

Abstract

This dissertation will try to elucidate as far as possible the reasons why Baroque lasted in Quito longer than in other cities of South America for, in spite of the Suppression of the Society of Jesus in 1767, the persecution of guilds of baroque artisans and the efforts deployed by the Crown of Spain to disseminate neoclassicism, Quito had to wait until the end of the XIX century, to start a weak and slow adherence to neoclassicism. Therefore the persistence of the baroque, especially in architecture and church interiors deserves to be studied.

In the light of two case studies I will analyze these processes and the persons involved, as well as the influence of the religious orders in the arts and in the shaping of national identity. I will also refer to the notion of the Baroque as a phenomena that recurs cyclically throughout the ages, and to Eugenio D'Ors thesis of the baroque as a form of the human spirit. In the case of Quito one could formulate the question as to whether the "baroque eon" belongs to the way of seeing and perceiving life in this Andean region. The answer to this question may help answer the basic questions of these dissertation: What happened in the XIX century? How many churches were reconstructed in Baroque style after earthquakes or fire? Where there economic means to renovate the churches and Quiteños preferred not do so or was it the other way round?