapels which cover have elliptic capelins, show each one beautiful Baroque altarpieces in wood recovered in gold bread. In the cruise, four arches built torales on pillars covered with the same knot and end in the transept with high opening illuminating it.

The curved sides contain an apostolate that was made at end of the XVIII century with elements supported in shelves. The central ship is higher and it has three bodies, each one of them with its niche, finished off by a curved splitting fronton. It has the highest niche, one of the oldest sculptural groups of the Colony.

We also find a work about the Baptism of Christ. We also find the most emblematic work of our city that is the Virgin of Quito, magnificent Baroque Style of Bernardo Legarda that was an outstanding Quiteño sculptor with singular dancing movement of his body.

We also find works from Caspicara, as the Image of San Francisco and the group of the “Asunción de la Virgen”

The Church’s sheep has inside pilaster and niches finished with canopies that have important images from San Franciscan.

It is important to point out that good part of works were sponsored and financed by brotherhoods of the aristocracy of the town Quiteño.

In the center we have the high choir, on the entrance a cedar wooden structure richly decorated with molds and golden ornamentations.

The Church of San Francisco a monument it has been considered from the XVII century as the most important of the then Viceroyalty from Peru.

2.5.1 SAN FRANCISCO FRONTIS

LOCATION.

It is located over the atrium from San Francisco, in front San Francisco Square that is part of San Francisco church.

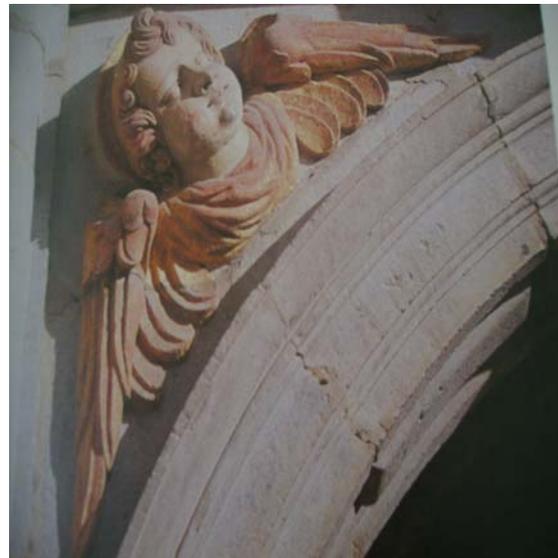


2.4.2 HISTORY

The historian Ramón Gutierrez has pointed out to the facade of San Francisco like an integrative stylistic feature, synthesis of the Mud jar, Gothic, rebirth and Mannerism.

The Facade of the Church has two bodies worked in stone and a couple of steeples in masonry plastered and whitened platform that finished with castellation and barbicans covering all its width. The architecture comes from Pizarro.

2.3.3 ARCHITECTURAL DESCRIPTION



In the front is an alone central big door that opens up in arch of half point, in each side two columns Toscana with pedestal and in the space that corresponds to the lateral chapels a rectangular window opens up on a wall textured with horizontal strips of rustic work that are on semi columns that flank each window.

The two bodies are separated by a wide cornice, with some classic triglyphs that have been substituted for brackets, also appearing the metaphase substituted for beautiful mascarpone.

The superior body is narrower than the inferior, both are joined with wide Gussets, it arise on a continuous base that rests in the cornice where there are pedestals arisen with two ionic columns to each side, supporting a fronton

splitting the inferior cornice that has a niche, inside it is the image of the Redeemer

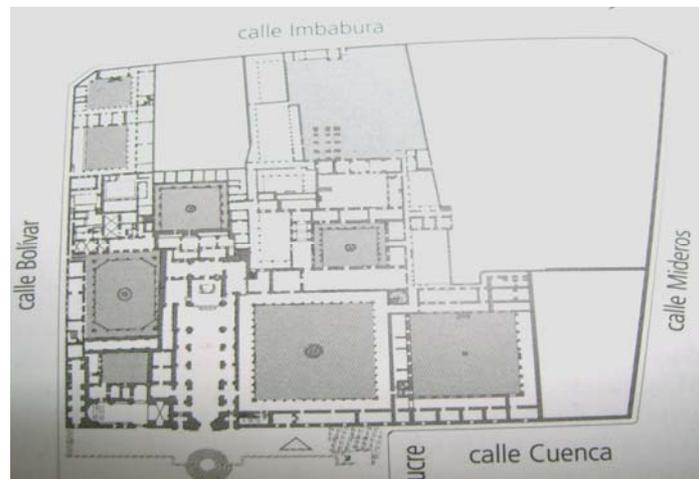
The Facade was carving in stone, finally crowned with tower and encircled steeple of a true fitting balustrade.

The central ship is covered by a mixed line that is splitting by left fronton, it has great dedicatory to Franciscan Temple.

SAN FRANCISCO CONVENT AND MUSEUM .

2.5.2 - CONVENT

SAN FRANCISCO CONVENT LOCATION:



On San Francisco Square, Cuenca. 4-77 Street; between Bolivar and Sucre. Streets

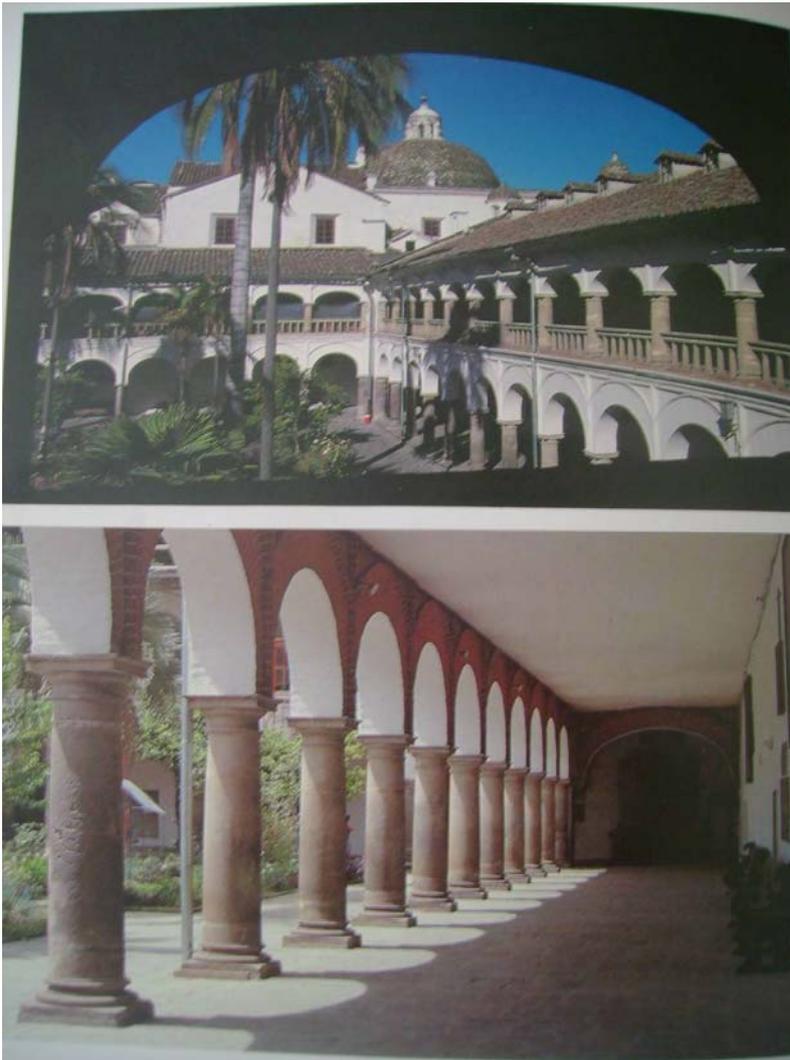
Dates: 1537-1560

Authors: Flamenco Friars, Brother Jodoco Rickie, Brother Pedro Gocial, Brother Francisco Benítez, Brother Antonio Rodríguez, Reverend Fernando Cozar.

Dates: 1988-1992 (restoration)

Authors: José Ramón Duralde, Cervantes Martínez, Diego Santander. Convent Ecuador- Spain, Instituto Patrimonio Cultural de Ibero-América.

HISTORY. –



From the Spanish time of San Francisco Foundation, was named by Diego of Almagro in homage to his best friend Francisco Pizarro who had been arisen the Franciscan convent.

Those that accompanied Diego of Almagro were the Flamenco friars Jodoco Rickie and Pedro Gocial. The January 25th the religious finished a rustic chapel of adobe and straw and they consecrated to San Pablo.

Its construction has lasted almost one century. In 1650 had four cloisters, two vegetable gardens and six vessels of water.

In the XVII century it contained the main cloister with gatehouse, the north cloister today is the museum, and the other one refectory and sanitary services that were associated with cultivation of medicinal plants.

The main cloister was finished in October 4th 1605 and the convent was finished wholly in 1617.

ARCHITECTURAL DESCRIPTION.

Inside the convent there is a wall in the north that is opened and it is still conserved with details of gold bread. The arch has lines from Antonio Astudillo that belongs to 1785, it shows the Baptist of Indian by Fray Jodoke Rickie, on the right side, there is a pitcher inside in, and there are wheat seeds that were sowed in Quito. This recipient has Jodoke Rickie's inscription that said "THAT YOU DO NOT FORGET OF GOD".

To get into the convent, you can do through the door of the charity located in the atrium with beautiful grill of wrought iron.

The main cloister, until the XIX century was a prayer place that had altar in each corner, inside it is still carried out internal processions, it is crossed by four axes, the widest form a cross, and the intersection of these with the diagonals configured a central space. There is a pile of stone with alabaster of octagonal base. The yard is encircled in Doric columns and arches.

INTERNAL PART OF THE CONVENT

In the XVII century there are four altarpieces, with Spanish images, with mannerists' designs. In the western south angle of the cloister there is a mannerist cover, the same one that allows the step to the chapel of Villacís. There is a stairway of stone that is the access to the high Cloister.

There is a principal gatehouse of the street level before they were located, the room and the refectory and in the high one office belongs to the provincial Director, another room is for the guard, and others are for rooms housing.

The second Cloister is located at the north of the main cloister, it was built with strong pilasters of masonry with arch of half point, it was made by Brother Antonio Rodríguez and it was finished in 1649.

The convent has seven more cloisters; between them you can find the kitchen of the sacristy and probation, so as vegetable gardens and gardens.

After the foundation of the Convent the Franciscans looked for places they enabled this garden that works until at present time with less space than before,

the Franciscans with some natives used to sow plants like the wheat here, to which after the crop was taken to the brewery. This garden is located in the northwest of the convent after the second room of the museum.

2.5.3 SAN FRANCISCO BROTHER MUSEUM

LOCATION

The museum Brother Francisco Pedro Gocceal is located on Cuenca and Sucre Street.

HISTORY.

It was work of the Architect Brother Antonio Rodríguez, it was on February 5th 1649 to August 1650, it is also known as second court yard, it consists of forty four lime pillars , it has been used as cemetery until the liberal epoch, later it was prohibited to bury in the convents for reasons of health, we can see a sculpture made in stone to the “Virgen de los Remedios”.

San Francisco Museum foundation was by decision of a National Assembly Constituent in 1945, which sent the law of the Artistic Patronage, in order to organize the Religious Art Museum.

The text of the Law says:

The following disposition: “Orders at the executive power to refund the house at the moment occupied by the barracks of civil guards to the Religious community of San Francisco, the same as the one that occupies the School of civil Guards to the convent of Santo Domingo, in both places they will settle down under the technical address of the Culture House, museums and libraries they will be directed by respective religious order, with pictures, articles, books and manuscripts belonging to this religious communities, the museum will remain open to the public, according to the schedule that was formulated of agreement between this communities and the Culture House .” “This Assembly ordination has invested hundred thousand of sucres in order to make a public place.

. ARCHITECTURAL DESCRIPTION

FIRST ROOM FROM THE MUSEUM

It is located in the north side of the main cloister, in the first floor, the construction began in the XVI century and was finished at the beginning of the XVII century, and in another side it is the library that was a Cultural Heritage Project.

SECOND ROOM FROM THE MUSEUM

In the second room the paintings about the series of the Christian Doctrine attributed to Miguel de Santiago artist of the XVII century that illustrates the catechism of the epoch are exhibited.

Here it is the Franciscan choir that was consecrated to the Devotional Religious Time of the XVI century; those places originally had eighty one chairs.

At the moment we find fewer chairs; that is because it has been placed an instrument from European origin, in the choir of San Francisco the high hangings of the chairs are decorated with polychrome relief of San Francisco, attributed to the Brother Francisco Benítez.

In the Choir we can observe a Mud jar toughing; the integral work was made by 4600 cedar wooden pieces with gold bread.

There are exhibition rooms with works of Miguel de Santiago, as the emblematical Immaculate Sacrament, Diego of Oaks. The father Carlos Manuel Chili "Caspicara", Bernardo de Legarda, Gregorio de Vázquez, Mateo Mexia, German pictured of the XVIII century and a map of South America painted in 1775.





THE NORTH YARD OF THE MUSEUM

This yard of square form and with an area of 1295 square meters is distinguished of the other ones in the first place; it is a marked difference regarding the section of more frequent use.

RESTORATION PROCESS IN SAN FRANCISCO MUSEUM

In 1996 a sector of the convent of San Francisco was enabled as a museum, in which one has worked under the responsibility of the Franciscan community.

To the moment fifty percent of the work has advanced with an estimated cost of USD 1.2000.000.

In the museum, the intervention of organizations has been constant. A group of twenty Ecuadorian technicians carry out works of restoration and conservation; two hundred objects are exhibited from 1996 in two galleries, which were adapted to the San Francisco museum.

In some weeks approximately, in the month of August they will be open to the public, three galleries in the cloister of the museum to exhibit internally collections of the Franciscan reservation pictures according the auditing law.

PART THREE

METHODOLOGICAL DESIGN

3.1. Research and Type of design.

The General Method that has been used for it, is Bibliographic research, with a Descriptive Design that is the Script, because has been taken into account as part of it; Historical sketch, of books, magazines, pamphlets, manuscripts, and paintings, from San Francisco Monumental Complex.

Moreover; in it research, has made. Interviews, inquiry to foreign tourist, guide tourist, students, people who visit to San Francisco Temple, and Pedro Gocial Museum

3.2 POPULATION AND SAMPLE.

The population has been the foreigner's tourist, students, guide tourist, visitors; because, they are who more visit the San Francisco Monumental Complex.

They have been taken into account as real sample for it research.

The number of population for its research was one hundred, in different dates, in the morning, and afternoon, during two weeks.

3.3. FIELDING

The inquiries were made in the San Francisco Square, and outside from San Francisco Temple, . And Pedro Gocial Museum to tourist and visitors and Moreover the interviews were made to students of eleventh grade from Municipal Fernadez Madrid High School.

3.2 INSTRUMENTS FOR DATA COLLECTION

The, instruments, for data collection, were pencils, notebooks, pen, handling

Data, processing.

3.3 PROCESSING AND ANALISYS

3.4.1. PROCESSING

According to, the Inquiries, one hundred people with different Characteristic, after handling data processing. I have getting the following results.

- 1.-Foreign tourists hat not meet and have deep information about San Francisco Monumental Group: 90%.
- 2.- Tourist Guides has a superficial Knowledge of San Francisco Chapel, more that others places that are part or San Francisco Complex: 40%
3. Visitors, who has only information about San Francisco Temple, and they has not more information of others places as, Convent and Museum of its.: 70%
4. Students, who meet physically The San Francisco Monumental Complex, but they have not a deep information of its Historical, arquitectural, Cultural : 70%..

PART FOUR

3.4.2. ANALISYS AND INTERPRETATION OF DATA.

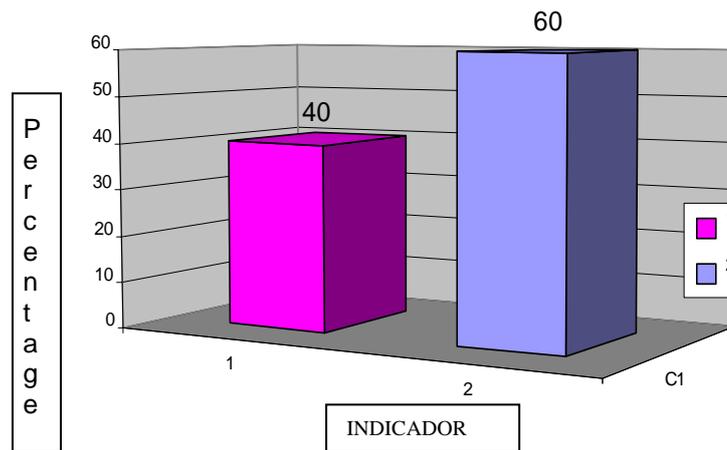
People Group: Foreign Tourists.

1. -Do you know the San Francisco Monumental Complex?

Tabulation

INDICATOR	f	%
YES	10	40
NO	15	60
total	25	100

Graphic of the first question



Source: it Interviews applied ForeignTourists

Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), ten people answer that they know about San Francisco Monumental Complex, while fifteen people, do not know about this.

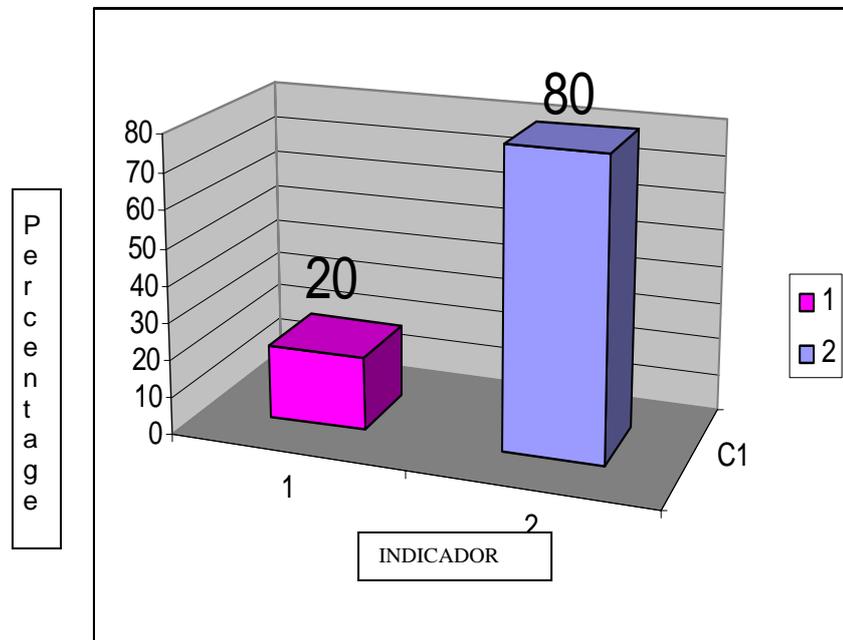
People Group: Foreign Tourists

2. -Do you know, all buildings from San Francisco?

Tabulation

INDICATOR	f	%
YES	5	20
NO	20	80
total	25	100

Graphic of the second question



Source: it Interviews applied Foreign Tourists
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), five people answer that they know about San Francisco Monumental Group, while twenty people, do not know about this

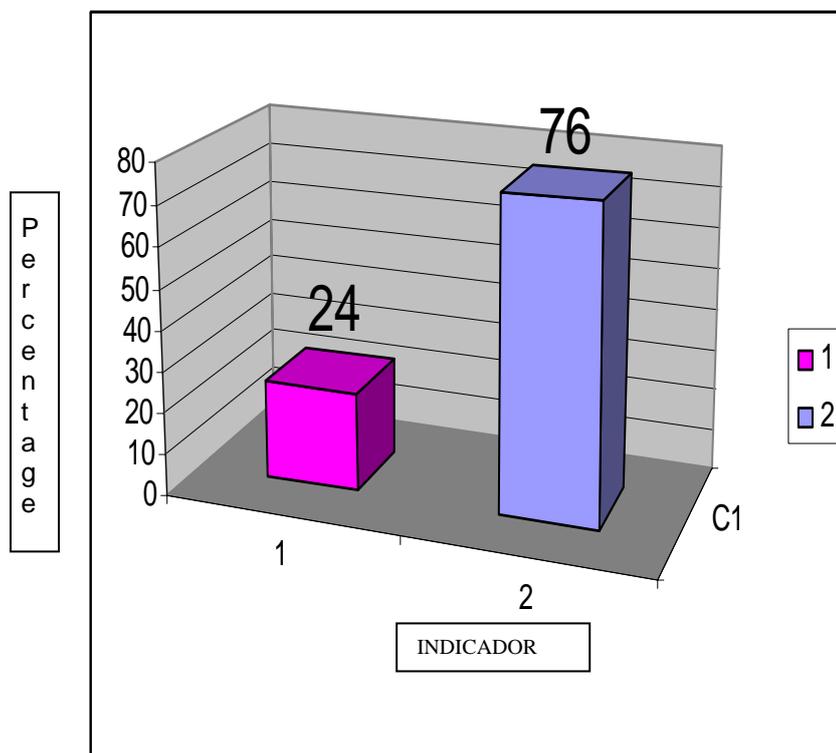
People Group: Foreign Tourists

3. -Do You Know San Francisco Mayor Church, Chapel de Cantuña,

Tabulation

INDICATOR	f	%
YES	6	24
NO	19	76
total	25	100

Graphic of the third question



Source: it Interviews applied Foreign Tourists
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), six people answer that they know about San Francisco Monumental Group, while nineteen people, do not know about this.

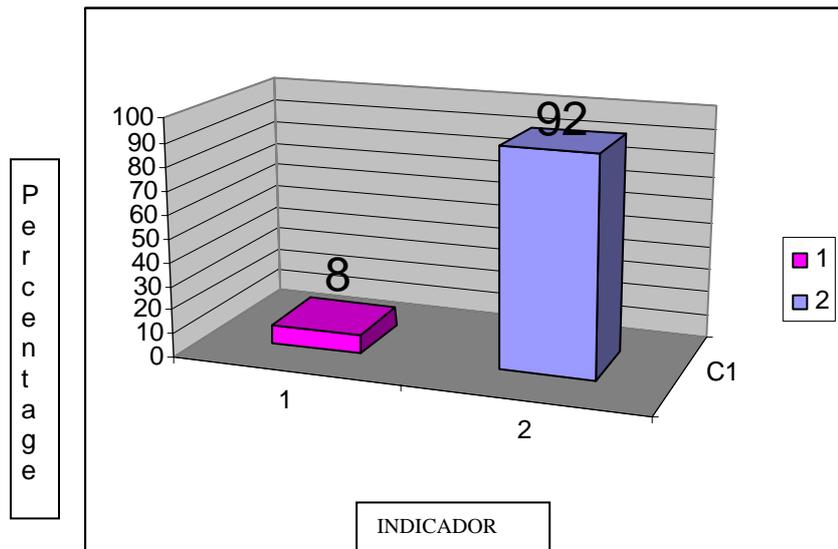
People Group: Foreign Tourists

4. -Do you Know San Carlos Chapel , Convents and Museum. San Francisco

Tabulation

INDICATOR	f	%
YES	2	8
NO	23	92
total	25	100

Graphic of the fourth question



Source: it Interviews applied Foreign Tourists
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), two people answer that they know about San Francisco Monumental Group, while twenty three not now about this

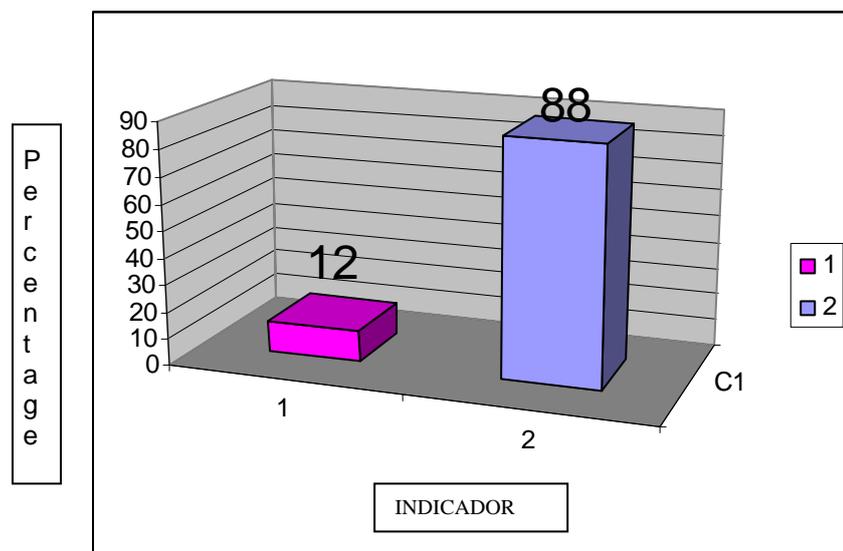
People Group: Foreign Tourists

5. -Do you know its history, architecture?

Tabulation

INDICATOR	f	%
YES	3	12
NO	22	88
total	25	100

Graphic of the fifth question



Source: it Interviews applied Foreign Tourists
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 3 people answer that they know about San Francisco Monumental Complex, while 23 people, do not know about this

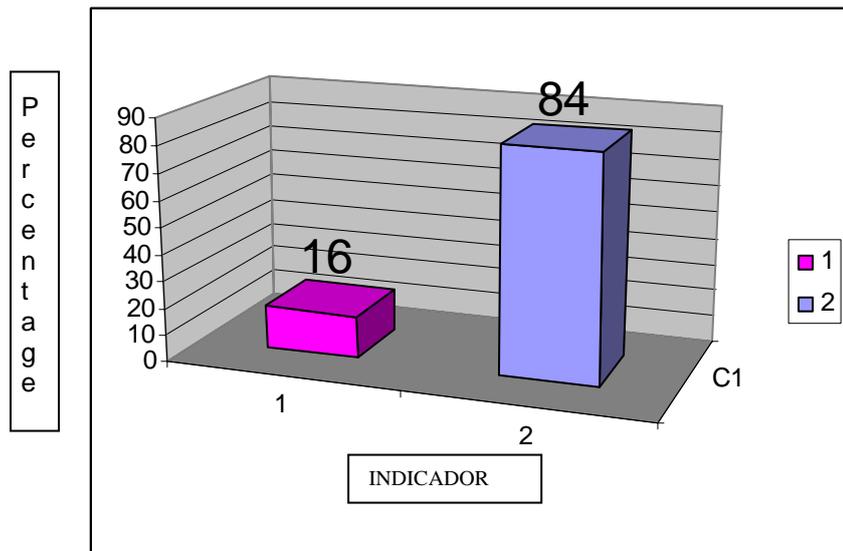
People Group: Foreign Tourists

6. -Do you Know Cantuña' s Chapel and its legend?

Tabulation

INDICATOR	f	%
YES	4	16
NO	21	84
total	25	100

Graphic of the sixth question



Source: it Interviews applied Foreign Tourists
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people),four people answer that they know about San Francisco Monumental Complex, while twenty one do not know about this

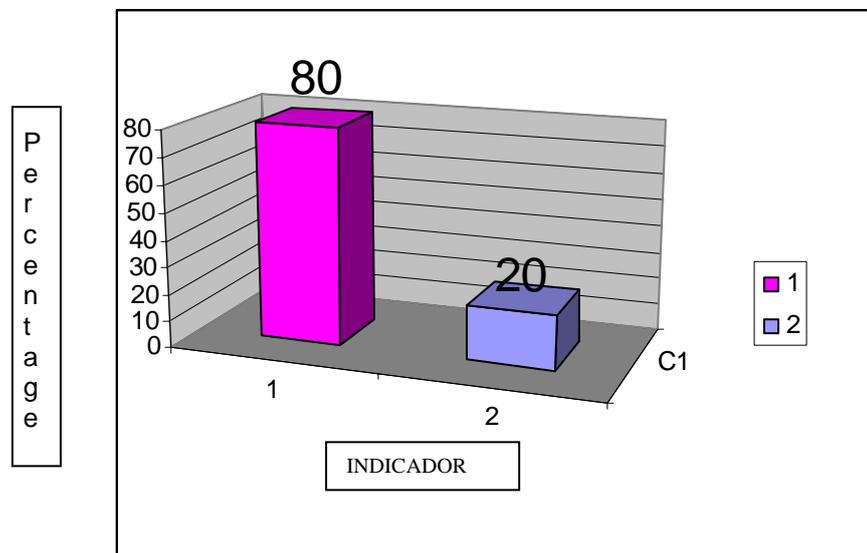
People Group: tourist Guides

1.- Do you know the San Francisco Monumental Complex?

Tabulation

INDICATOR	f	%
YES	20	80
NO	5	20
total	25	100

Graphic of the first question



Source: it Interviews applied Tourist Guides

Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 20 people answer that they know about San Francisco Monumental Complex, while 5 people, do not know about this

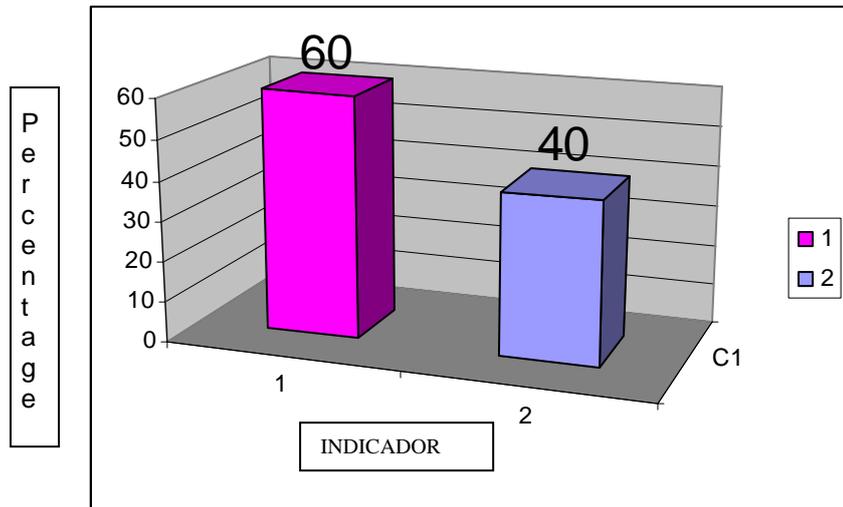
People Group: tourist Guides

2- Do you know all buildings from San Francisco?

Tabulation

INDICATOR	f	%
YES	15	60
NO	10	40
total	25	100

Graphic of the second question



Source: it Interviews applied Tourist Guides
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 15 people answer that they know about San Francisco Monumental Complex, while 10 people, do not know about this

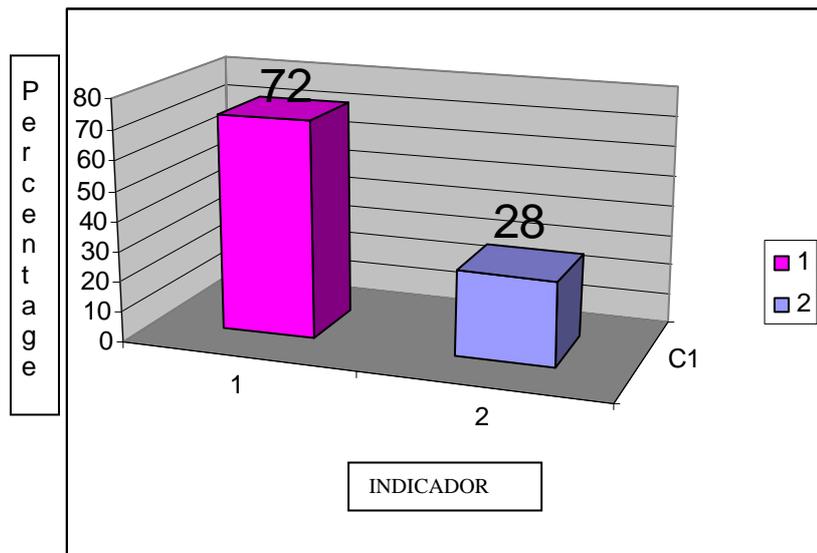
People Group: tourist Guides

3. -Do You Know San Francisco Mayor Church, Chapel de Cantuña,

Tabulation

INDICATOR	f	%
YES	18	72
NO	7	28
total	25	100

Graphic of the third question



Source: it Interviews applied Tourist Guides
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 18 people answer that they know about San Francisco Monumental Complex, while 7 people, do not know about this

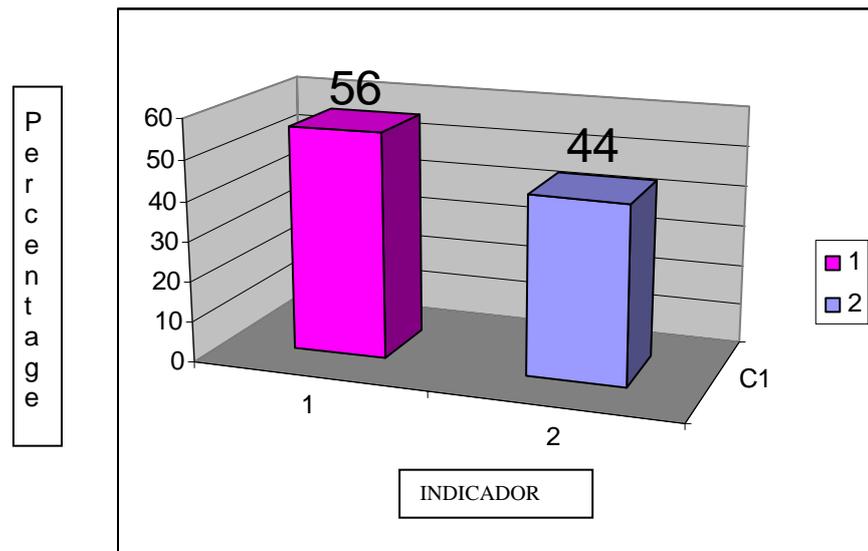
People Group: Tourist Guides

4. -Do you Know San Carlos Chapel , Convents and Museum. San Francisco

Tabulation

INDICATOR	f	%
YES	14	56
NO	11	44
total	25	100

Graphic of the fourth question



Source: it Interviews applied Tourist Guides

Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 14 people answer that they know about San Francisco Monumental Complex, while 11 people, do not know about this

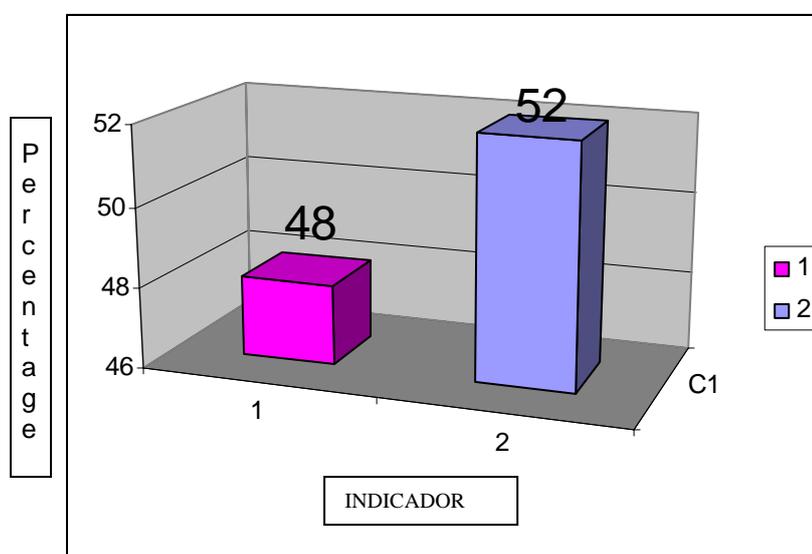
People Group: Guidance tourist

5. -Do you know its history, architecture?

Tabulation

INDICATOR	f	%
YES	12	48
NO	13	52
total	25	100

Graphic of the fifth question



Source: it Interviews applied Tourist Guides
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 12 people answer that they know about San Francisco Monumental Complex, while 13 people, do not know about this

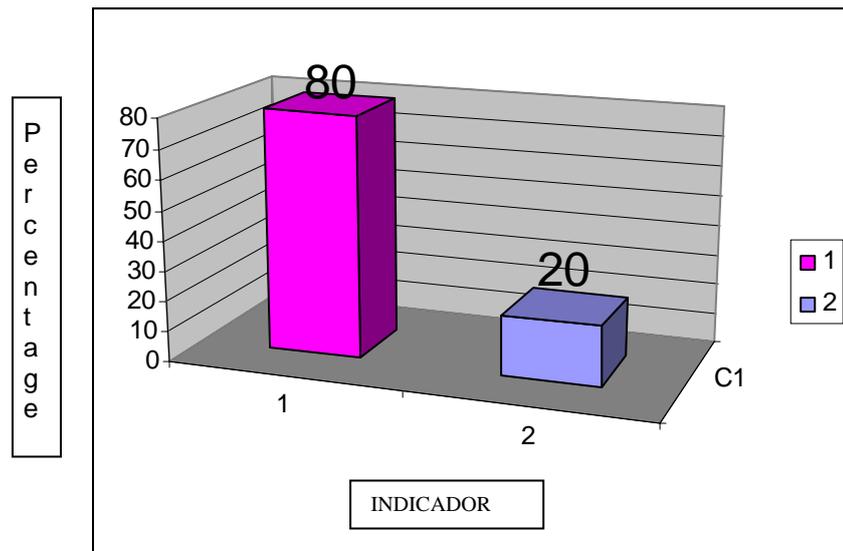
People Group: Tourist Guides

6. -Do you Know Cantuña's Chapel and its legend?

Tabulation

INDICATOR	f	%
YES	20	80
NO	5	20
total	25	100

Graphic of the sixth question



Source: it Interviews applied Tourist Guides
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 20 people answer that they know about San Francisco Monumental Complex, while 5 people, do not know about this

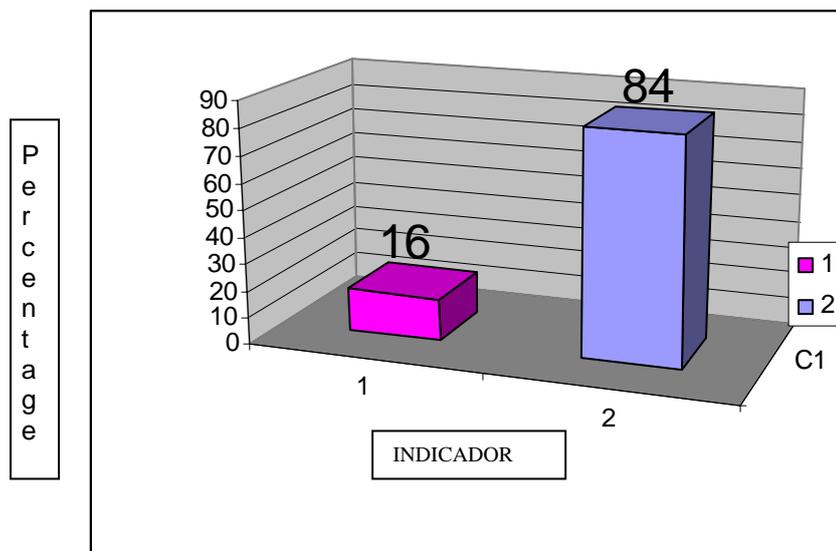
People Group: Visitors

1.- Do you know the San Francisco Monumental Complex?

Tabulation

INDICATOR	f	%
YES	4	16
NO	21	84
total	25	100

Graphic of the first question



Source: it Interviews applied Visitors

Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 4 people answer that they know about San Francisco Monumental Complex, while 21 people, do not know about this

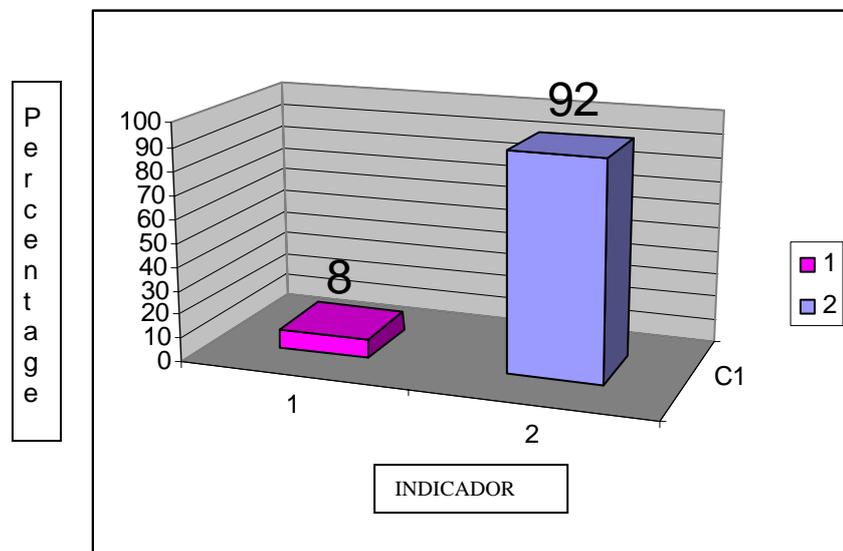
People Group: Visitors

2.- Do you know, all buildings from San Francisco?

Tabulation

INDICATOR	f	%
YES	2	8
NO	23	92
total	25	100

Graphic of the second question



Source: it Interviews applied Visitors

Squares and Graphics elaborated for: Patricia Duchi

INTERPRETATION

In a tourist group (25 people), 2 people answer that they know about San Francisco Monumental Complex, while 23 people, do not know about this

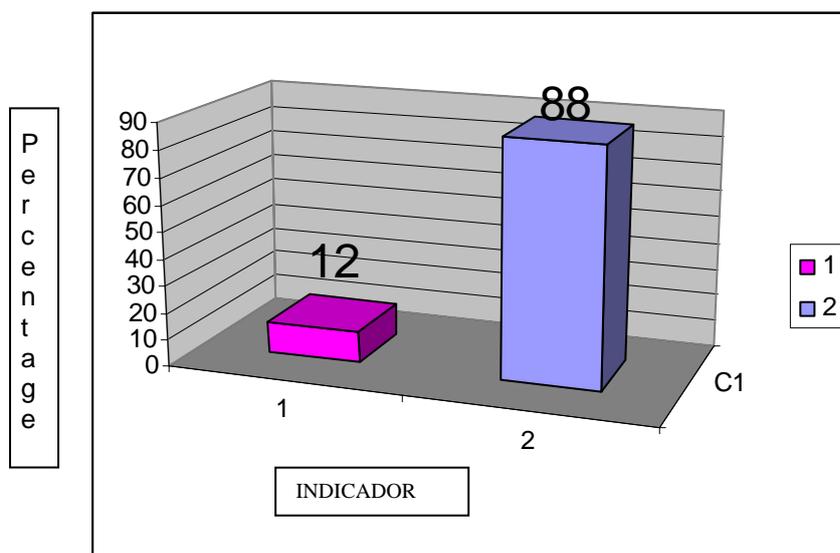
People Group: Visitors

3. -Do You Know San Francisco Mayor Church, Chapel de Cantuña,

Tabulation

INDICATOR	f	%
YES	3	12
NO	22	88
total	25	100

Graphic of the third question



Source: it Interviews applied Visitors

Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 3 people answer that they know about San Francisco Monumental Complex, while 22 people, do not know about this

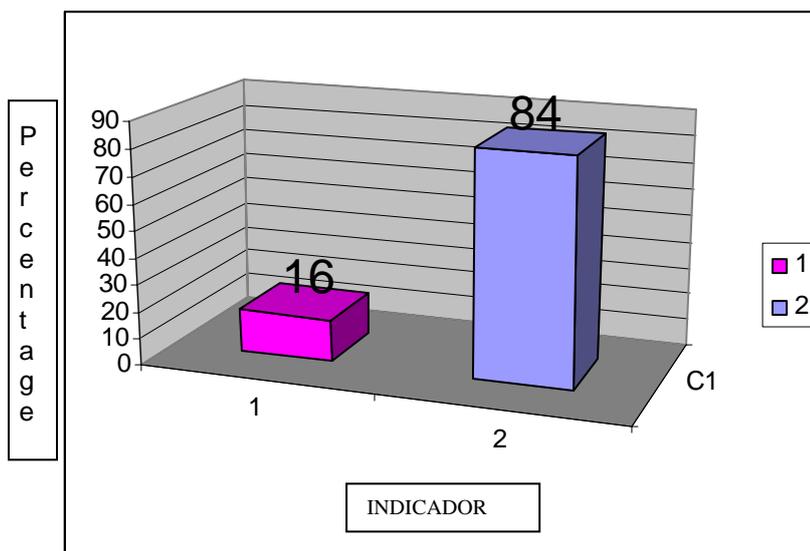
People Group: Visitors

4. -Do you Know San Carlos Chapel , Convents and Museum. San Francisco

Tabulation

INDICATOR	f	%
YES	4	16
NO	21	84
total	25	100

Graphic of the fourth question



Source: it Interviews applied Visitors

Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 4 people answered that they know about San Francisco Monumental Complex, while 21 people, do not know about this

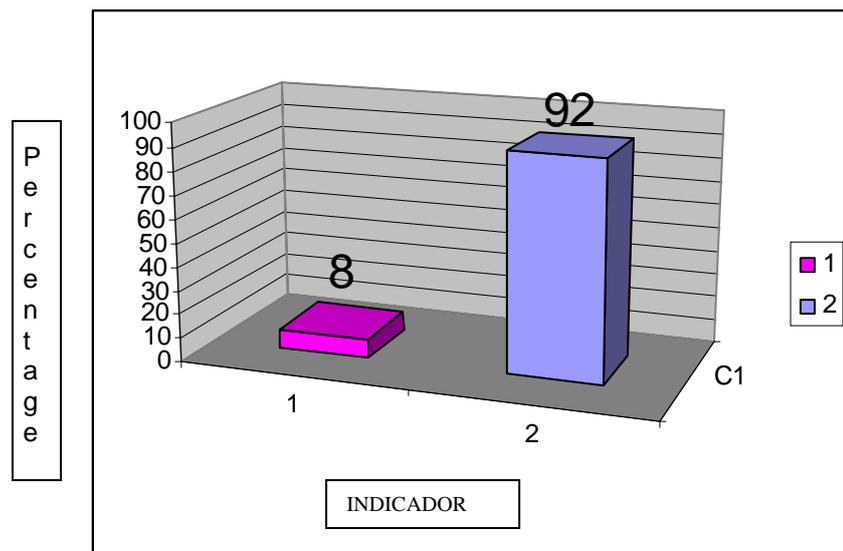
People Group: Visitors

5. -Do you know its history, architecture?

Tabulation

INDICATOR	f	%
YES	2	8
NO	23	92
total	25	100

Graphic of the fifth question



Source: it Interviews applied Visitors
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 2 people answer that they know about San Francisco Monumental Complex, while 23 people, do not know about this

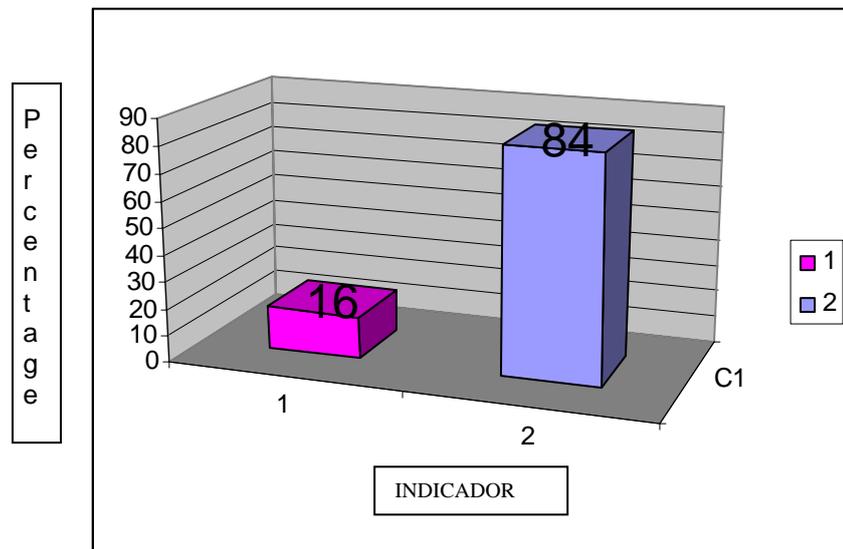
People Group: Visitors

6. -Do you Know Cantuña' s Chapel and its legend?

Tabulation

INDICATOR	f	%
YES	4	16
NO	21	84
total	25	100

Graphic of the sixth question



Source: it Interviews applied Visitors

Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 4 people answer that they know about San Francisco Monumental Complex, while 21 people, do not know about this

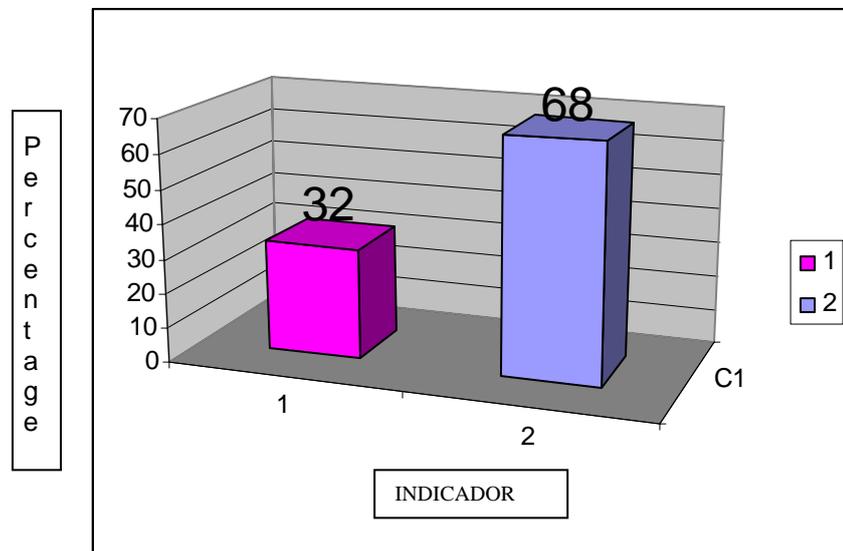
People Group: Students

1.- Do you know the San Francisco Monumental Complex?

Tabulation

INDICATOR	f	%
YES	8	32
NO	17	68
total	25	100

Graphic of the first question



Source: it Interviews applied Students

Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 8 people answered that they know about San Francisco Monumental Complex, while 17 people, do not know about this

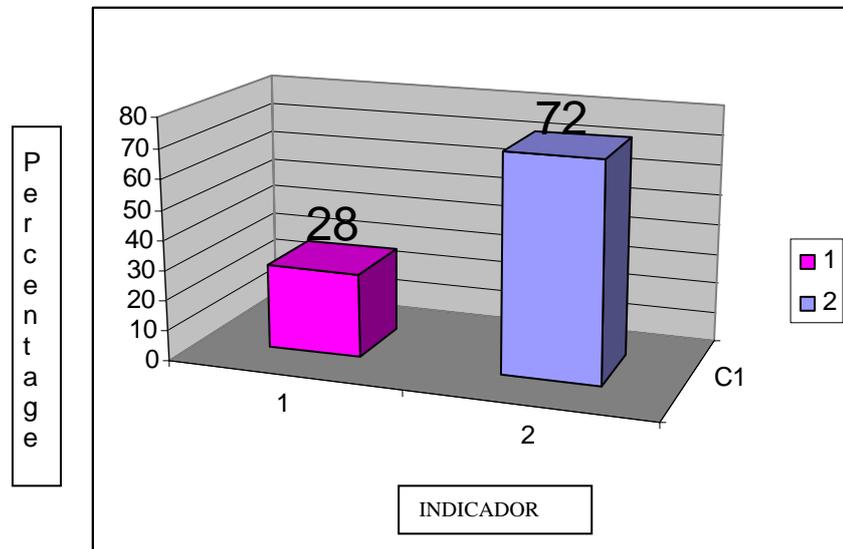
People Group: Students

2.- Do you know, all buildings from San Francisco?

Tabulation

INDICATOR	f	%
YES	7	28
NO	18	72
total	25	100

Graphic of the second question



Source: it Interviews applied Students
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 7 people answered that they know about San Francisco Monumental Complex, while 18 people, do not know about this

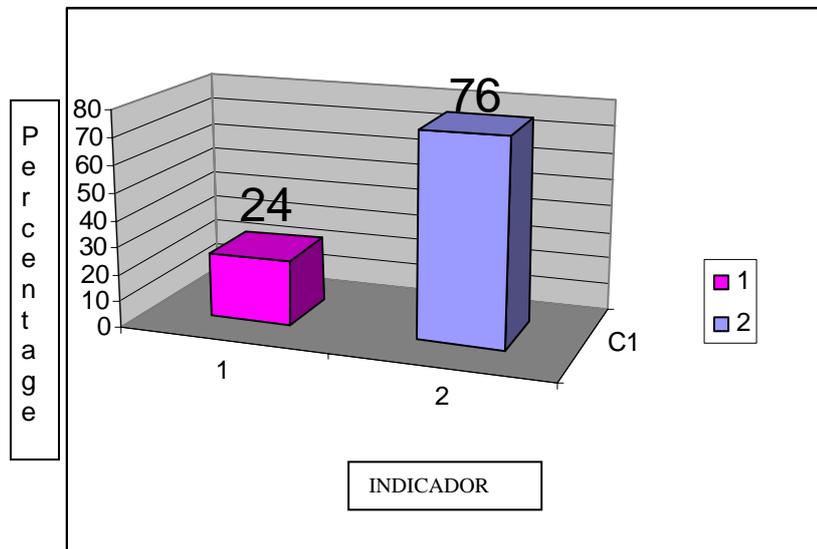
People Group: Students

3. -Do You Know San Francisco Mayor Church, Chapel de Cantuña,

Tabulation

INDICATOR	f	%
YES	6	24
NO	19	76
total	25	100

Graphic of the third question



Source: it Interviews applied Students
Squares and Graphics elaborated for: Patrica Duchí

INTERPRETATION

In a tourist group (25 people), 6 people answered that they know about San Francisco Monumental Complex, while 19 people, do not know about this

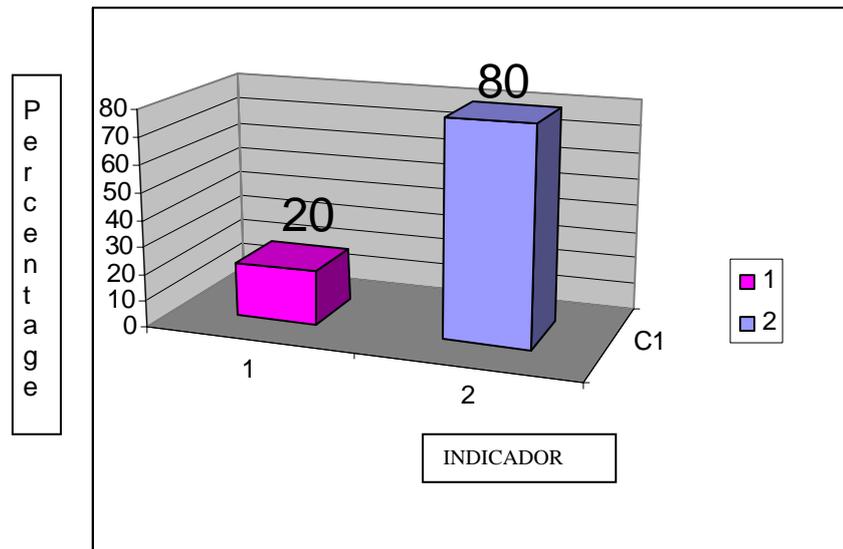
People Group: Students

4. –Do you Know San Carlos Chapel , Convents and Museum. San Francisco

Tabulation

INDICATOR	f	%
YES	5	20
NO	20	80
total	25	100

Graphic of the fourth question



Source: it Interviews applied Students

Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 5 people answer that they know about San Francisco Monumental Complex, while 20 people, do not know about this

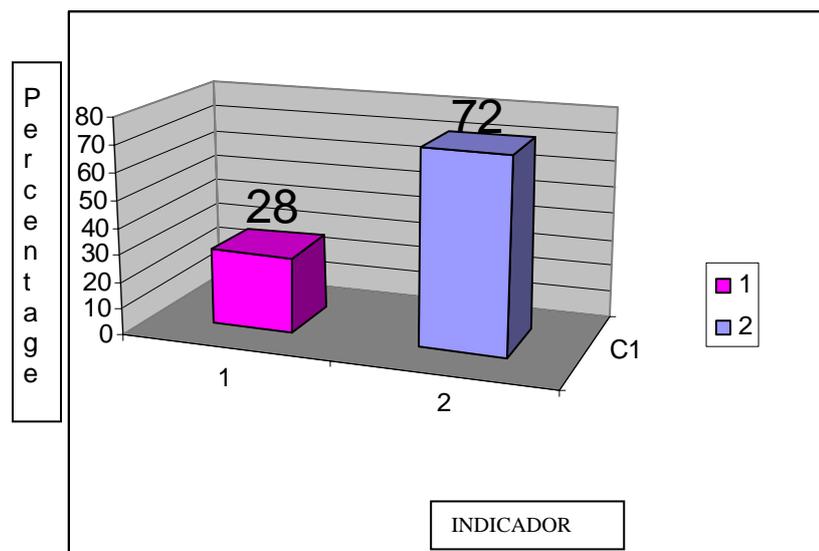
People Group: Students

5. –Do you know its history, architecture?

Tabulation

INDICATOR	f	%
YES	7	28
NO	18	72
total	25	100

Graphic of the fifth question



Source: it Interviews applied Students

Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 7 people answer that they know about San Francisco Monumental Complex, while 18 people, do not know about this

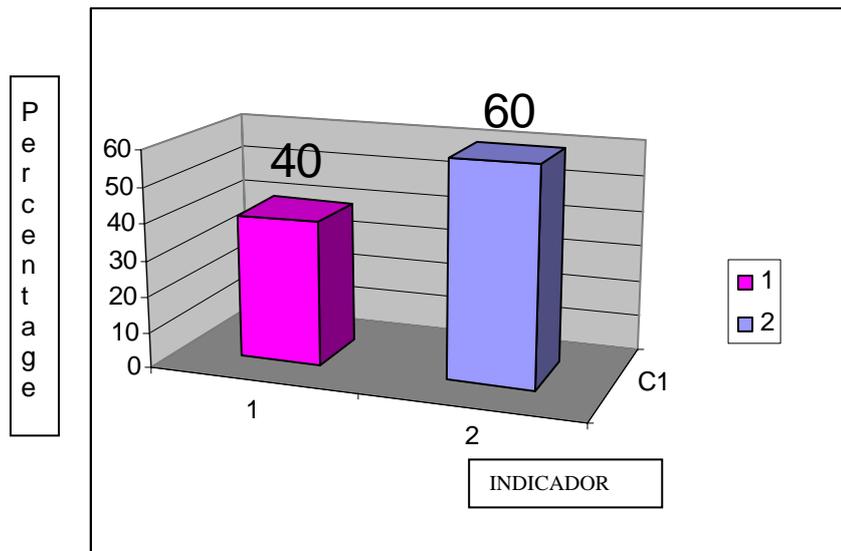
People Group: Students

6. –Do you Know Cantuña’s Chapel and its legend?

Tabulation

INDICATOR	f	%
YES	10	40
NO	15	60
total	25	100

Graphic of the sixth question



Source: it Interviews applied Students
Squares and Graphics elaborated for: Patrica Duchi

INTERPRETATION

In a tourist group (25 people), 10 people answer that they know about San Francisco Monumental Complex, while 15 people, do not know about this

CONCLUSION AND RECOMMENDATIONS

4.2 CONCLUSION.

- There is no a script for describing San Francisco Monumental Complex.
- I applied a survey to foreigners, to local tourist and tourist guides for knowing the reality of the subject and the amount of information they have.
- The information people have is very scarce.
- The history involved in the Monumental Complex is very rich and needs to be spread out among local tourists and people in general to understand the value and identity of our monuments.

4.2 RECOMMENDATIONS

- Teaching in our schools about the history of our most outstanding monuments must be considered in order to reinforce the Ecuadorian Identity.
- Insisting about the care of that world heritage is very important.
- I have written a script which I consider must be used in order to help our tourist guides in the guidance of the San Francisco Monumental Complex.

4.3 GLOSSARY

MINIMUM GLOSSARY OF ARCHTECTURE AND ART

Abacus. . Square or concave piece with which it finishes off the capital.

Abse : part of the end of the church ship, located behind the Presbytery

Almahodilla: Part of the parameter of some ashlar's that are main components

.

ACANTHUS: I Ornament used based on the bear's breech leaves, used in the commands classics, especially in the Corinthian style.

ALTAR. Monument for sacrifices to the gods,

ARCH: Structure that covers the hole of a wall, or between two pillars.

ARAB ARCHITECTURE. :It uses the Arab style.

BAROQUE ARCHITECTURE. it Uses the Baroque style.

GOTHIC ARCHITECTURE: You development in the employment of the ogival arch.

MUDEJAR ARCHITECTURE. It is Morisca. Developed in Spain, during the XVI and XVII centuries.

ARTESON. Interway of a roof.

ATRIUM: Parapet or space that it surrounds to the Church. It is a patio of gives entrance of the Roman house, overdraft but surrounded by the roof in all their sides

Balustrade. Colonial that is part of balustrade

Bank : inferior part or Baseboard where it settles the whole altarpiece

Basilica: Plants Architectural, it is one of building with three ships in which the power station is but high that the lateral ones.

Baroque. : Very ornamented Architectural style that you development in different countries, in it finishes it time of the Rebirth during the XVII century.

Broach. Gothic Mold

Capital .Sculpted Mold of a column.

Cloister: covered Passage around a courtyard

Column vertical, generally cylindrical Support that. Serves as sustain bases..

CONVENT: religious Construction that serves of residence to a group of Friars or nuns of religious order.

Corinthian: coming Architectural Style of Greece and Rome.

Cornice: Element of coronation of the portico or an architectural order, it is formed by diverse molds.

CHOIR: Space of the church dedicated to the official prayer of the canonical hours, it is also the locus in quo it is interpreted music and songs.

CRUISE is denominated to the space taken place by the encounter of the central ship with the traverse ship.

Golden: Coating with gold, or with bread of gold

Dazzling: Wooden cover of a building, used by the Arab in its step for Spain. Properly the dazzling is decorated with Pieces wooden formed stars of eight. We can see the dazzling of the temple of San Francisco.

Mud jar art: it is interweaving of geometric figures.

Doric: coming Style gives Greece and Rome, its characteristic it resides since in the capital it is the simplest of the classic architectural three commands

Macadam, In general all pavement of stones.

Peron. External Stairway

Façade: Group of walls and decorations of each one of the sides of a building.

Fronts Façade: or fore body of construction

Frontispiece : main Facade of a building

Fronton: Finishes of triangular or to circulate of a facade or a portico, it is usually decorated with sculptural or pictorial reasons

Shaft Corps or cane of a column.

Gothic Style : From European period, of the century of the XII one to the XIV one.

Hornacina : Opening into wall or in an altarpiece, that is good to place images.

Intrados internal surface of the vault.

Mud jar: Architectural and ornamental Style that uses element as structural Arab and Christian ornamentation. I use it to him in Spain during the XV and XVI centuries, then step to America in the XVIII century.

Ship architectural Space of the church limited by the walls and the cover.

Neoclassicist Style in Europe begins among 1760 and it lasts up to 1850.

Nervure: each one of the diverse arches that compose a arched of transept

Ship Central Principal Ship.

Ship Cruise the perpendicular one to the Principal Ship of a Church

Lateral ship: anyone of the parallel ships to the Principal ship.

Principal ship. It is the one that occupies the temple

Niche : It is a hole into the wall.

Shaft: oval Pilaster

Order Doric: First Order of the Greek architecture that has the capital adorned in bear's breech leaves,

Order Ionic Greek Order later adopted by the Greeks. capital.

Ornaments : Pieces that put on to accompany the works.

Railing Parapet:, formed by the external walls of a building

Plateresque: Denominates this way to the architectural style that I reign in Spain between 1516 and 1560.

The plateresque word comes of that the size of the stone it is

It is very similar to the art of the silversmiths.

Presbytery : Head of the ship of the Church, destined for the uses of the priests, is separated by the arch.

Pulpit: High Tribune since the preacher goes to the believers' ones
Located in the ship of the church.

Relief: Denominates to the sculptural ornament that stand out to the level of a wall.

Cherub: architectural Ornament, in form of an angel with it fits -
it mentions and wings.

Finish off: It Leaves Terminal of a cover or facade.

Altarpiece: architectural Decoration placed in lathe and on the altar,
It is used to place images or allusive paintings to
The life of Christ, the virgin the Saints, can have one
or several bodies, it can be wooden, stone or any type of material.

Sacrysty: space architectural located to a side of the presbytery and
That it is good to keep the glasses and sacred ornaments.

Sanctuary: Found or deposit that it is good to keep the glasses and the ostia,
the sanctuary is placed to the center of the altar.

Ashlars: Each one of the figured stones that are used in the
Construction.

Seat Apparel forming of ashlar or padded

Tower: structural Group, placed next to a Church

Transept: Cruise.

Scroll: Ornaments with spiral forms.

Baseboard: inferior body of a building it is useful in order to put in the same
level the ground

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PART FIVE

PROPOSAL

**TOURIST OUTLINE FOR DESCRIBING
SAN FRANCISCO MONUMENTAL COMPLEX**

**BY
PATRICIA DUCHI**

5.1 PROPOSAL

TOURISTIC OUTLINE

1.-Welcome to San Francisco Square, extraordinary group of religious architecture, the oldest and interesting in Ecuador and one of the most beautiful in South America, built by the Order of Franciscan Friars, in the second half of XVI century and beginnings of the XVII century. Before to start our Guided Visit, We are going to make a stop, and let us remember some historical data.

2.-The Franciscan Order was founded by San Francisco de Asis, in Italy in 1202, Their members had arrived first-time at Ecuador in 1534, two of them, Fray Jodoke Rickie and Fray Pedro Gocial arrived on December 6th in 1535.

The religious came to evangelize the native people, with this purpose they used images in order to teach the Christian religious, Their shapes sculptures and paintings in which ones are hidden its religious mystery; even are conserved as part of our Cultural Patrimony.

3.- The Monumental "San Francisco Group" arisen by the Franciscans in the middle of the Heart of Quito, originally took possession of three and half hectares of ground and it consists of a front stoop, railing, temple of a ship, with annexed lateral chapels, a convent of smaller six main cloisters, several cloisters and a vegetable garden.

4.-In front of the monumental group is the Square of San Francisco with destined spaces to commercial exchange called TIANGUEZ.

The San Francisco square has a colonial origin; we find a store, a museum, in which are varieties of typical handicrafts of our country made by indigenous people.

Let's start the guide in the front stoop; we lift up our glance gradually, in order to be aware of beginning with ascent that will carry out us to meet different places at diverse spaces of the square, from Level Square until the vault of the Mayor altar inside the temple.

5.- Symbolic and mystically, it is the same road that all members travel, every member from the Church since earthly space until the celestial space,

supported in the teachings of the Gospel, in the sacraments and in the company of who before had carried out the same journey.

6.-Let's ascend at imposing semicircular front stoop of the mannerist style inspired by the Bramante design known as an unique work in its style, published in the IV book of the treaty of the Renaissance architect Sebastián of Serlio, and let us see as a game of concave and convex line, it refers to twenty three steps in a majestic form.

7. - Now we are in the atrium that is the best place for looking the facade of the sanctuary, it was built between 1550 and 1560.

The atrium is the best place to appreciate the facade of the temple in its group and to observe as it happens a visual interaction among several hidden planes, one behind other that go guiding our look, always in ascent until the pinnacles that finish off the towers of the building. It is organized on a system of vertical symmetry, which means that all elements that are on the right, those will also be on the left.

The facade in general is considered as one of that important and clear mannerist's example. In the facade observe a first plane that was built in carved stone with two bodies, inferior and superior; the first one was built on Doric columns and the other one was built on ionic columns.

8.-The internal body, was built inspired in the Serlio's drawing, outstanding the padded of the stones and semi columns crossed by strips of rustic stone of style mannerist that are surrounding large windows of its.

9. - The Inferior body has a entrance door surrounded by two couples of columns on whose capitels are carved in stone, the shield of the Franciscan order, the one that represents the crossed arms of Jesus Christ and San Francisco on the same cross, and the other one represents the five wounds Christ that they are manifested in San Francisco in a mystic ecstatic.

10.-The superior body has a great complexity. Two pairs of ionic columns that support a split fronton, its open up with nest that harbors the Redeemer Christ image in stone, who sustains in his left hand the terraqueous globe, and in right hand lifted in sign of blessing.

Under this fronton is the window of the choir surrounded by carved stones in the well-known form as diamond point, and the Franciscan cord, as symbol of

his votes of chastity, obedience, and poverty, this cord has all Franciscan friars .

11. - Fronton's window allows the entrance of light to the choir inside the temple, also it is an altarpiece flanked by the images of San Pedro Left side and San Pablo right side, that were carved in polychrome stone covered in sheets of gold, these are exact reply of the cathedral of Tournay's Façade from Belgium, Friar Jodoko Rickie's Country.

12. - Behind this first plan in carved stone, we can observe another compound for two bodies and a cornice with Lombard arcades, and for third level, by towers that finish the building.

13.-There are two towers with a rectangular base, outstanding in each face of their ionic pilasters that are flanked by arch of half point trough of which tone, we can look the temple's bell.

These towers have been reduced at original halfway high because of the earthquakes, they are crowned by large pinnacles where are stony statues of San Francisco who was a patron from Quito, and the other one San Pablo who was a patron from Franciscan temple.

It is interesting to observe the special and ornamental complexity Façade that is characteristic of the mannerism style and has formal contributions of other styles that preceded it, just we will be able to observe it, inside of the temple.

14. - Let's enter through the door, we will meet a great linen that is in the room divider; it represents the evangelical scene from Jesus throwing to the merchants of the temple, it was painted by Rafael Salas Courts in the XIX century.

This painting shows us that the temple is a prayer house, and that our attitude our behavior should be according to the sacred character of this place.

Immediately previous at room divider; we are in the narthex with its four arches of ashlar stone, and beauty decoration of its walls.

15. - Let's observe on the floor, sepulchral tombstone of personages of city who were buried inside the temple according to the custom of the epoch

Let's lift our look at beauty toughing of the choir that has 18 linens, which is an anonymous author that with brilliant coloring and perfect drawing designed it, this relate the creation of the world, just as it refers in the first chapters in book' Genesis, also outstands a medallion, represents Adam, working on

earth with an aboriginal tool of farm, while in the bottom, we can see a Roman plow pulled by a oxen's yoke.

16.-Now, let's return our look toward to the front; and let's capture us by the global image of this temple, that was made up with an extension of 70 meters of long for 28 meters of wide; distributed on a plant of Latin cross in the following way: a central ship and lateral chapels, the cruise, the chapels of the transept, and the presbytery, and a chapel to each side of its. In its construction were harmoniously mixed the Renacentist style for the arches of half point of the central ship, the Mud jar style for the toughing of the roofs; the Baroque style for the decoration of walls and altarpieces, besides the strong presence of elements of autochthonous flora in the totality of the monument.

Let's keep on our road by the central ship that symbolically represents the longest part of the cross and mystically it represents the body of Jesus Christ. Its structure is formed by an inferior body with 10 pillars of rectangular base and arches of half point, that open up toward the lateral chapels and superior body, here there are windows through of its enter the natural light at temple. The whole surface; walls, supporting walls, columns, arches, cornices, capitals, niches are richly decorated with ornamental elements in carved polychrome wooden and golden.

17.-Our road toward the foot of the Mayor altar is guided by the height of the pillars, and the arches, that begins in the interior portico, then these increase in their sizes in the central ship, and these still more increased in the cruise, then it closes under the dome that covers the whole area from Mayor altar. This mystic journey toward the God's presence, we will make in companion of Jesus Christ, virgin Maria, the Saints and the Angels, in carved and colored images, they are strategically located in the two bodies from central ship on altarpieces of the lateral chapels.

It is an appropriate space for the spiritual withdrawal and a favorable atmosphere for the devotion. Its composition and ornamentation impacts the senses especially the view.

The Cruise.

18.-We have arrived to the cruise, its space has taken this name, because it corresponds, to the shortest and the longest part from Latin cross; and mystically it represents the arms of Jesus Christ. Its structure is composed by four prompted arches higher than first, that are on rectangular pillars profusely decorated, and these are opened to left and right side, in order to form San Francisco and San Antonio chapels respectively.

19.-The whole area of cruise is finished off by a coffered vault, with splendid Mud jar style.

THE PRESBISTERY

20.-The presbytery is the place that corresponds to the cross, and Jesus Christ, it is destined to the priests or presbyteries that celebrate the religious ceremonies, it is the most hierarchy place in the temple, though since here is God's Presence in all his divinity.

Located immediately after the cruise, it is a structure with semicircular plant, columns and pilasters of Corinthian order, these form three superposed bodies that closed the space until finishing off in a dome that symbolic and mystically it represents the celestial, and glory space.

21.-In the center of the presbytery is the mayor altar its altarpiece is a deluxe work, the most majestic and solemn of our temples in Quito. Altarpieces like these were built for the churches during the period of the Colony; these are beautiful works of cabinetwork and painting that has a pedagogic objective, showing fundamental truths about Christian faith, at the same time that with its hierarchical organization, and wealth ornamental, people gives God's Glory.

22.-In the lower part, called bank, they are four spaces in low relief, placed one in front of other, with the images of the four evangelists, San Matthew and San Mark accompanied of its respective symbols, an angel and a lion; and in other side are the images of San Lucas and San Juan, with the bull and the eagle respectively.

The four sustain in their arms, immense books of its evangelical stories, so it show us that every thing, that priest teaches us in the temple related with God's word in the sacred gospel.

22. - The first body is enriched, with the presence of Corinthian columns richly decorated, they are eight apostles images; that direct its look toward the central niche, where is the image of the Immaculate Concepción. Equally there are four apostles who are in the second level directing their look to the Virgen de la Inmaculada Concepcion

We also find some sculptures that represent to the theological and cardinal virtues. Faith, hope and charity, wisdom, justice, strength and temperance.

With their respective symbolisms, all sculptures were carved for native people. The gospel was extended through the world for twelve apostles; who has been chosen by Jesus.

In the second level we can appreciate paintings that represent the main doctors who were recognized until the XVI Century; they were, San Gregorio Magno, San Jerónimo, and Santo Tomas de Aquino. and San Anselmo; who have interpreted the teachings of the Gospel.

23.- In the center of the great altarpiece has been arisen a frontal with the paintings of the four grateful archangels. The angel Custodian San Miguel, San Gabriel and San Rafael, in four panels framed by beautiful flowers with carnations, tulips and flamingos,

Following next is raised the “ostensorio” for the exhibition of Holy sacrament that was worked in form of four concentric arches, sustained by salomónics columns, covered in hammered silver mingled with mirrors on which filigrees, with clusters of grapes in hammered solid silver.

Ostensorio’s deep is a sliding door, covered for a great iron of silver, in which one is carved, the representation of the Sacred Trinity as an equilateral triangle, through of it passes rays of light.

At the moment, here are exposed “Jesus Del Gran Poder” images that are the most devotional images, in the city, during the Holy Week it constitutes a true event of popular religiosity.

On the ostensorio of the Holy is the giant niche for the image of the Apocalyptic Virgin, made by the SCULPTOR QUITIÑO Bernardo de Legarda (signed in 1734), it is surrounded with Venetian mirrors, with filigree of hammered silver, sculpture of admirable slenderness, with the right foot on the sphere of the world, and the left foot lifted on the clouds.

Legarda stuck to the backs of the virgin two wings of hammered silver and an aureole of the same material finished in twelve stars that vibrate with the movement of the wind. This is the image that popularly is known as the virgin of Quito or the immaculate Legardina, this unique characteristic have made known her.

24.-In a second niche is a group of two sculptures that show us the Jesus' Baptism, and Jonh Baptism, that were worked by Diego de Robles at the end of the XVI century, who was the first Spanish sculptor that came to Quito.

In the peak of this niche, appears the Holy Spirit in form of dove with its open, on it the figure of Eternal father.

Jesus Christ' Baptism sculpture shows to Jesus kneeled in reverent attitude, it was made by a sculptor toledano that lived in the city at the end of the XVI century and beginnings of the XVII century.

All these combined the majestic of the presbytery, we can look more of hundred angels' representations, it finish in colored blue intense dome, like Quito' sky, where are adhered gold starts of diverse sizes.

This work of real beauty is seated on a fringe of 1 meter of height in which has painted portraits of sixteen Franciscan cardinals with their typical purple gears and their classic symbolic hats of wide wings.

LEFT LATERAL SHIP.

25.-In the left side, and parallel to the presbytery is the chapel of the Holy that originally was called Santa Marta chapel . There was settled the confraternity of Nuestra Señora del Pilar, worked by one of the best Hispanic artists sculptors of the XVII Century, who went to Quito in 1650 for the General commissary from India, Friar José Maldonado student of Franciscan convent of Quito. This chapel is also known as comulgatorio, it was founded by Don Rodrigo de Salazar in half of the XVI century.

26.-In the Transepto, is the Franciscan image dedicated to San Francisco of Asis founder of the order, it is a work from Caspicara, excellent indigenous stylist of the XVIII century.

27. - The altarpieces after to the transepto are: the first one dedicated to San José whose chapel belonged to Atahualpa'Family; second one to San

Francisco de Paula sculpture of the XIX century, the sculptor Domingo Carrillo, the third one dedicated to Santo Tomas; the fourth one corresponds to Jesus' del Gran Poder Chapel, in the fifth one, we find a group of polychrome figures that represent the Calvary.

On the right hand and parallel to presbytery is the chapel of Villacís, was founded by the gentleman and Real commissary Don Francisco Villacís whose carved image show us prayer's attitude, it is conserved in the niche to right side that was opened on the wall where, Francisco Villacís' leftovers yet remain there.

28.-If we observe carefully through grill in the floor, we will notice that under this chapel there is a crypt with leftovers of people, who were buried, after these were transferred at convent during its restoration.

29.- The chapel has a beautiful Baroque altarpiece, worked under the direction of Friar Antonio Rodríguez , in which one is a worshipped of Virgin of the Dolores, imposing paneled doors that lead at church.

30.- In The sacristy, and main cloister; appears on the walls there is two linen with big proportions, that represent the Asunción de la Virgen, and the Ascension of the Señor Jesucristo.

two baseboards of sevillanos tiles, belongs to the XVII century, the tribune for music people, a monolithic door of stone, it closes the communication with the old cemetery of the friars, on door outstand the shields of the Franciscan Order.

The comulgatorio is decorated with wooden baskets carved fruits, as well as paintings fruits.

31.-Leaving of this chapels, we find an altar of San Antonio of Padua in whose superior niche is the Santa Mariana de Jesus, follow Santa Clara, and last one El Señor de la Justicia chapel and it culminates with the altarpiece of the Ecce Homo.

32.-After observed the interior of the temple and its different chapels, rise up your look, it is exclamation point of the Mudejar toughing in the dome, in the arms of the cruise, and in the choir.

33.-another element that you can contemplate in this space, is the magnificent work from Franciscan artist Friar of Francisco Benítez in the XVII century.

On the corals walls, shine four attractive marks of Baroque style, with linen from Miguel de Santiago.

34.-The choir has performed a very important role, in the liturgical function, since there the musicians sing celestial choirs, its expression the God`s Glory, so , it has helped people who attend here in order to have a pity attitude in worship service.

35.- the toughing of the central ship originally was Mud jar style, and was made for the provincial father of the Order Franciscan Eugenio Díaz in 1770.

36.-This central ship was affected wholly, by an earthquake in 1775, its toughing was substituted by plateresque Baroque style

37.- the construction and ornamentation of the temple. and convent, of San Francisco was made by indigenous people.

38.-Their contribution is concentrated in the ornamentation of all its windows that are adorned by polychrome pre Incan ceramics.

39.- In the whole body of the building, we can see trays, baskets and garlands where we could recognize ears of corn, coconuts, of pastures, babacos, chamburos, chigualcanes, chirimoyas, maypopses, ovos, pechiches, pitahayas, tunas, toctes, taxos, pineapples, in fraternal coexistence with fruits that were brought of Europe, as the oranges, pears, apples, grapes .

40.-Now we will leave Mayor temple San Francisco , we lead at south atrium to the San BuenaVentura Chapel, today known as the chapel of San Carlos, where is worshipped the Virgen de la Medalla Milagrosa.

41. Also, we could appreciate the sculptural group of the Asunción of the Virgin, it works made by Caspicara.

42.-The style corresponds to the Mud jar one that was the use of geometric figures, carried out in wood, moved.

43.-Then pass to the third Franciscan temple, dedicated to the virgin of the Dolores, also known as the chapel of Cantuña, by the legend that narrates as Francisco Cantuña, dedicated artisan to the construction of temples, he was contracted to carry out this work, but he has not finished this work on time, so in his anxiety, he pact with devil, in order to receive his help concluding the work, so that helps him in exchange for giving him his soul. Concluded the temple in the fixed temple, Cantuña hid him a stone and it hid it, so that the devil cannot claim in this way that pact.

This ends the visit to the temple.

SAN FRANCISCO CONVENT

44.- San Francisco convent was founded on the 25 of January in 1535 by Friar Jodoko Rikie and Brother Pedro Gocial, Franciscan friars from Belgian origin, it dates in which the Catholic church celebrates the conversion of the apostle Pablo.

45.-The religious convents, that have been founded in America have the same evangelizing function; but they have different characters they are masculine or feminine. The Friars convents are more outgoing and dynamic than nun's convents that are usually closed and their main activity is to pray.

Other functions, of these convents have been lodge religious people. Also teaching Christian Doctrine to believers.

In the convents have been trained the native people, in the construction and Ornament of religious buildings, the friars with their patience encouraged to native people to improve their skills as stonecutters, bricklayers, engravers, painters, mixers, gilders, goldsmiths, locksmiths, ceramists for the tiles, blacksmiths for the tools, and those more led for the paintings and for the sculptures, it was made with the purpose to support the ornamentation in Quito.

46.- This is the alive example of the convent of San Pablo of Quito that with zeal and generosity from Friar Jodoco Rickie and Friar Francisco Pedro Gocial.

47.-This convent was built in the place where was the Huaynacapac' barracks it has cover with arches of figured stone, around it by two grills of wrought iron, after grills, we enter at Vestibule, it is a small place characterized by the paintings that adorn it.

There, we can look a lien that represents at founder of the convent Friar Jodoco Rikie, who is baptizing the first aboriginal people in Quito, the author of this lien is Antonio Astudillo, in 1785.

48.- Most of these paintings are attributed to the skillful paintbrush Miguel de Santiago, who was called the "prince of the American painting", others painters belong to the Quitenian School.

49.-The toughting convent is a magnificent beauty work that was made in the beginnings of the XVII century.

Here we can look the patience in the realization of this kind of work, most of the roof was made with sheet's gold.

50.- Through gatehouse, we enter at main cloister, it is one of the cloisters that possesses many tablets of stone or sepulchral flagstones, of historical and cultural importance, that formerly were for burials into the church, after these were removed from its origin, the construction of the temple was made at the beginning of century.

51.-In this place, besides finding spiritual peace, we can see the majestic architecture, it was taken as model for other cloisters of convents, it possesses stones of Toscazo genre.

52.- The convent consists of two bodies, that was built high-low gives hundred four columns of Doric order, and arches of half point, a platform with handrails in the upside adorned with countless small columns.

53.-In the center of the courtyard, we observe the beauty pile of stone made with three goblets on high, with good water, the curb pile was made of alabaster with cement.

51.- Morales and Friar Pedro Gocial, found this convent approximately in 1551 in the first School of Arts and occupations of the vicereinal epoch, after school's name was changed in honor to San Juan Evangelist, that later years took the name of San Andrés College in honor to the virrey, Mr. Andrés Hurtado Espinosa.

Another marvels from convent is the main stair; through it, we can enter to upside, located on the left of the main entrance, the upside has handrail, that was made with Chinese influence carved in stone.

52.- In the stairs landing, we can see a beautiful and attractive linen, alike to "Genealogical tree of the order, it is an anonymous author, who was a great teacher and painter from Quitenian school in XVIII century, its proportions are six meters height and four wide.

53.-Other linen that adorns this place is the one of Santiago Apostle, another one is the painting that represents, "The Final Judgment" that was made in XVII century.

54.- The second plant, is impacted by Inmaculada Concepcion, the image was made in ole, that more flame the attention is a triptych which central image is oil the immaculate Concepción that is from an anonymous author, that was made in XVIII century.

55.-Let's go down stairs, at low floor low floor, toward the bottom, where we look a shield from Friar Jodoko Rikie, and altarpiece that was dedicated to Santa Barbara.

56.-Let's direct our look toward up at right side , we enter to the second cloister, it is called the cloister of the museum, which was built on February 5th 1649, with the direction of the Franciscan architect Friar Antonio Rodríguez.

57.-it has pilasters and elegant cornices of lime and space that surround to the courtyard; it was used in past times as public cemetery.

58.-The courtyard has in the center an artistic cross made of stone, it belongs to Byzantine style of the XVII century. Which base is made of Corinthian Column that was reduced in its high, after the earthquake in 1868. Which base formed by a column Corinthian attached, reduces its original height as consequence of e actual remodeling after the earthquake of 1868.

59.- Courtyard is adorned by the images of the Virgin and of Cristo Crucificado, also the sculpture of the Señora de los Remedios, the first baptismal pile, and the first arcaduz (faucet of stone though of which run water.

60.-Let's leave again the convent; we are going to wonder the majestic square transformed today in public space, characterized by strong political and religious, activities.

61.-The San Francisco square has an atrium of 100 meters of longitude that is adorned with twelve small houses with twelve doors, in its top, there are eardrums of stone, carved with classic line and superposed handrail of same material.

62.- Its base with block pyramids that are adorned symmetrically with thirty balls distributed to the two sides of the main entrance.

Long ago, the square was the first market or TIANGUEZ, where the native people, have come to exchange their commercial products, between them of all the regions to exchange their products.

63.-In the western-North side from San Francisco Square, is located the monument from Friar Jodoke Rickie, it was caved in stone, this sculpture carry his hand a bundle of wheat, Friar Jodoco Rickie, was who brought the seed of wheat by first time to Quito, and he taught to native people to build carts, that would be used for bringing stones from quarries of the Pichincha.

It was a short historical, artistic report of the church, square and convent of San Francisco of Quito, It is important to mention, the excellence of the art Quiteño, that is hidden in every place that take part of this Tourist and artistic Complex, it was an enormous work, made in silent with lot effort, of friars but of San Francisco, who were working for love to God, so they didn't forget to work for love to the art, having transformed to Church and convent in true museum that honors the Ecuador.

64.-Works that have made friars Franciscan Friars, and it has lot value due to their dedication, it was possible through of covenant Ecuador –Spain. to

65.- It is important to mention to Franciscan Friar from Belgian origin, who supported the construction of this great monumental, architectural, Complex, also he supported the foundation of the First School of Arte and Trade in Quito, Its name was San Andres, here the native people was trained to plow with oxen, and seed wheat.

Thank you for your visit

5.2 Principal Pictures of the San Francisco Convent.

