






Jacinto Jijón y Caamaño
MUSEUM

VISITOR'S GUIDE


PONTIFICIA UNIVERSIDAD CATÓLICA DEL ECUADOR
SERÉIS MIS TESTIGOS

Dr. Manuel Corrales Pascual S. J.
President
Pontificia Universidad Católica del Ecuador (PUCE)

Lic. José Nevado de la Torre S. J.
Director
PUCE Cultural Center

Professor José María Jaramillo Breilh
Director
Jacinto Jijón Caamaño Museum

Texts:
Dr. Luis Lumbreras Salcedo
Archeology Advisor

Carmen Fernández-Salvador Ayala, Ph.D.
Art Advisor

Ab. José Eduardo Espinosa Mora
Historical Piece Advisor

Curators
Rosa Ordoñez Romero
Oscar Manosalvas Naranjo

Museum Administrative Assistant
Econ. Gladys Andrade Almeida

Photographers
Archivo Museo J.J. Caamaño, Christoph Hirtz,
Ricardo Novillo Loaiza, Oscar Manosalvas,
José María Jaramillo Breilh, Alexis Zurita.

Graphics and Design
D.G. Ricardo Novillo Loaiza

General Editor
Prof. José María Jaramillo Breilh

Copy Editors
Mgtr. Shella Sánchez Tamayo
José Ochoa Anadón, PhD

Producer
Jacinto Jijón y Caamaño Museum

ISBN
000-0000-00-000-0

Register copyright
N° 045277

First edition
Quito, 2014

Printer
Ediecuatorial
1000 copies

Translation
9h05 Inc.

Jacinto Jijón y Caamaño Museum

Visitor's Guide


I.N.R.I.

TABLE OF CONTENTS

About this guide 11
Introduction 13
Projects prior to the installation of the current museum 16

I. ARCHEOLOGY 21

Archeology Area 22

01 **Jacinto Jijón y Caamaño: Archeologist** 25

02 **A perspective on history** 29

The North Sierra 30
Central Sierra 32
South Sierra 32
The Coast 33

03 **Vision of the territory of the Equatorial Andes** 35

The septentrional andean area 36
Inter-Andean and Western Ecuador
Prior to the spanish conquest 38
North Sierra 39
The Central and South Sierra 48
- Central Sierra 49
- South Sierra 52

The people of the merchant's leage 55

04 **The extended history of the people** 59

05 **American Repertoire** 67

Pg. 4-5: Anonymous · Mythological painting of the Aurora (Guido Reni study) · 19th Century · Oil on canvas, 106.1 x 177.3 cm.

Pg. 6: Bernardo Rodriguez · La Piedad · 1783 · Oil on canvas, 87.9 x 108.6 cm

06 **Prehispanic Anthropology of Ecuador** 79

Native Languages 80
- Living languages 80
- Extinct languages 84

Economical Evolution 89
- An economy of subsistence: hunting, fishing, gathering, agriculture, animal breeding 89

Art and Techniques 90
- Pottery production 90
- Fiber crafts 90
- Stone: use and art 92
- Hard organic material 93
- Metal use and production 93

Social Practices and Beliefs 94
- Customs and use of clothes 94
- Societal associations and relationships 94
- Music and dance 95
- Beliefs and rituals 96
- War and weaponry 97

07 **Eastern ecuador** 99

Archeology 100
Ethnography 102

II. LA CIRCASIANA 109

III. ART 115

Art Area. Museum guide 118

01 **Jacinto jijón y caamaño and ecuadorian art** 121

Jacinto Jijón y Caamaño and private collections from the first half of the twentieth century 123

02 **Characteristics of aristocratic colonialism according to jacinto jijón y caamaño** 127

03 **In search of the canonistic art of colonial paintings** 133

04 **Academic art in Jacinto Jijón y Caamaño's collection** 143

05 **Religious art and christian virtues** 151

06 **The studies of josé gabriel navarro** 159

07 **Joaquín pinto and víctor mideros: Emblems of catholic art** 161

08 **Other artists and themes of art** 166

09 **The collection of josé gabriel navarro** 169

10 **In search of the originality of the art of Quito** 175

IV. HISTORICAL RELICS 183

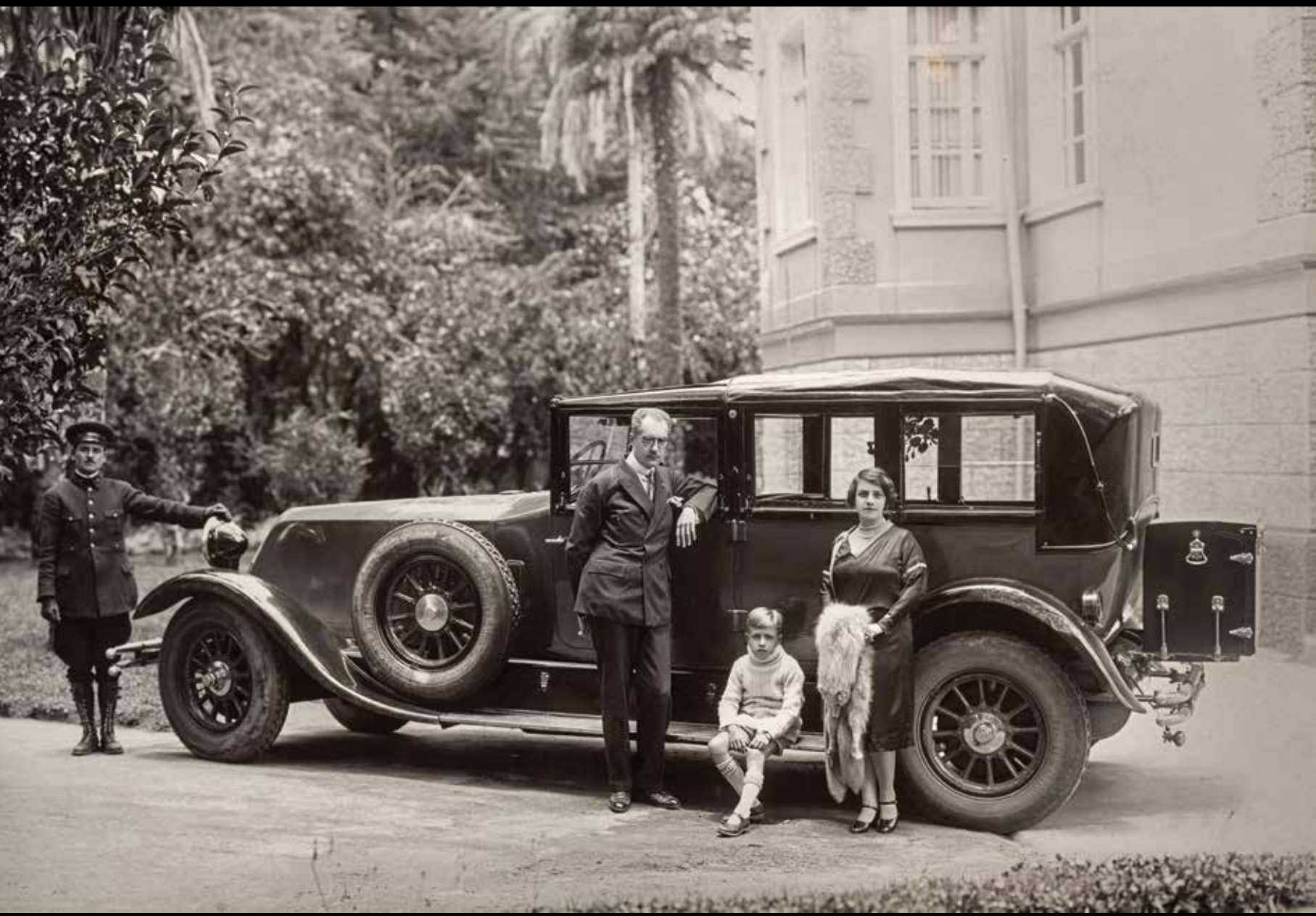
11 **Historical Relics** 185

Gabriel García Moreno 186
Portrait gallery of generals 188
Ecuador and conservative politics 190
Symbols of Patriotism 190

V. Museum services 193

Falta actualizar traducción

Servicios que está implementando el Museo



About this guide

This book serves as a guide to the rich archeological and artistic history of the Jacinto Jijón y Caamaño Museum, and serves as an orientation for your visit. Its three chapters reflect the great areas of archeology, art and national symbols that the museum holds.

The first chapter, written by the archeologist Luis G. Lumbreras, is a panoramic, overall view of the data that Jacinto Jijón y Caamaño used to contribute to a land of what we now call and live in, Ecuador. In order to relive historical times, there is no better resource for getting to know them than the sites where different groups lived over the centuries (settlements), the tools they used to store goods, prepare and consume food, work the land, hunt, fish, and the remnants of their beliefs and customs, which can be found in historical objects or in the territories where they lived.

This silent testimony is proof of the many cultures that lived before us, which is why this part of the museum is, in Lumbreras' words, "An archive of the testimony we have of our oldest ancestors."

This chapter allows us to reflect on the different periods that occurred throughout history, starting from approximately 10,000 years B.C.

In chapter two, Carmen Fernández Salvador explains the art of Quito that is found in this museum; this includes the objects, paintings and sculptures that date from the Spanish conquest until the present.

In an analysis of the museum's pieces, Fernández Salvador guides us through the esthetic principles and criteria that led Jijón y Caamaño through the selection and collection of this historic testimony of art. Not only his esthetic preferences, but also his principles, convictions and social and political criteria were determining factors of this process including what he considered to be religious, Hispanic, aristocratic…etc.

The contributions of José Gabriel Navarro and other experts and passionate collectors of art created in Ecuador, will also enrich and complement this experience.

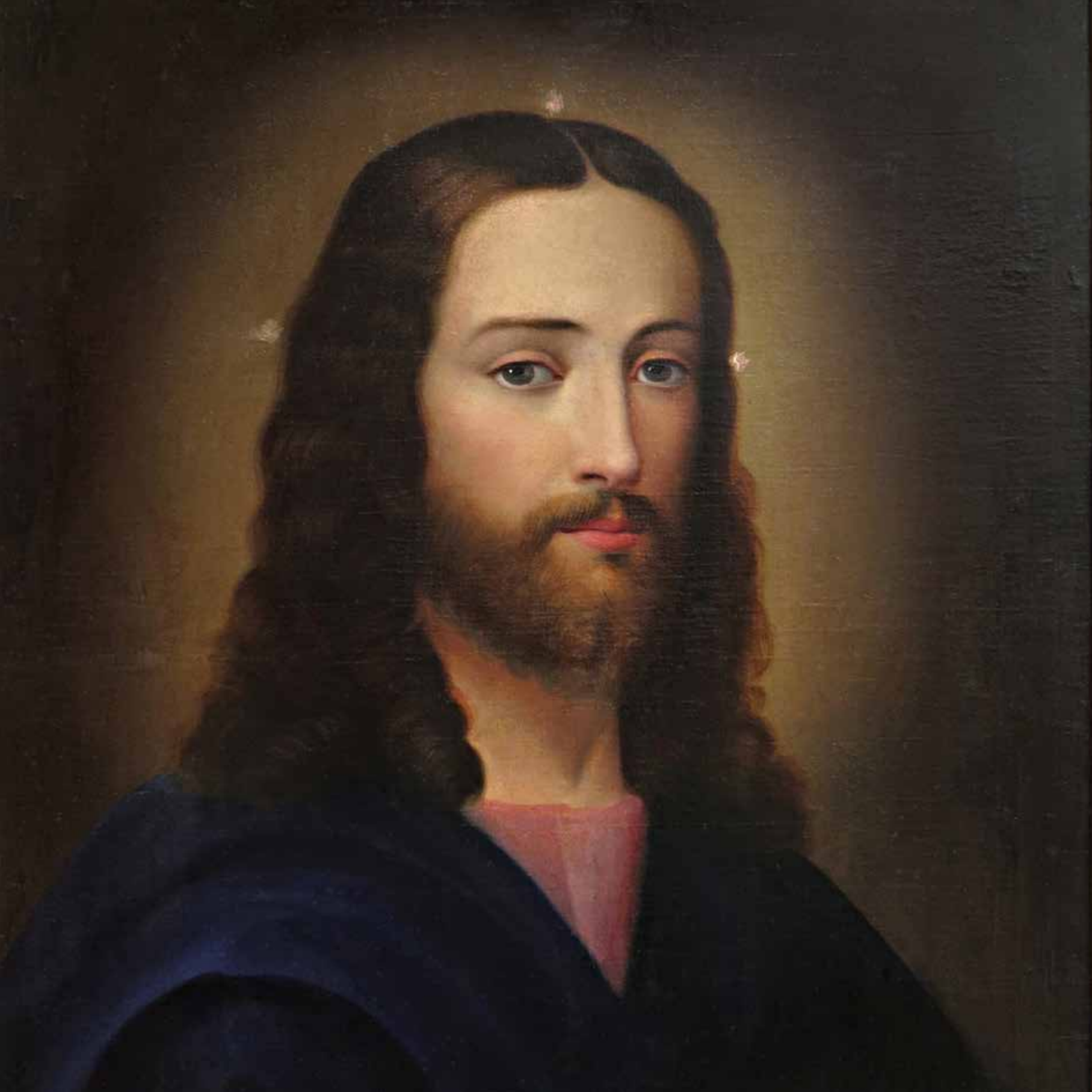
All of this is illustrated by Carmen Fernández Salvador who provided an excellent description of each of the works selected for the permanent exposition that visitors can explore.

Lastly, Mr. Eduardo Espinosa provides a brief and concise introduction of Ecuador's national symbols: the flag, the hymn and its coat of arms.

It is my hope that the noble purpose of this guidebook meets the satisfaction of our visitors.

Manuel Corrales Pascual S.J.
President of PUCE

Pg. 10: acinto Jijón y Caamaño, his wife Maria Luisa Flores Caamaño, and his son José Manuel Jijón-Caamaño Flores in the garden of La Circasiana.



Introduction

The relocated and renovated Jacinto Jijón y Caamaño Museum has opened its doors in its new location at the PUCE Cultural Center building.

The museum reinitiated its activities with its inauguration date of Thursday, May 29, 2014, with the presence of the following officials from PUCE: Dr. Hugo Reinoso Luna, President of the Board of Directors and Chancellor's Delegate; Dr. Ernesto Vásconez Ribadeneira, Vice-Chancellor's Delegate; Dr. Manuel Corrales Pascual, President; Pablo Iturralde Ponce, Vice-President; José Nevado de la Torre, Cultural Center Director; Professor José María Jaramillo Breilh, Museum Director. The event was also attended by special foreign and national guests, scholars, administrators, students and the general public.

Consistent with its university, educational and interactive nature, and in accordance with the provisions of the PUCE Decree of Cultural Patrimony, the museum's mission is the following: "To rigorously and accurately contribute to the protection and development of human dignity and cultural heritage through research, teaching, and through the different resources provided by local, national and international communities."

The museum's vision is to permanently preserve the ideas of Jacinto Jijón and Caamaño by sharing his knowledge in a documented and esthetic manner, invoking the interest and pleasure of visitors.

Jacinto Jijón y Caamaño (1890 – 1950) was a distinguished intellectual dominating many areas, an important pioneer of Ecuador's archeological discoveries, a historian, a politician, an art collector, a manufacturing entrepreneur, a catholic and a philanthropist.

His archeological research and stratigraphic studies helped to define the first cultural era of pre-Columbian Ecuador. He identified the Proto-Panzaleo, Panzaleo, Tuncahuán and Puruhá cultures and contributed to gaining a better understanding of the Imbabureña, Manteña and Incan cultures.

His research on Ecuadorian art along with that of other historians, such as José Gabriel Navarro and the Dominican priest José María Vargas O.P., has contributed to structuring the history of Ecuadorian art and to understanding the transcendence of its cultural patrimony.

His many and valuable written works include:

- El Tesoro del Itschimbía (London, 1912)
- Puruhá (1927)
- Una Gran Marea Cultural en el Noroeste de Sudamérica (Paris, 1930)
- Tuncahuán
- Política Conservadora (1929 - 1934)
- La Ecuatorianidad (1943)
- Maranga (1949)

Pg. 12: Anonymous · Verdadero retrato de Nuestro Señor Jesucristo
19th Century · Oil/Canvas, 81.9 cm x 65.9 cm

- El Ecuador Interandino y Occidental antes de la Conquista Castellana (1949)
- Antropología Prehispánica del Ecuador (1952)

As we know, Jacinto Jijón y Caamaño has also received many recognitions, some of which include:

- Member of the Ecuadorian Society of Historic American Studies, later known as the National History Academy.
- Dr. Honoris Causa of Fordham University (U.S.)
- Awarded the Real Orden de Malta, among many titles of honor
- Senator of the Republic of Ecuador
- President of the Mayor's Council of Quito
- Candidate for the Presidency of Ecuador
- First Mayor of Quito
- Founder of this university together with: Cardinal Carlos María de Latorre, P. Aurelio Espnosa Pólit, Dr. Julio Tobar Donoso, Dr. Manuel Eliceo Flor, Dr. Mariano Suárez Veintimilla and others that were attributed with its founding, named by Dr. José María Velasco Ibarra, President of Ecuador in 1946.

The museum's collection has been made possible through the following contributions:

1. Due to the connection Jijón-Caamaño and his father had with this university, Mrs. María Luisa Flores, the widow of Jijón-Caamaño, and his son, José Manuel Jijón-Caamaño y Flores, donated a collection to PUCE in 1963. With a public deed signed on December 14, the donated the archeology, paleontology, and art collections that became part of the Jacinto Jijón-Caamaño Museum: 13,131 cultural artifacts, 36,770 archeological items, 507 ethnographic artifacts and 1,446 cultural artifacts from his art collection. This amounts to a total of 15,084 cultural artifacts and 36,779 archeological items.
2. The collection donated to PUCE with a public deed issued in 1993 by Mrs. María Cecilia Lynn Iglesias, the widow of José Gabriel Navarro. The collections included 89 cultural artifacts, including her husband's bed.
3. The collection donated to the university by Dr. Carlos Luis Gilberto Bossano Paredes in 2002: part of his art collection, a piece of furniture and several lithographs, for a total contribution of 24 cultural artifacts.
4. The collection that PUCE acquired from Dr. Gabriel García Moreno in 2003: two articles of clothing, letters from his wife, Mariana del Alcázar, and from his son, Gabriel García del Alcázar, for a total of six cultural pieces.
5. In 2004 the university purchased a collection of 64 drawings from the sculptor, Luis Mideros Almeida and his brother, Victor, a painter.
6. A donation to PUCE of an archangel.

The total number of the museum's cultural pieces is 15,269 in addition to 36,779 archeological items.

The university museum is equipped with the latest technology, is interactive, educational and hands-on. Through his archeological, anthropological, linguistic and ethnographic discoveries, the museum presents the ideas of Jacinto Jijón y Caamaño with regard to his vision of the

history of Ecuador. His impact as a methodological and selective collector of Ecuadorian art and documents can also be seen at the museum.

Prior to the installation of the exhibition rooms, many necessary and fundamental projects took place in order prepare the current museum with a vision of the present and the future, as an institution with the proper infrastructure to provide the ongoing activities of: inventory, studies, preventative conservation, conservation or restoration of museum pieces, education, exhibition and other activities that are in the process of ongoing improvements (research, planning, promotion, and visitor outreach services).

The exposition presents the ideas of Jacinto Jijón y Caamaño through the areas of archeology, ethnography, art and history. The exhibition includes 1,184 cultural items which come from the different collections the Museum has received, and are enriched with technology allowing for them to be better understood and with the vision of expanding the information in these areas to include new content.

Currently on exhibition is: Ecuadorian, Peruvian and Central American archeology; ethnographies of the Amazon; colonial and national art and historical relics. The exhibition is displayed through photographs, videos, interactive consoles, music captured from ethnographic tools, 3-D animations and holograms.

The English version of the visitor's guide that you are currently holding also serves as a tool to further understand the concept of the Museum.

Acknowledgements:

We owe our thanks to God and to the deceased Reverend Dr. José Rivadeneira Espinosa, former President of PUCE, as well as President and Reverend Dr. Manuel Corrales Pascual, who both entrusted us to perform the great task of establishing, planning and carrying out the mission to relocate, renovate and completely redesign the museum. Without the determination and financial support of both Presidents, fulfilling this dream to the fullest for the benefactors of the Pontificia Universidad Católica del Ecuador couldn't have been done.

We thank all of PUCE's administration who gave us their support:

The internal team of the museum.

All of the museum's external collaborators:

1. National: individuals, companies, museums and public and private institutions
2. Foreign: individuals, organizations, embassies or public and private agencies; a listing of which is too extensive to include here.

Professor José María Jaramillo Breilh
Jacinto Jijon y Caamaño Museum Director

Projects prior to the installation of the current museum

Inventory

Research of ethnographic items

Transfer of cultural items

Museum archives

Organization of cultural pieces

Restoration of cultural pieces

Vacuum chamber for infestation prevention

Research on Maranga mummies, National Geographic and the museum

Museology and Museography

Museum installation


MUSEO
JOVELLANOS


MUSEO
JACINTO JIJÓN Y CAAMAÑO

Anthropomorphic mask with appliqués on the eyelids, nose, lips, ears and a ribbon on the head.
Negativo del Carchi
Integration Period (500 B.C. – 1540 B.C.)

Archeology

This exhibition is an integral version of the history of Ecuador. It is a product of what our ancestors left us over the course of their existence, which was patiently gathered by Don Jacinto Jijón y Caamaño throughout his lifetime.

Jijón brought forth history that must be explained within its own context and objectives. He did not try to provide a sequential version of history, but rather a comprehensive and explanatory vision of it. He tried to understand how humans dealt with the conditions of the varied environments of the Ecuadorian Andes in an articulate way, transforming or adapting the ways of their human behavior that made it possible for them to live under conditions that were adequate for them.

His theory is that people developed through constant and connected growth, based on the relationship they had with their environment, which is why the history of all processes is important; and when there is no local history, there must be in other areas. This connection led him to explanations based on theories of cultural diffusion.

Archeology Area

01 **Jacinto Jijón y Caamaño, Archeologist**

02 **A vision of history**

03 **Vision of the territory of the equatorial andes**

"Inter-Andean and Western Ecuador prior to the Spanish conquest"

- The North Sierra
- The Central Sierra
- The South Sierra
- The People of the Merchant's League

04 **The people's long history**

Contrast between Jijón y Caamaño and posterior archeological research.

05 **The American collection**

06 **Pre-Hispanic Anthropology of Ecuador**

Native languages
Economic development
Art and techniques
Social practices and beliefs

07 **Eastern Ecuador**

Napo period
Ethnography

00 **LA CIRCASIANA**


01


02

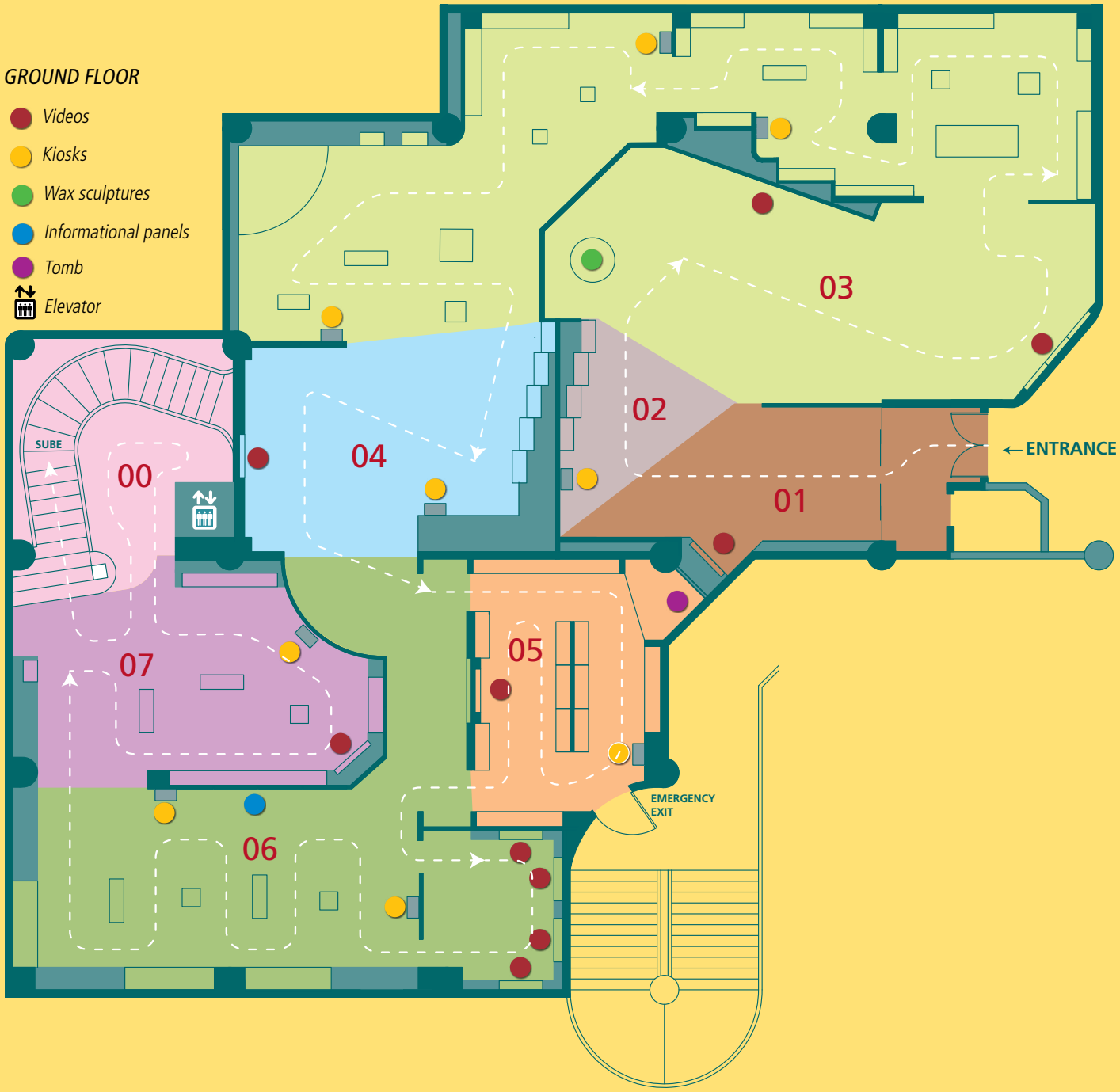

03


04


05

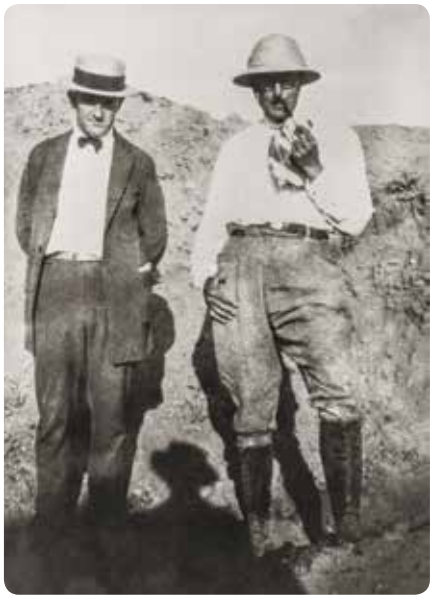

06


07


GROUND FLOOR
Videos
Kiosks
Wax sculptures
Informational panels
Tomb
Elevator
SUBE
00
01
02
03
04
05
06
07
ENTRANCE
EMERGENCY EXIT

01

ARCHEOLOGY



Jacinto Jijón y Caamaño: archeologist

Jijón y Caamaño was not a professional archeologist, as neither were his contemporaries. His education came from teaching himself, which allowed him to develop alternative forms of study that were not yet established in the growing field of his era. Using the guidelines established by paleontologists from the 19th century, Jijón y Caamaño presented a naturalist type of scientific discipline that had a territorial vision of history, which he applied in his studies. His contemporaries did not notice the important methodological contributions of his work in the Ecuadorian Sierra and nobody returned there to replicate his experiences.

Pg. 24: Jacinto Jijón y Caamaño

Pg. 25: Jacinto Jijón y Caamaño with Jacinto Pankery at an excavation site.

The general tendency of archeology of that time, took him to on a constant search of the "origins" of the items he found, which led him to use explanations that recognized the ingenuity of natives to create their own ways of life. He found these explanations in the uniqueness of the natives. The depth of his knowledge allowed him to consult American, European and even Asian sources, sometimes falling into the trap of using simple analogies. However, his close ties to cultural diffusion did not manage to change his close ties with a history based on the experience of the equatorial region of the Andes.

Somehow, and perhaps for this reason, his research revolves around the Andean mountain range. His investigative processes are organized based out of the wide Andean valleys, from which he structures the Andean land of Ecuador. He uses the notion of a northern or equatorial Andean area, whose operative center comes from the wide Andean valleys of Ecuador and from the western forests near the Pacific Ocean.

This is the framework upon which the figure of Jacinto Jijón y Caamaño is presented as an archeologist, and upon which this museum, which was created with his valuable historical collection, is based.

Video:
JACINTO JIJÓN Y CAAMAÑO, ARCHEOLOGIST

Pg. 27: Jacinto Jijón y Caamaño

02

ARCHEOLOGY

A Perspective on History

The ancient history of Ecuador according to the studies of Jacinto Jijón y Caamaño:

"…It is possible, in the writing of the following sections of our work, that we may fill some gaps, or that discoveries, whether they are verified or not, will bring forth new evidence; however we believe that the general panorama and details of these findings will be almost exactly the same as it was originally described."

Jacinto Jijón y Caamaño, may 1945.

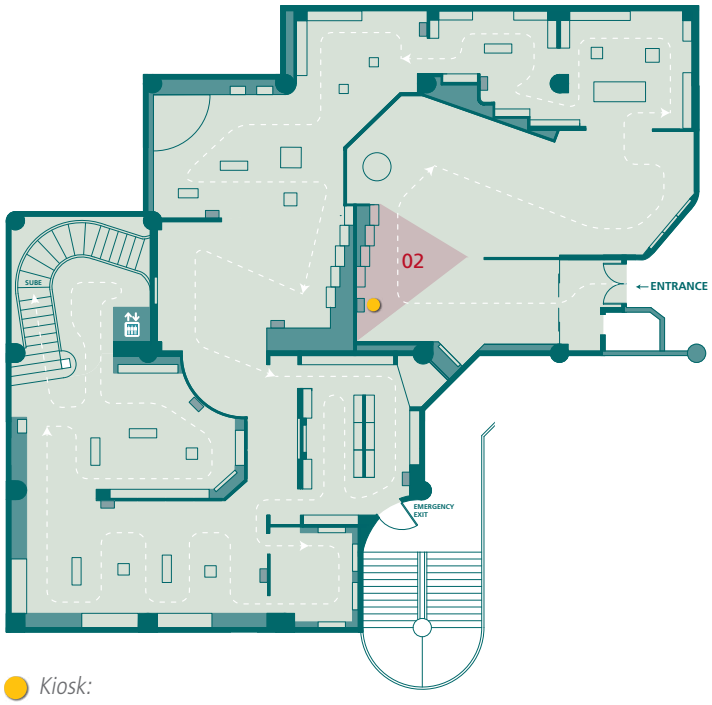
Pg. 28: *Cerro de Hoja, Province of Manabí: Archeological excavation*

Pg. 29: *A settlement that lays upon the back of a squatting man · Manteño · Integration Period (500 B.C. – 1540 A.C)*

The history of Ecuador, established by Jacinto Jijón y Caamaño, arises from his concern for understanding and explaining the way in which the development of the country was made possible throughout its existence. In order to do this, he implemented a long-term strategy and decided to delve into time, where history only has material testimony to offer such as settlements, tools, and the arts as a tangible footprint. He located the origins of the languages and traditions of the peoples that lived in the 16th century and searched for their material remains. With these remains this museum has been made, which is not a collection of ancient remains, but an archive of the testimony we have of our most distant ancestors.

THE NORTH SIERRA

The North Sierra is one of the best known regions with regard to Ecuador's archeology. It is where Jacinto Jijón y Caamaño, since 1916, focused his most intensive studies. He began with the tombs and tolas of Imbabura and continued on to Quito. He organized a seriation of four phases: the oldest in connection with Tuncahuán, and the remaining three with the "modern" Pastos and Caranquis. This seriation, with some variation, has been confirmed by subsequent studies.



Kiosk:
A PERSPECTIVE ON HISTORY

Arial photo of the Cochasquí archeological site, Province of Pichincha.

CENTRAL SIERRA

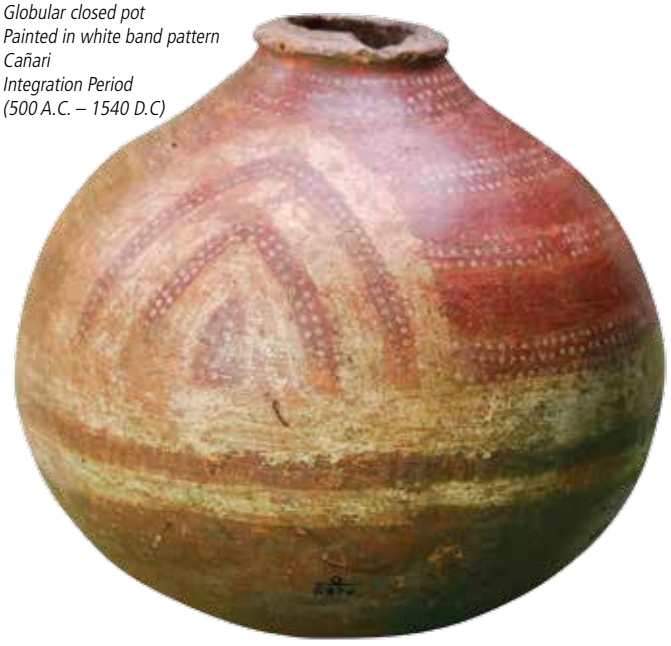
This region served as the main laboratory for Jacinto Jijón y Caamaño's research. Here, in the San Sebastían Ravine in Guano, north of Riobamba, he found the first evidence of the hierarchical stratification of the Puruhás, which up until that time, were just understood, by reference, as below the incas. Jijón y Caamaño's phases began with Tuncahuán, continued onto San Sebastián-Guano (the Early Puruhás), Elén Pata (the Middle Puruhás), Huavalac (the Late Puruhás) and ended with the Inca-Puruhás.

Jacinto Jijón y Caamaño on an archeological exploration of the San Sebastián Ravine, Province of Chimborazo.

SOUTH SIERRA

This region was not directly studied by Jacinto Jijón y Caamaño, who contracted the German archeologist Max Uhle between 1919 and 1924, to study it. Uhle discovered the first traces of the Formative Period, which he called "Mayoide" and what Jijón y Caamaño called "Chaullabamba." This was followed by a phase known as the Late Narrío or the "Sillas de Barro de Narrío" (The Clay Chair Period of Narrío), later identified as Talcalshapa. The seriation ends with the Cashaloma phase, which lasted through the era of the Incas and Spaniards. Great consistency throughout the history of Cañar and Azuay can be noted here.

Globular closed pot
Painted in white band pattern
Cañari
Integration Period
(500 A.C. – 1540 D.C)



THE COAST

With excavations in Manta and Montecristi, the coast was a region little frequented by Jacinto Jijón y Caamaño. In his time, few academics were interested in the region, which is why it was difficult to determine the age and connection of their remains in comparison with those in the Sierra. Jijón y Caamaño found that the remains of the ceramic piece "Milagro" in Riobamba and Ambato were very different than the remains of its already discovered inhabitants, and he classified them as "Proto-Panzaleo." No corrections were made, because just year later, Emilio Estrada resolved the term for the region of Guayas and Manabí. This is why the seriation is limited to three general phases: the "modern" phase, associated with the merchant people led by the Manteños; the "middle" phase, with characteristics similar to "Tuncahuán;" and the "historical" phase, such as with Guangala and La Tolita.

Archeological site, "El Templo"
Cerro Jaboncillo, Province of Manabí

03

A R C H E O L O G Y

Vision of the territory of the equatorial Andes

Jacinto Jijón y Caamaño has supported his theory affirming that natural conditions had a singular effect on the development process of human activities, which throughout many centuries, allowed for the country later called Ecuador to be developed.
This is why his collection is exhibited by "countries" or regions that he created through his studies, instead of using the habitual categorization of time periods or eras.

Pg. 34: *Imbabura, San Pablo, scenic view of the region and of the Imbabura Volcano*

Pg. 35: *Zoomorphic pedestal bowl resembling a feline · Panzaleo · Integration Period (500 A.C. – 1540 A.C.)*

The septentrional andean area

Also known as Equatorial, this area consists of the territory of the Republic of Ecuador, stretching from the extreme Colombian south to the extreme Peruvian north.

It is identified for the central configuration of its Andes, oriented around the foothills of the mountain ranges: the west is along the Pacific Ocean and the east reaching towards the Amazon. Among the foothills, are basins in the form of wide valleys with an average altitude of 2,500 meters. In the Sierra, there are several mountains that reach above 5,000 meters above sea-level, the highest being the Chimborazo Volcano at 6,313 meters. The majority of these summits are permanently snowcapped and have glaciers. The climate varies drastically depending on the altitude and on the winds that blow from the valleys and plains.

Sculpture:
JACINTO JIJÓN Y CAAMAÑO - ARCHEOLOGIST

Video:
TERRITORIALITY

Video:
VISION OF THE TERRITORY OF THE EQUATORIAL ANDES

Septentrional Andes

Inter-Andean and Western Ecuador
Prior to the spanish conquest

Jacinto Jijón y Caamaño has supported his theory affirming that natural conditions had a singular effect on the development process of human activities, which throughout many centuries, allowed for the country later called Ecuador to be developed.

This is why his collection is exhibited by "countries" or regions that he created through his studies, and not by the habitual categorization of time periods or eras.

The idea is to project an image of a territory (the Equatorial Andes), which together has a history of several thousand years. Proof of this history is found in the relationships between humans and their environments of living for over 10,000 years in this region. This is why it is important to first present the history of the land (The Glacier Period, according to Jacinto Jijón y Caamaño) and its physical characteristics in order to later situate humans into it, as Jijón y Caamaño discovered, as well as to be able to determine the regions of the languages that were spoken.

Jacinto Jijón y Caamaño focused his studies on the Andean corridor and on the western coastal stretch.

For Jacinto Jijón y Caamaño, these two geographic regions and their variations are part of an organizational process that resulted in a land supported by great movement of both people and goods. Various indigenous peoples were located in the highlands, valleys and inter-Andean wide valleys, mountainous forests and in western jungles. Jijón presents each difference as proof of the triumph of humans over their environment.

1 *Kiosk:*
NORTH SIERRA

2 *Kiosk:*
CENTRAL AND SOUTH SIERRA

3 *Kiosk:*
THE PEOPLE OF THE MERCHANT'S LEAGE

Jijón y Caamaño tried to give a comprehensive and explanatory perspective of history. He addressed how humans faced various environmental conditions and transformed them or adapted human behaviors that made it possible to live under conditions adequate for our species.

North Sierra

The "Country" of Pasto

THE TUNCAHUÁN OF THE PASTO AND THE CUASMAL

Cuasmal: 1200 A.C. – 1540 A.C.
Tuncahuán de Pasto: 900 A.C. – 1300 A.C.

The identification of Pastos was based on documents from the 16th century. However, it was necessary to locate them using archeology through the discoveries of their settlements (huts) and burial sites (underground). This is how the negative painting (resist) styles of the Carchí (Calulí), Tuncahuán (Piartal) and Cuasmal (Tuza) were detected, which served to provide testimony of the 3 or 4 centuries prior to the arrival of the Spanish.

The characteristic features of this style of pottery is a "three-color negative painting" technique, which consists of adding red paint, generally in layers, over the surface using a type of resist technique.

Jar with three-color negative painting (resist)
Tuncahuán-Pasto
Integration Period (500 A.C. – 1540 A.C.)

Bowl with annular base
Tuncahuán Pasto
Integration Period (500 A.C. – 1540 A.C.)

Pot with zoomorphic neck
Cuasmal
Integration Period (500 A.C. – 1540 A.C.)

Carinated pot
Cuasmal
Integration Period (500 A.C. – 1540 A.C.)

NEGATIVO CARCHI (CAPULÍ)
900 A.C. – 1500 A.C.

ARCHEOLOGICAL studies recognize that Piartal precedes Cuasmal, but it appears as though both coexisted together with the Negativo Carchi (Capulí), in conditions that have yet to be explained, as those who produced Capulí ceramics used different techniques than the other Pastos. Throughout the seriation, Capulí appears as if it were a special "caste."

The Negativo Carchi (Capulí) ceramics are considered to be the oldest of the Pasto seriation. However recent studies, while they do prove how old they are, also find that they existed throughout the entire history of these peoples. Their existence occurs in period in which all of their characteristics became more visible with styles that are currently being studied, known as La Chimba and Pre-Capulí.

During this period, pottery was made either with negative painting (resist) or plastic techniques. Negative painting (resist) consists of covering the background with black pigment in order to make the natural color of the clay stand out. Plastic decoration refers to figures of humans, animals or cucurbitaceae (gourds).

Anthropomorphic pot
Negativo del Carchí
Integration Period
(500 A.C. – 1540 A.C.)

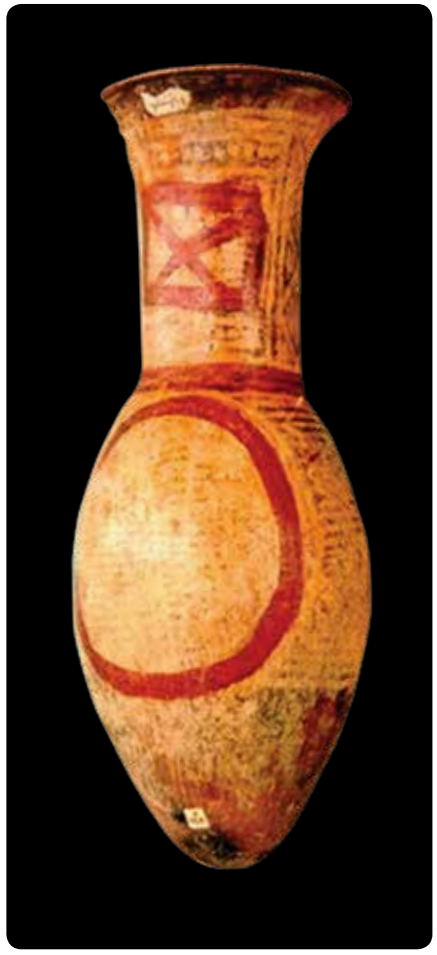
Anthropomorphic pot
Negativo del Carchí
Integration Period
(500 A.C. – 1540 A.C.)

Ceramic mask
Negativo del Carchí
Integration Period
(500 A.C. – 1540 A.C.)

AMPHORAS
TUNCAHUÁN-PASTO (PIARTAL)
900 A.C. – 1300 A.C.

A set of Tuncahuán-Pasto or Piartal-Tuza amphoras, from Carchi and Imbabura tombs. It is presumed that their function was to conserve beer made of corn (chicha) or other beverages that require efficient oxygen exposure.

Amphoras
Tuncahuán-Pasto
Integration Period (500 A.C. – 1540 A.C.)



BOWLS
TUNCAHUÁN-PASTO (PIARTAL)
900 A.C. – 1300 A.C.

This is a collection of bowls with an annular base that have been decorated with the three-color negative painting technique, characteristic of the Piartal (or Tuncahuán de los Pastos), both along the exterior and interior of the bowl's walls. They have a geometric decoration and combine the use of radial designs with step motifs, bands, crosses, among others. In some of them, there are filled or hollowed silhouettes of animals, with a preference for long-tailed monkeys.

Bowls with an annular base
Tuncahuán del Carchi
Integration Period (500 A.C. – 1540 A.C.)

The "Countries" of Caranqui and Quito

The "country" of Caranqui in Imbabura in northern Pichincha, was identified by Jacinto Jijón y Caamaño based off of the pyramid-shaped mound tombs called "Tolas," associated with the existence of a successful agricultural system and complex social organization. It had urban settlements including places like Cochasquí and Socopamba. Its ceramics are plain and domestic in character. Their elegant serving ware is of the Panzaleo style (imported) or of the style of the Pastos. The same was found in Quito, where locally the Chaupicruz style dominated, as named by Jijón y Caamaño.

Shoe-shaped vessel
Caranqui (Cochasquí)
Integration Period (500 A.C. – 1540 A.C.)

Flat-based jar with handles
Chapicruz, Quito Valley
Integration Period (500 A.C. – 1540 A.C.)

Anthropomorphic whistle figurine
Chilibulo, Quito Valley
Integration Period (500 A.C. – 1540 A.C.)

Olla
Chapicruz, Quito Valley
Integration Period (500 A.C. – 1540 A.C.)

Gilded copper nose pendant
Itschimbía, Quito Valley
Caranqui
Integration Period (500 A.C. – 1540 A.C.)

Annular based pitcher with appliques and incisions
in the shape of a face
Caranqui (Urcuquí)
Integration Period (500 A.C. – 1540 A.C.)

Gilded copper nose pendant
Itschimbía, Quito Valley
Caranqui
Integration Period (500 A.C. – 1540 A.C.)

Panzaleo Pottery

500 A.C. – 1540 A.C.

Jacinto Jijón y Caamaño identified Panzaleo as a type of pottery with ample distribution in the northern mountain range of Ecuador, which actually appeared to be connected to all of the ethnic groups that lived in that region in the last centuries prior to the arrival of the Spaniards, which creates for difficulties regarding the meaning and actual use and location of the pottery. Proto-Panzaleo is the name for the pottery that Jijón y Caamaño considered to be associated with an earlier period, but that years later it was discovered by Julio Viteri and Emilio Estrada that they covered a much larger area in the Guayas region, and that they were from the same period as that of the Panzaleo mountain inhabitants. Jijón y Caamaño divided the pottery into 3 phases, the last of which experienced the greatest expansion.

Globular closed pot
Panzaleo I
Integration Period (500 A.C. – 1540 A.C.)

PANZALEO I

600 A.C. – 750 A.C.

Panaleo I ceramics are finer, lighter and well fired. This type of pottery is still produced in Pujilí to this day. Typical forms include ollas, pedestal bowls, bowls, tripod vessels and effigy vessels. They used negative painting (resist).

Vessel with an annular base
Panzaleo I
Integration Period (500 A.C. – 1540 A.C.)

PANZALEO II
750 A.C. – 1300 A.C.

Ceramics from the second Panzaleo phase differ from the first due to the use of white and brown colors. Their distribution range is also reduced to the Cotopaxi and Tungurahua regions.

Vessel with the shape of a human face on its neck
Panzaleo II
Integration Period (500 A.C. – 1540 A.C.)

Anthro-zoomorphic bottle
Panzaleo III
Integration Period
(500 A.C. – 1540 A.C.)

PANZALEO III
1300 A.C. – 1540 A.C.

Pottery from the third Panzaleo phase were the most widely-distributed pottery in northern Ecuador and even along some areas of the coast and in the east. The raw material, shape and decoration of the vessels are the same of the first and second phases, with some variation and more sculptures.

Ceramic demonic face
Panzaleo III
Integration Period
(500 A.C. – 1540 A.C.)

Globular convex neck pot
with zoomorphic representations
Panzaleo III
Integration Period (500 A.C. – 1540 A.C.)

Pitcher with a neck in the shape of a human face; its details reveal that it has been covered with animal skin. This piece is from the greatest period of distribution of this style in Ecuador. The face has puffy cheeks which represent coca leaf consumption.
Panzaleo III
Integration Period (500 A.C. – 1540 A.C.)

The central and south sierra

The Provinces of Tungurahua and Chimborazo are essentially the areas comprised by the Central Sierra, which is where the main tributaries of Pastaza start. Physically, it is a region that is closely connected to the Amazon, yet it is also very close to the western slope of the Andes, near the Province of Bolivar and as a result, near the Guayas basin and the Province of Manabí. Here, in the San Sebastián de Guano Ravine, Jacinto Jijón y Caamaño found the first historical overlapping of the ethnic group known as Puruhá. It was a settlement that was inhabited during the 4 or 5 centuries prior to the arrival of the Spanish. It falls within the Tuncahuán, San Sebastián-Guano, Elén-Pata, Huavalac and Inca phases, which served as a foundation to establish the relative date of the remains found in the north Sierra as well as the south Sierra of Cañar and Azuay, an area which Jijón y Caamaño had Max Uhle be in charge of.

Almost since archeological research began, this region was identified as the Formative Period, which included a phase that Uhle called "Mayoide," the same phase that Donald Collier and John Murra named "Early Narrío" and which Jacinto Jijón Caamaño named "Chaullabamba." It is currently the oldest known occupation in the Sierra and is dated between 1500 and 1800 B.C.

2 *Kiosk:*
CENTRAL AND SOUTH SIERRA

Central Sierra

PROTO-PANZALEO (MILAGRO-QUEVEDO)
500 A.C. – 1540 A.C.

In Puruhá, Jacinto Jijón y Caamaño explored various sites in Riobamba and Ambato, which became part of the Puruhá seriation.

Given that the San Sebastián phase did not reveal the styles found in these areas, Jacinto Jijón y Caamaño inferred that chronologically, they were different. He proposed a hypothesis stating that they were an earlier settlement and named them "Proto-Panzaleo," referencing "Panzaleo" which is associated with "modern" periods. Years later, Emilio Estrada and Julio Viteri found the same types of pottery in the Guayas Basin, in Bolívar and in El Oro, which he named "Milagro-Quevedo;" they were from the same time period as the Puruhá seriation.

THE PURUHÁ SERIATION

During his excavation in the San Sebastián (Guano) Ravine, Jacinto Jijón y Caamaño found a series of settlements, whose development was interrupted on repeated occasions due to volcanic eruptions. This made it possible to structure a solid sequence of the phases that illustrate the history of the Puruhá people, which begins with the Tuncahuán, followed by the Guano (San Sebastián), then a long vacant period covered by the Elén-Pata phase, followed by the Huavalac and ending with the Puruhá-Inca.

Finely polished olla, decorated with inlaid vertical lines in a band pattern.
Proto-Panzaleo II
Integration Period (500 A.C. – 1540 A.C.)

Pedestal bowl with characteristic carinated shape.
Tuncahuán de Puruhá
Integration Period
(500 A.C. – 1540 A.C.)

Pedestal bowl decorated with plastic technique in the shape of a human face.
San Sebastián-Guano
Integration Period
(500 A.C. – 1540 A.C.)

TUNCAHUÁN PHASE
500 A.C. – 1000 A.C.
SAN SEBASTIÁN-GUANO PHASE
(Early Puruhá)
900 A.C. – 1200 A.C.

San Sebastián, also known as Guano, is the oldest phase in the history of the Puruhás. It follows immediately after the Tuncahuán era, with which it coexisted in early time periods according to the stratigraphy of the Ravine. Several cemeteries have been found here with San Sebastián-style pottery including variations that indicate the great extension of this phase, which might be similar to the Tuncahuán period.

Slip-painted neck-face pitcher, decorated with incisions.
San Sebastián-Guano
Integration Period
(500 A.C. – 1540 A.C.)

Copper axe head with a raised decorative impression made with a stamp at the time of creating the clay mold. Although it has existed in previous centuries in Ecuador, copper, either pure or with alloys, is a defining element of the Tuncahuán period.
Tuncahuán de Puruhá
Integration Period (500 A.C. – 1540 A.C.)

ELÉN PATA
(Middle Puruhá)
1,200 A.C. – 1,350 A.C.

Elén Pata is the phase of time during which the San Sebastián settlement was uninhabited due to successive volcanic eruptions. It was found through a cemetery located on the Elén-Pata plateau, north of Riobamba. It was a period of great growth for Puruhá art.

Olla with a handle in the shape of a mandible, decorated with incisions and yellow paint after firing.
Elén-Pata
Integration Period (500 A.C. – 1540 A.C.)

Joined pedestal bowls with internal radial negative painting (resist)
Elén-Pata
Integration Period (500 A.C. – 1540 A.C.)

HUAVALAC
(Late Puruhá)
1,300 A.C. – 1,540 A.C.

The late phase of the Puruhás, which lasted up until the arrival of the Spaniards, is characterized by Huavalac pottery, which corresponds to the historic Puruhá period and which changed due to the presence of the Incas, which Jacinto Jijón y Caamaño only identified as Puruhá.

Small olla decorated with slip-painting and parallel line incisions.
Huavalac
Integration Period (500 A.C. – 1540 A.C.)

South Sierra

CHAULLUABAMBA OR EARLY NARRÍO PHASE (Formative Period)
3,500 B.C. – 500 B.C.

Also known as the "Early Narrío" phase, the Chaullabamba phase is represented by the oldest pottery of the South Ecuadorian Sierra. Among its ceramics are pots, plates, platters, bowls, cups, and bottles with handles on the neck, which sometimes bear sculptures on the body of the vessel that are joined to the neck with a handle. Negative painting (resist) was not used. However, stamps, clay rings and bracelets, decorated with snakes heads can be found; as well as small, rough stone sculptures and fine figurines made of shell, alabaster, malachite, turquoise and jade. Common to this period are sculptures of idols made of shell or alabaster with images of their alter ego; these were known as Ucuyayas or Rucuyayas.

Shell amulets, "Ucuyaya" – Chaullabamba Phase (Narrío) Formative Period (3500 B.C. – 500 B.C.)

Anthropomorphic bottle decorated in red and cream. Face with "coffee bean eyes," incised mouth. Chaullabamba Formative Period (3500 B.C. – 500 B.C.)

Bowl that resembles a "gourd," with an animal face whose headdress is the handle. Chaullabamba Formative Period (3500 B.C. – 500 B.C.)

CLAY CHAIR PERIOD
LATE NARRÍO
(Formative Period)
3,500 B.C. – 500 B.C.

Burial Goods of a Tomb in La Cuadra

This period is part of the Tacalshapa phase that is situated as "Group X" (Late phase) in the Narrío seriation. Aside of bearing the characteristics of clay chairs, this collection includes an array of metal pieces and corporal ornaments from a tomb of the period that was found in the La Cuadra site, in Palta territory, the same place where the copper effigy of a feline was found, also on exhibit at the museum. The feline bears features that Max Uhle identified as "Tiahuanacoide."

Clay seat, red paint over suede.
Tacalshapa Phase
Regional Development Period
(500 B.C. – 500 A.C.)

Perforated
turquoise pendant
Tacalshapa Phase
Regional Development
Period
(500 B.C. – 500 A.C.)

Serpentine stone necklace holder
with six perforations
Tacalshapa Phase
Regional Development Period (500 B.C. – 500 A.C.)

Copper feline with incrustations, registered
as originating from the only tomb
excavated by Max Uhle that was
intact in an old cemetery from the
"La Cuadra" propery in Palta. Tacalshapa
Period, "Tiahuanacoide" style.
Tacalshapa Phase
Regional Development Period (500 B.C. – 500 A.C.)

TACALSHAPA PERIOD
500 B.C. – 900 A.C.

This period followed the Chaullabamba and corresponds to the Regional Development Period of Cañar and Azuay. It is part of what is known as "Late Narrío" and its phases and variables is just recently being explored. The first phase, established by Jaime Idrovo, is a transition out of Chaullabamba. The last phase is that which initiates the era known as Cashaloma.

Double spout vessel made of two heads whose eyes have been carved as circles.
Tacalshapa
Regional Development Period
(500 B.C. – 500 A.C.)

Pitcher with band pattern and circles with negative painting (resist).
Tacalshapa
Regional Development Period
(500 B.C. – 500 A.C.)

Vessel with a face-shaped neck with inlaid tube incisions and arms as handles.
Tacalshapa
Regional Development Period
(500 B.C. – 500 A.C.)

CASHALOMA PHASE
1,300 A.C. – 1,560 A.C.

The Cashaloma phase is the last era of the Cañar seriation, dating it at the Integration Period. Stylistically, it is a complete continuation of the series that began with Chaullabamba pottery and that developed throughout the Tacalshapa phase.

Bichrome pedestal bowl
Cashaloma
Integration Period (500 A.C. – 1540 A.C.)

Bell-shaped cup in red and white paint.
Cashaloma
Integration Period
(500 A.C. – 1540 A.C.)

The people of the merchant's leage

The main characteristic of the Equatorial Andes is how it developed a strategy to circulate merchants over short and long distances. This was achieved through routes and rafts, whose capacity allowed for the transport of 15, 20 or more merchants along with animals, food and goods to be used for trade. According to what is confirmed, the merchants reached Central America and the Galapagos Islands as well.

3 *Kiosk:*
THE PEOPLE OF THE MERCHANT'S LEAGE

Manteños and Huancavilcas

The Manteño civilization made economic, social and political developments along the Ecuadorian coast. Manteños, who were called "Huancavilcas" in the south, were dependent on the ocean, even though they also inhabited the hills that are part of the maritime Chongón - Colonche mountain range, which isolates the beaches of the Guayas River Basin. Both its settlements and its places of worship were full of stone sculptures and organizationally they were very advanced.

Manteño head figurine with facial ornaments and headdress. Manteño Integration Period (500 A.C. – 1540 A.C.)

Manteño head figurines with different portrait-type faces, with and without facial ornaments, with various headdresses and hair ornaments.
Manteño
Integration Period (500 A.C. – 1540 A.C.)

Manteños

The hypothesis referring to the "People of the Merchant's League" came from references that mentioned that complex navigation systems existed supported by the active participation of members from different communities from nearly the entire Ecuadorian coast. The Spanish found a raft from Salango that was going towards Panama with 20 or more passengers (men, women and children) that were bringing animals, weavings and shells for trade.

Anthropomorphic figurine in loincloth in a squatting position, placed on top of a circular base. The figurine bears a crown with a medallion on it, a necklace and long hair that covers its back.
La Tolita
Integration Period
(500 A.C. – 1540 A.C.)

Fragment of a stone stela representing a feminine figure with her arms raised. It is designed with octopus and monkeys along the sides.
Manteño
Integration Period
(500 A.C. – 1540 A.C.)

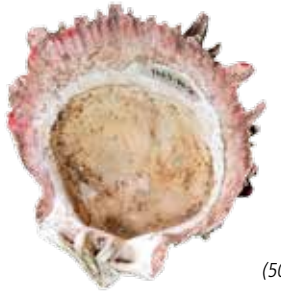
Carinated tripod pot with a smooth surface, with looped feet for its base.
Manteño
Integration Period (500 A.C. – 1540 A.C.)

Anthropomorphic column
Manteño
Integration Period
(500 A.C. – 1540 A.C.)

Circular hammered copper plaque ("tincullpa"), probably used as a breastplate.
Manteño
Integration Period
(500 A.C. – 1540 A.C.)

Seat over the back of a an anthropomorphic figure.
Manteño
Integration Period (500 A.C. – 1540 A.C.)

Anthropomorphic incense burner modeling a seated male figure, with his hands resting on his knees. The truncated cone headdress with the necklace is the recipient.
Manteño



Spondylus shell, associated with the Tuncahuán.
Tuncahuán
Integration Period
(500 A.C. – 1540 A.C.)

04

ARCHEOLOGY

The extended history of the people

In the decade following 1950, after the passing of Jacinto Jijón y Caamaño, archeology in Ecuador developed rapidly thanks to the work of Emilio Estrada and Julio Viteri in the Guayas and Manabí regions. An emphasis on studying the coast and above all, searching for the most ancient remains, changed the direction of research, which also was enriched with the arrival of Carbon 14 (used in radiocarbon dating) and other research technologies. The research framework of that time was not sufficient, and Betty J. Meggers, along with Estrada, introduced a new chapter in the development of the ancient history of Ecuador, which added a series of phases that came before those already described by Jacinto Jijón y Caamaño.

Pg. 58: Wide-necked vessel with etched step motifs · Tacalshapa · Regional Development Period (500 B.C. – 500 A.C.)

Pg. 59: Vessel with zoomorphic neck · Cuasmal · Integration Period (500 A.C. – 500 A.C.)

The first phase of this era of history began with the hunter-gatherers that arrived to the continent from the north, part of the universal expansion of the human race from over 12,000 years ago during the ***Paleo-Indian Period***. This was followed by the domestication of plants and animals, which were just becoming known. Then, pottery appeared in the Formative Period, for which three eras belonging to the coast are recognized: Valdivia, Manchalilla and Chorrera. These areas extended to the mountains and to the east, which are in the process of discovery. The last phase of the Formative Period, rich in the mastery of technical and artistic skills, brought about the successful Regional Development Period, during which the tribal system became concentrated in small villages with notable levels of growth and management of the land. Ultimately, the Integration Period arrived with a great increase in population, the phase during which the Incas and the Spaniards arrived in the 15th and 16th centuries.

Kiosk:
THE EXTENDED HISTORY OF THE PEOPLE

Video:
THE EXTENDED HISTORY OF THE PEOPLE

Paelio-indian or preceramic period

10,000 B.C. – 3500 B.C.

Before the appearance of ceramics, hunter-gatherers lived in caves and in natural shelters. They made obsidian tools for hunting with stemmed projectile points in the form of fishtails.

Projectile Point
Copy of the original piece from the Weilbauer Museum
El Inga
Paleo-Indian (10,000 B.C. – 3500 B.C.)

Formative period

3500 B.C. – 500 B.C.

Validivia is one of the most ancient pottery sites on the continent. It was characterized as a population of farmers and fishers who inhabited the Guayas and Manabí coast. The region is where the warm and cold marine currents meet, which is of vital importance for the climate of South America. From their beginning, this played an influential part in the contact Valdivia established with neighboring populations, through spreading and promoting the exchange of knowledge such as pottery and the use and consumption of the shells found in their environment such as the Spondylus. The populations that lived in the Central Andes at this time went to them in demand of this good, which carries an association with the climate and with water. Valdivia was organized as a tribe, with complex villages such as Real Alto. It contributed to the establishment of more developed populations such as Machalilla and most of all, Chorrera, which had a notable influence on Ecuadorian history.

Figurine head.
Late Phase of Validivia
Formative Period
(3500 B.C. – 500 B.C.)

Valdivia's pottery existed between 4000 and 1800 B.C., and was found mostly in Guayas, Santa Elena and Manabí. Eight phases have been recognized in addition to some minor local variations. Valdivia's figurines are a typical characteristic of this time period, both with women and with men, who bore very unique looking hair ornaments.

Stone figurine
Valdivia
Formative Period
(3500 B.C. – 500 B.C.)

Globular restricted vessel, with the image of a snake coiled around the upper part of the vessel.
Chorrera
Formative Period
(3500 B.C. – 500 B.C.)

Bottle with a bridge handle that connects to the neck in the image of a four-footed animal that seems to be a Llama (Lama glama).
Chaullabamba
Formative Period (3500 B.C. – 500 B.C.)

The "classic" pottery of the late Ecuadorian Formative Period is Chorrera, who made advances in the fields of technology and art. In the areas of agriculture and artistry, Chorrera established the foundations of social development.

Regional development period

500 B.C. – 500 A.C.

The domination of an environment with vast and fertile lands allowed for the development of agricultural systems as well as for a great amount of urban growth in the villages. In turn, this made trade relations and specialized areas of work more elaborate, which resulted in the appearance of leadership that corresponded to regional areas of influence and to the reinforcement of regional or territorial differences through political and social organization. This multi-ethnic era was demonstrated through the formation of the Jambelí and Guangala in the southern coastal region, the Bahía on the central coast, and the Jama Coaque and La Tolita on the northern coast. Similar processes must have taken placed in the Sierra, but there is little available data. Only in the extreme north early remains are known of in Chimba, Tababuela and Espejo; and in the South Sierra the "Late Narrío" phase is also known of, which is identified by the name, Tacalshapa.

Double spout-and-bridge bottle with red paint on its upper half.
La Tolita
Regional Development Period
(500 B.C. – 500 A.C.)

Feminine figurine
Jama Coaque
Regional Development Period
(500 B.C. – 500 A.C.)

Bird-shaped zoomorphic pot
Bahía style
Regional Development Period
(500 B.C. – 500 A.C.)

Globular olla decorated with appliques in the shape of monkeys, and with red paint on its bodyin linear spirals.
La Chimba Regional Development Period
(500 B.C. – 500 A.C.)

Flat stamp with handle
Guangala
Regional Development Period
(500 B.C. – 500 A.C.)

Integration period

500 A.C. – 1500 A.C.

This is a period of very complex levels of organization and of a much greater diversity than that which was seen in previous periods. It is important to recognize that the presence of the merchant peoples called the "Mindaláes" had a significant role in the economic and social organization of this time. For the population, it is also a period of great progress, of the development of many urban centers and of a notable rise in agricultural intensification projects, especially after the 12th century.

Anthropomorphic vessel, complemented with slip-painting. The figure is squatting and is holding a cup in its hands.
Negativo Carchi/Capulí
Integration Period
(500 A.C. – 1540 A.C.)

Cañar pedestal bowl with Tuncahuán features, open pedestal base. Negative painted (resist) over a clear background and over red paint.
Cashaloma
Integration Period
(500 A.C. – 1540 A.C.)

White bowl over red
Cashaloma
Integration Period
(500 A.C. – 1540 A.C.)

Portrait vase of a human face with features that precede Elén-Pata. The use of slip-painting and incisions for the treatment of the face is interesting to note, which also has a painted band pattern over its eyes and face.
San Sebastián style
Integration Period (500 A.C. – 1540 A.C.)

Polypod pedestal bowl
Copy of the original piece from The Weilbauer Museum
Manteño
Integration Period
(500 A.C. – 1540 A.C.)

Inca period

1475 A.C. – 1540 A.C.

Several different elements characterized the presence of the Incas in the territory that is now Ecuador, who greatly influenced the regions they dominated. Their settlements were mainly located in the mountains and less, along the coast. Additionally, it is considered that for the Incan people the control they had of the region was a matter of strategy, economy and politics.

In the Sierra is where many of these historical figures resided. One of these areas was Tomebamba, the residential capital of the Incas. Other important settlements included Caranqui and Latacunga. In 1525, the Inca Huayna-Capac died in Quito, which lead to the division of Tahuantinsuyo among his sons.

Neck amphora
Inca
Integration Period
(500 A.C. – 1540 A.C.)

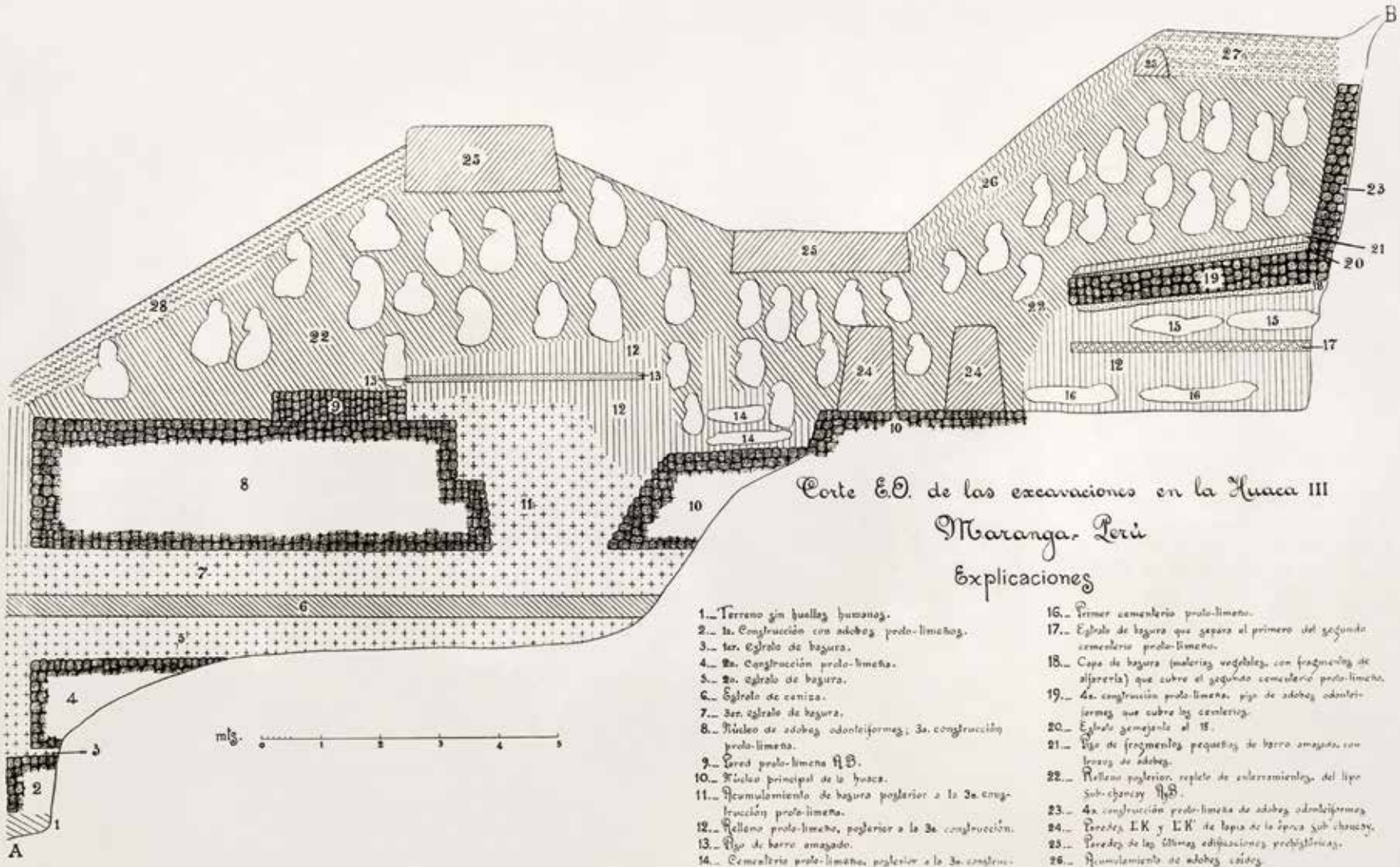
Globular olla
Panzaleo-Inca
Integration Period (500 A.C. – 1540 A.C.)

Drinking vessel (Kero)
Inca
Integration Period (500 A.C. – 1540 A.C.)

Star shaped war club axe
Inca
Integration Period (500 A.C. – 1540 A.C.)

Three colored Arybalo
Inca
Integration Period (500 A.C. – 1540 A.C.)

Vessel with a unique pattern of a classic Incan form (Arybalo) with a varied ring neck with and "Paccha" type spout. Used in rituals. Polychrome painting.
Cañari-Inca
Integration Period (500 A.C. – 1540 A.C.)



Corte E.O. de las excavaciones en la Huaca III

Maranga. Perú

Explicaciones

1.— Terreno sin huellas humanas.
2.— 1a. Construcción con adobes proto-limeños.
3.— 1er. Estrato de basura.
4.— 2a. Construcción proto-limeña.
5.— 2o. estrato de basura.
6.— Estrato de ceniza.
7.— 3er. estrato de basura.
8.— Núcleo de adobes adonteiformes; 3a. construcción proto-limeña.
9.— Pared proto-limeña AB.
10.— Núcleo principal de la huaca.
11.— Acumulamiento de basura posterior a la 3a. construcción proto-limeña.
12.— Relleno proto-limeño, posterior a la 3a. construcción.
13.— Piso de barro amasado.
14.— Cementerio proto-limeño, posterior a la 3a. construcción, en parte perturbado por enterramientos posteriores.
15.— 2o. cementerio de momias acolladas, de la época de proto-lima, continuación del descubierto por Reiche.
16.— Primer cementerio proto-limeño.
17.— Estrato de basura que separa el primero del segundo cementerio proto-limeños.
18.— Capa de basura (materias vegetales, con fragmentos de alfarería) que cubre el segundo cementerio proto-limeño.
19.— 4a. construcción proto-limeña, piso de adobes adonteiformes que cubre los cementerios.
20.— Estrato semejante al 18.
21.— Piso de fragmentos pequeños de barro amasado, con trozos de adobes.
22.— Relleno posterior, repleto de enterramientos, del tipo Sub-chancay AB.
23.— 4a. construcción proto-limeña de adobes adonteiformes.
24.— Paredes EK y E'K' de tapia de la época sub chancay.
25.— Paredes de las últimas edificaciones prehistóricas.
26.— Acumulamiento de adobes caídos.
27.— Terreno de acarreo posterior.
28.— Terreno removido por los huaqueros.
AB Límite de la excavación.

05

A R C H E O L O G Y

American repertoire

Jacinto Jijón y Caamaño dedicated his life to examining the historical circumstances that made up the life of Ecuador. Due to the circumstances of his public life, in 1925 he had the opportunity to live in Peru for several months and was able to lead a research project in the ceremonial site of Maranga, in Lima.

Pg. 66: Drawing of the excavation dig of Huaca III in Maranga

Pg. 67: Border of a cushma (garment) · Wool/cotton weaving · Late Intermediate Period (1200 A.C. – 1430 A.C.)

The result of his research became known through several studies, however it became most well-known through his report, published in 1949 as an extensive book, one year prior to his death. This extensive collection can be seen in this exhibition room, which more than a collection, is a valuable deposit of the archeological testimony of this important place. Here, Jijón y Caamaño found the remains of the Classic Period of Lima, which pertains to the "Regional Period" of Ecuador, as well as a contemporary cemetery from the Integration Period, which are all on exhibit here.

He also gathered a small collection of the most representative styles of pottery from these periods from Peru and Bolivia, providing the information that has now made this exhibition possible.

Finally, and as part of his interest in the contact that may have occurred with Central America, Jijón y Caamaño created a small collection of the pieces from this region, which can also be seen in this exhibition. One smaller collection was given to him, which came from Colombia, but it is not representative of Colombian archeology.

Kiosk:
AMERICAN REPERTOIRE

Video:
AMERICAN REPERTOIRE

Tomb:
FARDO BURIAL SITE

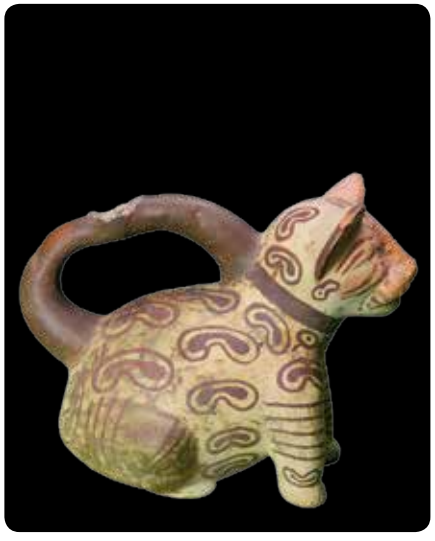
MOCHE (OR MOCHICA) POTTERY

100 B.C. – 600 A.C.

This is the "classic" phase of the northern coastal area of Peru, equivalent to the Regional Development phase of Ecuador. This phase is the height of urban development and control over the environment, which can be seen through greater agricultural production, corresponding to population growth. Large temples and immense hydraulic structures were constructed. The manufacturing of objects reached great levels of production in all areas, especially in the religious and military spheres, and later, in the domestic spheres of the elite.

Anthropomorphic bottle in the form of an elderly individual.
Moche
Early Intermediate Period (300 B.C. – 600 A.C.)

Portrait bottle of a squatting figure. It may be the image of a mummy, as it appears to have its lips sewn together. Stirrup spout and use of three colors.
Moche
Early Intermediate Period (300 B.C. – 600 A.C.)



Zoomorphic bottle in the form of a seated feline.
Moche
Early Intermediate Period (300 B.C. – 600 A.C.)

Portrait bottle of a seated woman with a child in her arm.
Moche
Early Intermediate Period (300 B.C. – 600 A.C.)

POTTERY FROM THE LIMA PERIOD

100 A.C. – 600 A.C.

The contemporary period of the Moche and Nasca is known as the Lima Period, which also represents the phase of peak development of the people that inhabited the valleys of Lima, along the central coast of Peru. The materials on exhibit were found by Jacinto Jijón y Caamaño from his excavations at the Maranga site in the Rímac Valley, at a cemetery connected to an immense ceremonial center.

Pitcher with a simple design of intertwined triangular heads. Black over orange Maranga style, Lima. Lima Early Intermediate Period (300 B.C. – 600 A.C.)

NASCA POTTERY

100 A.C. – 600 A.C.

Nasca pottery existed at the same time as Mochica pottery and extended through the oasis and valleys of the southern coast of Peru. Their pottery can be distinguished by its use of diverse colors in the composition of the complex designs they made. During this time, as with the Moche, the region reached a longer life expectancy and they were able to control the dessert environment in which they lived. This is the period in which the famous Nasca geoglyphs (the Nasca Lines) were created.

Vase representing the form of a trophy head, whose lips are sown with thorns and that is surrounded by fish. Polychrome, 4 colors. Late Nasca style. Nasca Early Intermediate Period (300 B.C. – 600 A.C.)

Vase displaying fish (anchovies). Polychrome (cream, black and red over white). Late Nasca Style. Nasca Early Intermediate Period (300 B.C. – 600 A.C.)

Bowl with discs connected with a line. Polychrome, 3 colors. Early Nasca Style. Nasca Early Intermediate Period (300 B.C. – 600 A.C.)

Large cup displaying an array of mythical figures. Polychrome, 5 colors. Middle Nasca Style. Nasca Early Intermediate Period (300 B.C. – 600 A.C.)

TIWANAKU POTTERY

300 A.C. – 1200 A.C.

Tiwanaku existed during the same period as Moche, Nasca and Lima; therefore there was also an ancient phase that began prior to this era and another after the second century. The Tiwanaku pottery is the most well-known and all of the pieces of this collection are from this period, also known as the Classic or Decadent Period. It reached through all of what is now Bolivia, northwestern Argentina, northern Chile and the extreme south of Peru (Puno, Moquegua and Tacna). As some of its icons were similar, for many years the Tiwanaku pieces were mistaken for Wari. Uhle believed that the Tiwanaku had an influence in southern Ecuador, especially in Loja and Azuay.

Bowl with linear designs. Black and white over red Tiwanaku style, Post-Classic Tiwanaku Middle Horizon Period (600 A.C. – 1200 A.C.)

Classic Kero vase displaying a religious llama. Polychrome, white, black, orange and red. Tiwanaku style Tiwanaku Middle Horizon Period (600 A.C. – 1200 A.C.)

WARI

900 A.C. – 1200 A.C.

Wari is the name given to an older empire, prior to the Incas, which reigned practically all of what is now the territories of Peru, Cajamarca and Piura in the north, and Arequipa and Cusco in the south. Due to its contact with other villages, it took control of many of them. This lead to confusion in identifying them as it was mistaken to be Tiwanaku or Nasca until just a few years ago. The Wari stand out for their construction of cities, weavings production, their fine polychrome ceramics and a diverse array of jewelry. They promoted the advancement of agriculture and manufacturing methods and constructed an extensive network of roads throughout the entire empire.

Portrait mold. Viñaque style from the 2nd period of the Wari Empire. Wari Middle Horizon Period (600 A.C. – 1200 A.C.)

Double spout-and-bridge vessel from the Wari period, of Maranga origin, Lima. Wari Middle Horizon Period (600 A.C. – 1200 A.C.)

ITCHSMA PHASE

A TOMB FROM THE LATE PERIOD OF LIMA
Itchsma 1300 A.C. – 1540 A.C.

Jacinto Jijón y Caamaño excavated several hundred tombs that had been deposited in the old temples of Maranga, after they had been abandoned and no longer visited. The remains of the dead were found in sitting and squatting positions, covered in a series of cloths that surrounded their bodies, forming actual bundles. They preceded the Inca period, yet continued on through a century and a half of their rule, even though the first years of the Spanish colonization. Here, this reproduction is life size, however it is not a replica of a specific tomb.

Mummy swathe
Itchsma
Late Intermediate Period
(1200 A.C. – 1430 A.C.)

Mummified cadaver removed from its mummy swathe.
Itchsma Period
Itchsma
Late Intermediate Period
(1200 A.C. – 1430 A.C.)

ITCHSMA PHASE POTTERY

1300 A.C. – 1560 A.C.

"Itchsma" – the name of a Pachacámac chief from the 16th century – is what this period is being called, which took place during the same Integration Period of Ecuador, in the valleys of Lima. It had exchanges with the Chimú and Chancay people in the north, and the Cañete and Chincha people in the south. Despite Lima being a rich base of information, few took interest in studying this period along the central coast. Jacinto Jijón y Caamaño excavated an Itchsma cemetery in Maranga that had several hundred tombs, which allowed for a valuable collection of their remains.

Slip-painted olla with a snake figure in relief.
Itchsma
Late Intermediate Period
(1200 A.C. – 1430 A.C.)

Globular storage bottle with a high neck. Decorated with white paint over the clay background polished with red and displaying a bird. Itchsma, white over red.
Itchsma
Late Intermediate Period
(1200 A.C. – 1430 A.C.)

CHANCAY POTTERY

1300 A.C. – 1600 A.C.

The Chancay Period, with its characteristic, black over white ceramics, took place in the Lima Period in the valleys and coasts of Chillón, Ancón and Chancay, in the northern Lima region. Their urban development, which occurred through the formation of great settlements, caused for a rise in textile, pottery and metal production, sustained with a successful irrigated agriculture system and abundant exploitation of the sea. The Chancay Period occurred at the same time as Ecuador's Integration Period.

Pitcher decorated in black over white, classic.
Chancay
Late Intermediate Period
(1200 A.C. – 1430 A.C.)

Double body bottle, with a classic figurine over one of them. Chancay black over white.
Chancay
Late Intermediate Period
(1200 A.C. – 1430 A.C.)

CHIMÚ POTTERY

1300 A.C. – 1600 A.C.

Chimú, or Chimor, is the name of the land that belonged to this ethnic group, which stretched between Tumbes and Lima from the 13th through the 15th century. Following the Moche, it incorporated a great amount of the advances from their time, yet developed them considerably. Chimú's capital, Chan-Chan, was the biggest city on the continent before the Spanish arrived. Their pottery, weavings and general production was spread and incorporated widely. Their land reached Loja and Azuay.

Monochrome Chimú bottle in displaying a monkey laying on top of the vessel with a wave pattern around its middle. Handmade and stamped. Chimú Late Intermediate Period (1200 A.C. – 1430 A.C.)

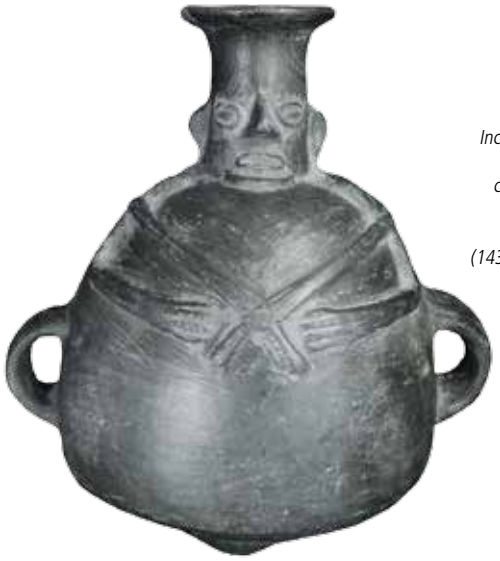
Double-bodied vase, imitating the form of a sea lion that is holding a fish or shellfish. The cup and the figurine are connected by a tube and a bridge-spout. Chimú Late Intermediate Period (1200 A.C. – 1430 A.C.)

Stirrup spout vessel, graphite, phytomorphic, shiny black exterior. Chimú Late Intermediate Period (1200 A.C. – 1430 A.C.)

CUSCO, PRE-INCA AND INCA POTTERY

1200 A.C. – 1532 A.C.

The development of the history of the incas occurred between the 12th and 13th centuries locally in Cusco; later it evolved as part of their expansive political strategy, and with it, Incan characteristics spread, now found in the characteristics of the Tawantinsuyu Empire. Among these typical pieces is a bottle, or amphora –which can reach very large sizes– and that has been given the name "Arybalo," which was very influential in the local craftwork. Alongside the Arybalo, the elite architecture that arose in different areas of the empire stands out, such as Tomebamba (Cuenca), Ingapirca, Guano, Mulahaló (San Agustín de Callo) and Caranqui (Ibarra).



Arybalo in the form of a porter. Inca-Pachacámac style, originating from the central coast of Peru. Inca-Pachacámac Inca Period (1430 A.C. – 1532 A.C.)

Quipu Inca.
Tool used as a marked counting system. It consists of a main chord, off of which others generally hang. The chords are knotted and have different colors.
Inca Period (1430 A.C. – 1532 A.C.)

Pottery from the Killke period.

Also known as "Provincial Inca" this pottery is part of the "Legendary Incan Period," which is prior to the establishment of the empire (Pre-Pachacutec).

These pieces are exceptionally rare.

Inca style pottery, precise date and origins unknown, similar to the black and white over red Killque style.
Late Intermediate Period (1200 A.C. – 1430 A.C.)

PERUVIAN TEXTILES

The favorable climate and unique quality of the land along the Peruvian coast have made the documentation of the long tradition of textiles in this region possible, as it has allowed for them to be conserved up until our time.

The ancient inhabitants of Peru utilized a great number of known textile and ornament techniques. They were able to produce high-quality weavings due to the delicacy of their processes and to the beauty of their designs. They elaborated very simple and utilitarian fabrics as well as fine textiles in addition to some that were specifically created to swathe and accompany the dead.

The most commonly used textile techniques include: tapestries, brocades, embroidery, two-sided fabrics, gauzes, and painted weavings, among others. The pieces that stand out among the Chacay textiles are decorated gauze and painted fabric. In the Lima culture, multi-colored tapestries with an emphasis on intertwined fish were produced.

Sling shot made from lateral chords made of cabuya fiber and covered in vicuña wool. The material covering the center is a straw weaving with painted figures.
Lima
Early Intermediate Period
(300 B.C. – 600 A.C.)

Double-sided cloth with zoomorphic decorations. It is a fragment made from two layers of contrasting colored cloth that interweave with each other in order to form the designs. This is a technique used for lightweight and resistant pieces.
Itchsma-Chancay
Late Intermediate Period

Fragment of a cotton plain-weave cloth, upon which a human figure with zoomorphic attributes has been embroidered out of camelid (alpaca or llama) wool.
Paracas
Early Horizon Period
(1500 B.C. – 300 B.C.)

Fragment of a tapestry-type cotton weaving, with an intertwined fish pattern, called "interlocking."
Lima
Early Intermediate Period
(300 B.C. – 600 A.C.)

Cotton piece with hanging tassels.
Itchsma-Chancay
Late Intermediate Period
(1200 A.C. – 1430 A.C.)

CENTRAL AMERICAN POTTERY

Classic – Post-classic Period 300 A.C. – 1500 A.C.

In the "low lands," Central American archeology includes three overarching eras known as the Pre-Classic, Classic and Post-Classic Periods. These periods were marked by uninterrupted continuity, their common denominator being pottery. This made the Polychrome style become a sort of characteristic signature both during the Classic and Post-Classic Period, the only differences occurring in the Pre-Classic (Formative) Period, from which many of the posterior signs derived. Jacinto Jijón y Caamaño's collection –which includes stones pieces– is from the later periods, are identified as polychrome pieces and are mostly from Costa Rica.

Small fine stone sculpture, in the form of a woman holding her child on her lap. Carved, polished and with incisions.
Costa Rica-Panama
Polychrome style
Classic – Post-Classic Period
(300 A.C. – 1500 A.C.)

Zoomorphic milling stone, in the shape of a feline. Carved and smoothed; with incisions as support for the body's details.
Costa Rica
Polychrome style
Classic – Post-Classic Period
(300 A.C. – 1500 A.C.)

Annular base pedestal bowl. Black, white and red over red.
Costa Rica
Polychrome style
Classic – Post-Classic Period
(300 A.C. – 1500 A.C.)

Polychrome olla without a neck, with geometric designs. Red and black over cream, with attached animal-head shaped handles.
Costa Rica-Panama
Polychrome style
Classic – Post-Classic Period
(300 A.C. – 1500 A.C.)

Polychrome style has several phases and is influenced by the Mesoamericans in northern Costa Rica. (Chorotegas and Nicaraos).

Tripod bowl, with ornamental zoomorphic-shaped feet. The feet rattle.
Black over red. Costa Rica.
Polychrome style
Classic – Post-Classic Period
(300 A.C. – 1500 A.C.)

06

ARCHEOLOGY

Prehispanic anthropology of Ecuador

Archeologists use ethnographic analogy as a way to reconstruct the lives of people whose existence is only known through their material remains. Because of this method, we know that the inhabitants of ancient Ecuador quickly moved on from their status as nomadic hunters, and domesticated the land and organized themselves as successful farmers with progressive growth in their population and livelihood.

Vital testimony of this is found in the writings left by the Spaniards in the 16th and 17th centuries on the uses and customs of this territory's inhabitants. Jacinto Jijón y Caamaño based his descriptions of Inter-Andean and Western Ecuador on these writings.

Pg. 78: Anthropomorphic olla · San Sebastián-Guano · Integration Period (500 A.C. – 1540 A.C.)

Pg. 79: Flat stamp with a handle · Jama Coaque · Regional Development Period (500 B.C. – 500 A.C.)

Native Languages

In the Ecuador of today, there are four languages that are spoken on a daily basis; these include Spanish, Quichua, Tsafiqui or Colorado and Shuar.

Living languages

QUICHUA

Following Spanish, Quichua is the most widespread language in Ecuador. While the majority of researches of this language assume that it was introduced by the Incas as part of their imperialist strategy, and then strengthened with the arrival of the Spaniards, many others presume that the language had its origins in Ecuador much earlier. This would explain why it is still alive among strong population groups in Ecuador, throughout the entire Inter-Andean corridor and throughout its eastern region as well. Additionally, however, there are those that presume that proselytization by the Catholic priests during the 16th and 17th centuries, which was done in Quichua, was the factor that lead to its generalized use throughout the region, as it was a sort of extension of the "general language" introduced by the Incas in the 15th century and at the start of the 16th century.

1 *Kiosk:*
NATIVE LANGUAGES OF ECUADOR

Video:
1: Tsafiqui
2: Shuar
3: Quichua
4: Spanish

2 *Kiosk:*
PREHISPANIC ANTHROPOLOGY OF ECUADOR

Graphic:
PREHISPANIC ANTHROPOLOGY OF ECUADOR

SPANISH

The Spanish language came with the arrival of the Spanish in the 16th century and was propagated progressively over the 17th and 18th centuries, becoming the general language in the 19th century, which was part of the process of emancipating from Spain.

The Spanish spoken in Hispanic America, and therefore in Ecuador, has its own particular qualities and characteristics compared to the Spanish from Spain. It is distinguished by its phonetic, semantic and idiomatical variations as well as variations in syntax, which set it apart. Additionally, it has regional characteristics that make it possible to identify the local forms of speaking, due to their own "accent," of the inhabitants of Tulcán, Quito, Cuenca, Guayaquil, Manabí or other areas.

SHUAR

The Shuar, or Achuar, language is from the Upano and Arapicocas region, the provinces of Morona-Santiago and Zamora-Chinchipe, and the Tiger River Basin. Macuma, and other dialects from the Correintes River, are dialects of Shuar; and although extinct, Palta, Malacato, Gualaquiza, Upano and Arapico are also considered as Shuar dialects.

TSAFIQUI O COLORADO

The Tsafiqui, or Colorado, language – spoken by the descendants of the "Campaces"– is spoken along the Daule River Basin, in the highlands of the extensive Guayas Ravine, in the western foothills of the Andes and in the Province of Santo Domingo de los Tsáchilas. Tsafiqui is a derivation of the morphemes "tsa" (true) and fiki (word) and translates as "true language." According to Jacinto Jijón y Caamaño, the languages that were spoken in the villages of northwestern Ecuador were dialects of a single language that he identified as "Caranqui-Cayapa-Colorado," of the linguistic family of Chibcha.

Extinct languages

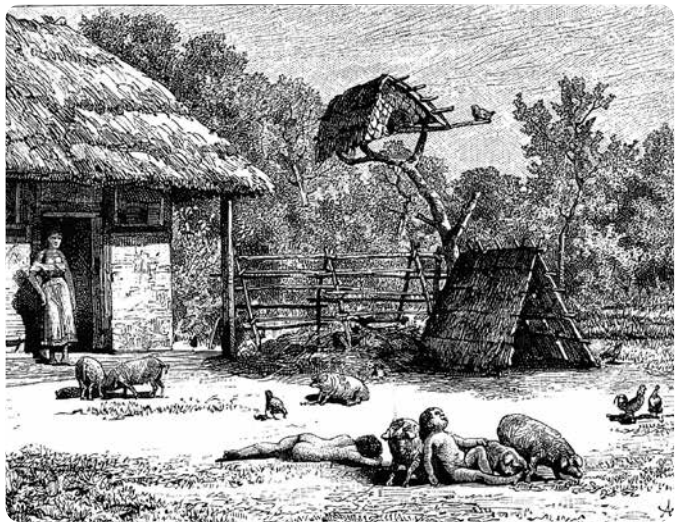
There are many extinct languages that also have dialectal variants, which we are just learning about. According to Jacinto Jijón y Caamaño, these included: the languages of the Pastos, the Caranqui that was spoken in Imbabura, Nigua, Panzaleo, Esmeraldeño, Cañari, Manteño, Puruhá, Huancavilca, Tallán (or Sec) and Palta. These languages paved the way for Jijón to elaborate his cultural hypothesis of the Ecuadorian territory at the time the Spanish arrived and throughout the history following, which he did with his archeological investigations.

The majority of native languages became extinct, although data shows that the majority, or all, were alive in the 16th century and were spoken along with Quichua, which was the "general language" of the Incas. Jacinto Jijón y Caamaño follows the proposal of González de la Rosa based on the 1953 Synod Quito agreements, which affirmed the use of the languages that the priests had to study in order to prepare for catechisms and confessions in the indoctrination of the natives. These languages were Cañar, Puruhá, Pasto and Qullacinga.

QUILLACINGA

According to different hypothesis, the Quillacinga language was spoken in the area north of the Pastos, in the Patía Basin, northeast of the Department of Nariño and in the Sibundoy Valley (what is now the Department of Putumayo). Pasto, together with Quillacinga, was spoken in Nariño and Carchi.

The word "quillacinga," from the Quichua word killa (moon) and singa (nose), seems to have been given to them due to the particular half-moon shape of the nose pendants that they used to use. Place names in the region in which they lived are still used, which also share meanings with the Kamsá language. It is therefore probable that the Quillacinga people spoke this language, which according to Jijón y Caamaño, is part of the Chibcha linguistic family.



CARANQUI

Caranqui was not mentioned in the Synod of 1953, perhaps –as Jacinto Jijón y Caamaño suggests– due to the fact that all of its inhabitants also spoke Quichua. The language is related to the Cayapa and Tsafiqui languages; as for the Nigua language, there are only indications of a relation.

The language reached from the Mira River Valley and Chota to the city of Quito, occupying the current Province of Imbabura and northern Pichincha. Additionally, archeological place name studies have also allowed for the Quinche, Pifo, Yaruquí, Tumbaco, Pomasqui and even Chillo valleys to be included.

PANZALEO

Panzaleo was also not mentioned in the Synod, but it appears in other documents and in philological findings. This language extended from the southern region of Quito to Mocha, its northern border being the Pomasqui region, at time of the Incan invasion. However according to place name studies, the Valley of Quito must have also been Panzaleo territory as well as the Valley of Los Chillos, a region that the Caranquis did not reach.

ESMERALDEÑO

The Esmeraldeño language appears to have existed up through the middle of the 19th century; however there are several linguists that consider it to be a language whose existence is not proven. Jacinto Jijón y Caamaño assumes that it has ties to the Chibcha linguistic family.

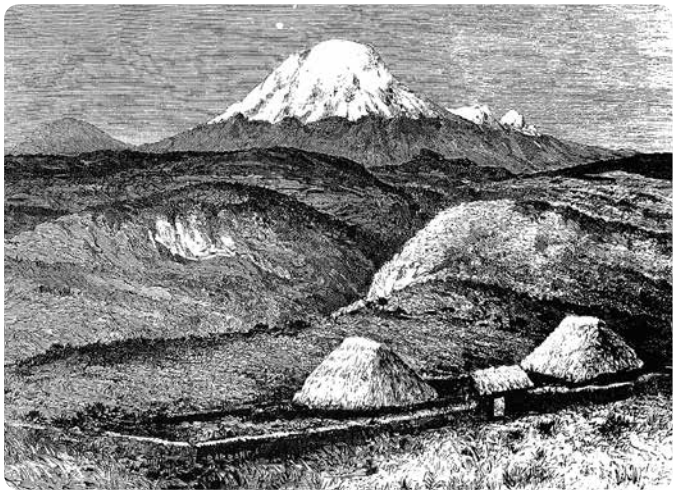
"Los negros de Esmeraldas" (1599). Oil.
Three zambo (Afro-Indian) chiefs dressed in Spanish garments,
pre-Hispanic jewelry and palm spears.
Painted by a native resident of Quito, Andrés Sánchez Galque

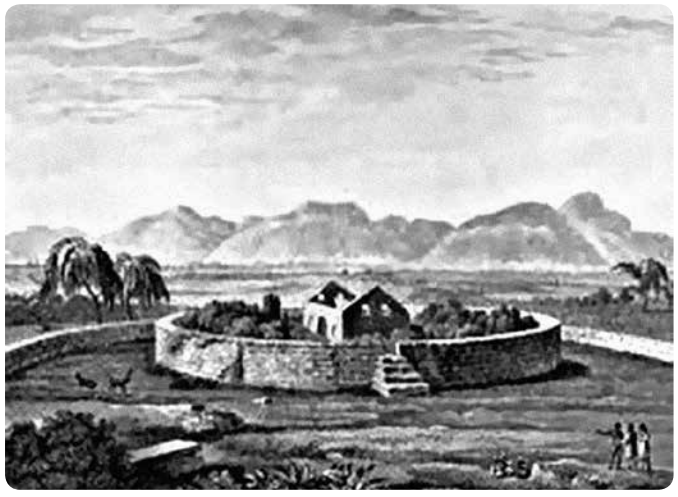
PURUHÁ

There are many accounts of Puruhá, which appears to have existed in the late 18th century. It was the main language of what is currently the Province of Chimborazo and part of the Province of Bolivar. This language reached as far south as the Cañari language, with which it was most likely related.

CAÑARI

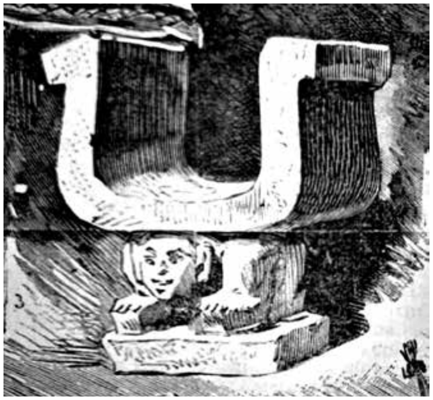
Cañari was a language that was also mentioned in the Synod of 1593 and shared similarities with Puruhá, with which it was most likely closely related. It was of general use in the territories of what is currently the provinces of Cañar, Azuay and southern Chimborazo.





MANTEÑO OR MANABITA

Manteño, or Manabita, was a language similar to Puruhá and Cañari. It was a type of lingua franca throughout the coast. Huancavila and Puneño must have been dialects of Manteño.



TALLÁN OR SEC

Tallán, or Sec, was spoken more in the south, in Piura, which was a language that was independent of the desert and the coast.

PLAN que contiene 43. voces Castellanas traducidas à las ocho lenguas que hablan los Yndios de la Costa, Sierras, y Montañas del Obispado de Trujillo del Perú. IV

Lengua Castellana	Lengua Quichua	Lengua Yunga de los Valles de Trujillo, y Saña	Lengua de Sechura en la Provincia de Piura	Lengua de Colán en la Provincia de Piura	Lengua de Catacaos en la Provincia de Piura	Lengua Culli de la Provincia de Guamachuco	Lengua de los Hivitos de las Conversiones de Huailillas	Lengua de los Cholones de las mismas Conversiones
Dios	Dios	Yos	Dios	Tios	Thios	Yaii	Dioschu	Dios
Hombre	Cari	Ñofen	Sucda	Yañadlam	Aszut	Ussu	Nuum	Num
Muger	Huarmi	Sonen	Cucuum	Pim	Pichim	Ahhi	Ristee	Yla
Alma	Alma	Chepec	Almarcchi	Alma	Alma	Alma	Animachu	Nall
Cuerpo	Ucu	Cuerpo	Cuerpocchi	Cuerpo	Cuerpo	Cuerpu	Asatpzi	Acha=quec
Corazon	Sonco	Cheres	Chusiupanma	Neasthim	Ñicsiñichim	Chuclull	Thuu-suic	Aluñach
Carne	Aicha	Quinthe	Colt	Carne	Ceol	Aycha	Amaà	Chep
Hueso	Tullu	Lon	Ruño	Dlallapiram	Lalapechen	Moscar	Chepec	Chelt
Padre	Yaya	Efquic	Tàchi	Mañi	Pairi	Quinu	Core	Appa
Madre	Mama	Enquic	Ñiña	Ñiñ	Nichim	Mamà	Queec	Appan
Hijo	Churi	Ezquic	Ñosñi	Hicum	Yeuchum	Usu ojall	Pool	Apul
Hija	Vssusa	Ezquic	Ñosñi	Hicum	Yeuchum capuc	Ahhi ojall	Ñoo	Añu
Hermano	Vauque	Quezmun	Sicanñi	Puam	Puachum	Quinit	Mascaà	Azot
Hermana	Pana	Quezmun	Bapueñi	Puram	Puruchim	Cañi	Moscaà	Aquiliu
Comer	Micui	Penod	Oriuc	Aquñ	Aguachim	Mii	Lopquem	Amoc
Beber	Vpiai	Maned	Tutuc	Cium	Conecuc	Cumù	Vvic	Nip
Reir	Acu	Called	Busuc	Chañar	Chañac	Canquiù	Colfam	Chasam
Llorar	Huacai	Tamicec	Nic	Ñar	Ñaracñaquiuum	Atasu	Atzacquem	Yo=yam
Morir	Huañui	Limid	Lactue	Dlacati	Lacatu	Collapù	Calquesquim	Ñoll=cha
Gozo	Cusicui	Ollimquedquid	Otzauc	Chapasin	Cozo	Cuhi	Misugvem	Allgilubectam
Dolor	Nanacui	Ranamcel	Punuc	Masic	Masic	Pillach	Calac	Ysiam
Muerte	Huañui	Lemicec	Lactuemo	Dlacati	Ynanaclacatu	Cani	Huanc	Micol
Cielo	Hanac pacha	Cucla	Cuchuc yor	Cutic-nap	Cielo	Cielo	Puxcam	Centa
Sol	Ynti	Hàn	Yoro	Turinap	Nap	Sù	Ñim	Musac
Luna	Quilla	Si	Ñangru	Nap	Nam	Muii	Cuiñe	Peel
Estrellas	Coillur	Chonyic	Chùpchiup	Chiipechup	Estrellas	Chuip	Cujchas	Que=nac
Fuego	Nina	Og, u, al	Moter	Huyur	Guanurarac	Mu	Vcche	Vet
Viento	Huaira	Conche	Fic	Cuiat ñap	Vic	Lluca	Coctom	Mom
Pajaro	Pizccu	Ñain	Yaibal	Yanau	Yeya	Pichuin	Cumecchi	Zucill
Tierra	Allpa	Huis	Loct	Dlurum	Durum	Pus	Caloch	Lluspey
Animal	Llama	Cal, ò Cag	Animblà	Animal	Animal	Animal	Animal	Animal
Arbol	Hacha	On	Nasuchu	Arbol	Chupucsam	Oru	Mixs	Mees=ñoup
Tronco	Hachap Chaquin	Pup	Fucu	Tucuram	Tucicas	Muth-cuscà	Sangech	Sangech
Rama	Callu	Mechen	Rama	Yabitiram	Yabique	Oru sagari	Mix mul	Puchup
Flor	Sisa	Flor	Florac	Flor	Alhuaca	Chuchù	Chucchum	Nuñap
Fruta	Mallquip-rurun	Fruto	Fruto	Fruto	Casecham	Huitolui	Llapna	Quenlya
Yerva	Yuyu	Pey	Ounidcol	Aguacol	Taguacol	Paihal	Quiñe	Pullo
Agua	Yacu	La, o Ga	Tutù	Yup	Yup	Con	Cachi	Quõe
Mar	Mama-ccocha	Ñi	Roro	Amum	Amaum	Quidà	Lapemcachi	Smotlel
Rio	Mayu	Nech	Tufut	Yup	Turuyup	Oram	Ceclulcachi	Quat=ysoquet
Olas	Pochin	Olas	Caph	Llamas	Olas	Cañipulcasù	Omum	Ysococumam
Lluvia	Para	Og	Birir	Nug	Guayaquinum	Cau	Laamdus	Lluiac
Pez, ò Pescado	Challhua	Hiiac	Jum	Llas	Llas	Challuà	Cazap	Azua

Chart of 43 Spanish words translated to eight languages spoken by the Amerindians from the coast, Sierra and mountains of the Trujillo Diocese of Peru.

ECONOMICAL EVOLUTION

AN ECONOMY OF SUBSISTENCE:

hunting, fishing, gathering, agriculture, animal breeding

The entire inter-Andean corridor was occupied by farmers in the 16th century. This system was maintained for apparently at least six millenniums prior. There is evidence of this in the Santa Elena Peninsula and also in Piura. It has been proven that around 2000 B.C., all of the territories were already occupied by farmers, who had different use and management strategies of the land and water, constructing flooding and water collection irrigation systems.

Olla in a four-footed zoomorphic animal shape.
Puruhá
Integration Period
(500 A.C. – 1540 A.C.)

Phytomorphic olla in the shape of a fruit.
Pasto region
Integration Period
(500 A.C. – 1540 A.C.)

Fruit and produce such as corn were collected and grown as an important source of nutrition.

Annular based pedestal bowl, with a zoomorphic four-footed shape.
Cuasmal
Integration Period
(500 A.C. – 1540 A.C.)

Since ancient times, hunting served as a way to obtain animal meat, specifically the hunting of larger mammals such as deer, rodents and birds. This was accompanied by fishing in the sea and in rivers, and through the collection of mollusks and plants.

Zoomorphic figurine of an opossum
Manteño
Integration Period
(500 A.C. – 1540 A.C.)

Wool and cargo llamas, and those used for their meat, were abundant in the time of the Incas, however there is evidence that they arrived before them from the Central Andes.

Phytomorphic vessel
Caranqui
Integration Period
(500 A.C. – 1540 A.C.)

Llama head
Inca
Integration Period (500 A.C. – 1540 A.C.)

Double headed zoomorphic bottle of a four-footed animal.
Panzaleo
Integration Period
(500 A.C. – 1540 A.C.)

Art and techniques

Pottery production

Ecuadorian pottery is among the oldest in the Americas, however it is unknown whether it was an autochthonous discovery, or if it was influenced by other areas. Contemporary and even early evidence of it is found along Colombia's Caribbean coast and even at the mouth of the Amazon. Dating back to 4000 B.C., its existence allowed for an extensive experimentation of techniques and styles.

Anthropomorphic bottle
Puruhá
Integration Period
(500 A.C. – 1540 A.C.)

High-footed pedestal bowl
Cañari
Integration Period (500 A.C. – 1540 A.C.)

Fiber crafts

The climate of Ecuador makes the preservation of organic fibers used to make fabric, nets, baskets, cords, and other utensils, difficult. This is why indirect records must be used such as fingerprints that remain on the surface of the materials that were in contact with the weavings, or instruments used for their production - such as the spinning wheel (distaff), or sewing and embroidery needles. Ceramic sculptures and news documents from the 16th century indicate that fabric was used for dresses, headdresses and fishing nets.

Whorl
Manteño
Integration Period (500 A.C. – 1540 A.C.)

Whorls, generally placed at the end of the spindle, allow for the thread that is being wound to be secured to the spindle. The most common forms are animals: pelicans, opossums, bats, owls, fishes and snakes.
Manteño
Integration Period (500 A.C. – 1540 A.C.)

Stone: use and art

Along with bone and wood, stone was one of the first methods used by humans to create tools to work with and works of art. First, objects were made by carving; later polishing was used, the perfection of which came from sculpture.

Serpentine atlatl hooks carved and engraved in the form of a feline with two holes used to connect to the hook.
Negativo Carchi
Integration Period
(500 A.C. – 1540 A.C.)

Dacite anthropomorphic stone nail
Caranqui
Integration Period
(500 A.C. – 1540 A.C.)

Jade pendant
Negativo del Carchi
Integration Period
(500 A.C. – 1540 A.C.)

Polished hatchet for chopping down trees.
Puruhá
Integration Period
(500 A.C. – 1540 A.C.)

Stone knife
(Tumi)
Inca
Integration Period
(500 A.C. – 1540 A.C.)

Stone cup
Negativo del Carchi
Integration Period
(500 A.C. – 1540 A.C.)

Stone bowl
Cotocollao
Formative Period
(3500 B.C. – 500 A.C.)

Hard organic material

Man took advantage of the durability provided by different organic materials in the production of tools, ornaments and other objects.

Cylindrical ear spool made of Spondylus shell.
Narrío
Formative Period
(3500 B.C. – 500 A.C.)

Triangular pendant made of Spondylus shell.
Narrío
Formative Period
(3500 B.C. – 500 A.C.)

Triangular pendant, with onecurved side, made of Spondylus shell.
Narrío
Formative Period
(3500 B.C. – 500 A.C.)

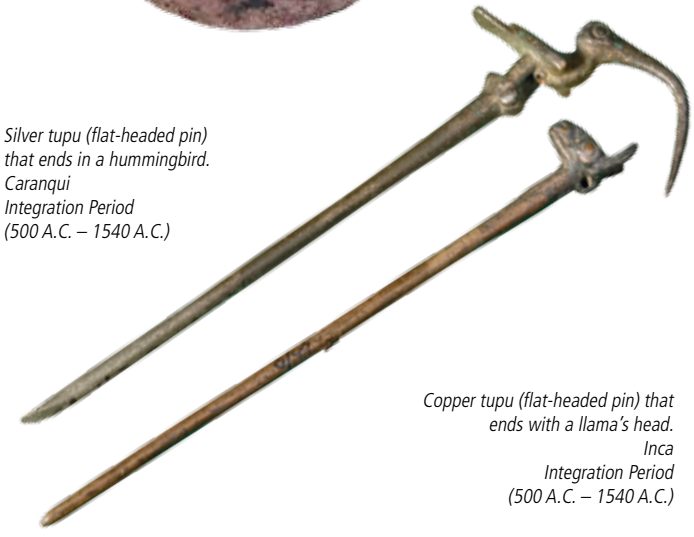
Metal use and production

The discovery of the possibility to use and work with metal, even in its most simple form, just came about many years after sedentary agricultural life was established. Gold appears to have been used at the end of the Formative Period; followed by platinum and cobber in our era, achieving to make alloys and use very complex processes in their presentation, durability, malleability and sharpness. Initially it was used for personal ornaments (bracelets, bangles, pectoral plates, rings, headbands, nose pendants, etc.), and later it was used to make tools (needles, hooks, knives, hatchets, etc.) and even utensils (pins, spoons, vessels, and razors, among others).

Silver nose pendant
Puruhá
Integration Period
(500 A.C. – 1540 A.C.)

Silver tupu (flat-headed pin) that ends in a hummingbird.
Caranqui
Integration Period
(500 A.C. – 1540 A.C.)

Bronze and tin hatchet in the shape of an anchor, from El Ángel.
Inca
Integration Period
(500 A.C. – 1540 A.C.)



Copper tupu (flat-headed pin) that ends with a llama's head.
Inca
Integration Period
(500 A.C. – 1540 A.C.)

Social practices and beliefs

Customs and use of clothes

Forms of dress and the use of personal ornaments are significant elements of social organization. Families and one's status could be recognized visually through the headdresses, clothes and personal ornaments that each person wore.

Anthropomorphic figurine with ear spools, ornaments on the wrists, necklaces with ornaments and pins in the nose.
Manteño
Integration Period (500 A.C. – 1540 A.C.)

Figurine of a human head with a decorated truncated cone headdress, ear spools and nose pendant.
Manteño
Integration Period (500 A.C. – 1540 A.C.)

Societal associations and relationships

It is difficult to reconstruct the non-material aspects of personal relationships, given that there are many unique qualities to these relationships. Nevertheless, there are universal values and guidelines that can be explained more or less explicitly through archeological remains, such as the primary relationships of mother and child and the importance that the society places on the reproduction of humankind. Differences in status and ethnicity are also present, as well as visible factors of gender and age differences.

Figurine of what appears to be a pregnant woman in a squatting position, with her legs painted in red. The piece's head is missing.
Cuasmal
Integration Period
(500 A.C. – 1540 A.C.)

Effigy-bottle in the form of a pregnant woman's body.
Negativo del Carchi
Integration Period
(500 A.C. – 1540 A.C.)

Music and dance

Music, which is the human organization of sound through a combination of tones, intensity, rhythms and other characteristics, usually gets lost over time. However the testimony of the resources used in its creation remain, such as musical instruments used to produce sound and rhythm. With them, archeological remains allow for some of the auditory sensations of ancient times to be reproduced. Dance is the movement that follows music.

Anthropomorphic figurine of a man playing a musical wind instrument.
Guangala
Regional Development Period (500 B.C. – 500 A.C)

Long bone flute, decorated with anthropomorphic incisions and geometric designs on its exterior.
Caranqui
Integration Period (500 A.C. – 1540 A.C.)

Ceramic ocarina (flute vessel) in the shape of a snail.
Cuasmal
Integration Period (500 A.C. – 1540 A.C.)

Beliefs and rituals

All groups of people create explanations of phenomenon that they do not understand or over which they do not have physical control. Their beliefs cannot always be recognized through material remains, however their figures and attitudes can provide testimony of the rituals and beliefs of their time.

Anthropomorphic vessel of a squatting figure about to consume. Panzaleo Integration Period (500 A.C. – 1540 A.C.)

Life-size ceramic mask, chewing Coca, Urcuquí Caranqui Integration Period (500 A.C. – 1540 A.C.)

Ceremonial copper hatchet. Its body has cut outs in the form of human figures. Cañari-Inca Integration Period (500 A.C. – 1540 A.C.)

Ceramic mask, in the form of a wrinkled face, Urcuquí. Caranqui Integration Period (500 A.C. – 1540 A.C.)

War and weaponry

War is not a way of life, even though there are groups of people that dedicate a lot of their time to worshipping it. War comes and goes depending on the nature of the conflicts that must be resolved. In contrast to those that use competition to survive, groups of people that live with the expectation of cooperation do not need war in order to achieve peace. In the Andes, war was less frequent than solidary cooperation agreements.

Four-sided war club, with sharp points in the form of carved human heads.
Cañari
Integration Period
(500 A.C. – 1540 A.C.)

Atlatl stone hook
Negativo del Carchi
Integration Period
(500 A.C. – 1540 A.C.)

Star stone war club
Inca
Integration Period (500 A.C. – 1540 A.C.)

07

ARCHEOLOGY

Eastern ecuador

this section could also be called "the Amazonian section," due to the geographic ties it holds. While the region includes the Amazon, this section addresses the river's sources, which belong to the extreme east of the Andes mountain range. In a way, "East Ecuador" is part of the notion that Jacinto Jijón y Caamaño mentioned in his works, "Inter-Andean and Western Ecuador." This allows for the full integration of the relationships based out of the Amazon, which are part of the foundation of Ecuador's history. Unlike all of other Andean countries, Ecuador's Inter-Andean world is fully integrated, and each of the origins of the Amazonian basins continue without end.

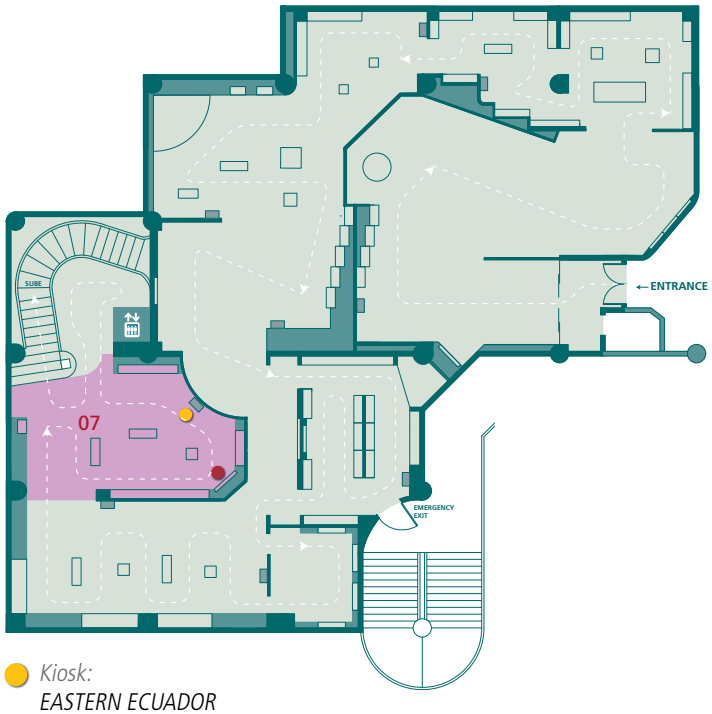
Pg. 98: *Landscape near Baeza, Province of Napo*

Pg. 99: *Temash (small comb) · Made with reed teeth tied together with cotton string. (Gathered from the ethnographic collection of the decade 1921-1931)*

Archeology

The Jijón y Caamaño collection has a group of pieces that come from Ecuador's eastern region, which serves as a border between the Inter-Andean corridor and the Amazonian plains in the Alto Napo sector, near where the Curaray River meets the Amazon.

The collection contains burial urns in the form of male and female human figures with plates that served to cover them. They belong to the phase that Betty Meggers and Clifford Evans called "Napo."



Kiosk:
EASTERN ECUADOR

Video:
EASTERN ECUADOR

Napo phase

From research conducted both in the past and in the present, it is inferred that for their subsistence, the inhabitants along the shores of the Napo River worked in fishing, hunting and gathering wild fruits. This group of people was studied by Clifford Evans and Betty Meggers, who titled it, the "Napo Phase." One of the Napo traits that has been most investigated are their funeral rites, which consisted of using anthropomorphic urns and cinerary urns, which were used to store the remains of the deceased. Their social organization was under the command of an adult male, which in the majority of cases was either a shaman or a traditional healer (curandero). Their pottery is very unique and is decorated with incisions, excisions and paint. Those that most stand out include anthropomorphic recipients, circular stamps, and solid and hollow figurines to which mostly black, white and red paint was applied. Also whorls, stelas, chisels, polishing stones, hatchets, awls and hammers have been found. It is important to note that during the Napo Phase, animals from their environment were worshiped, such as jaguars and snakes (the boa constrictor in particular).

Napo style funeral urn in the form of a seated nude woman, whose legs are in a spread position.
Napo
Integration Period (500 A.C. – 1540 A.C.)

Funeral urn with abstract designs on its exterior.
Napo
Integration Period (500 A.C. – 1540 A.C.)

Napo style funeral urn in the form of a male effigy, whose penis is erect and whose body is painted. He is seated on his knees with bangles on his legs.
Napo
Integration Period (500 A.C. – 1540 A.C.)

Ethnography

Jíbaro is an Amerindian village located in South America, specifically in the Amazonian basin north of the Marañón River, in Peru. It is formed of tribal communities whose economy is based on agriculture, hunting and fishing.

In Ecuador, Jivaros or Xivaros (a Spanish synonym for "savage") is the last name that was given to the Shuar tribe by the Spanish conquistadors during their invasion of 1549. The Spanish were horrified to see that after the Shuar killed their enemy, they practiced a head shrinking ritual (tazanza), which consists in cutting off a head and reducing it in size, using a process they kept secret. The shrunken head then served as an amulet or trophy.

This ethnographic collection was not collected directly by Jacinto Jijón y Caamaño. Mr. Rosalino Olalla and his children were responsible for it, who put it together between 1921 and 1931 with another collection prepared by the American Museum of Natural History of New York. Studies on the origins and authenticity of the pieces by Jorge Trujillo in 2005 conclude that they originate from and represent at least two different, yet neighboring, ethnic groups: the Napo and the Bobanaza Basins, inhabited by the Jíbaros and the Canelos, respectively, both of which spoke Quichua. However, due to the nature of the movement of populations over this period, all signs indicate that their presence may have been represented in the objects of the various ethnic groups that existed together in this region, and not just those aforementioned groups. Many of the pieces were discovered and gathered by Baltazar Gualinga, from the Quichua-speaking community of Sarayacu in Bobonaza. The ethnographic pieces in this museum are registered as belonging to the Jibaros-Canelos.

Ornaments

Ornaments have always been an essential part of the lives of ancient peoples as well as in the lives of modern people, establishing part of their particular way of being; such idiosyncrasies vary depending on the culture and geographic situation. Ornaments from the Ecuadorian Amazon generally consist of feathers, seeds, beetles (coleopteras), leather, teeth, bones, etc. The Shuar are very skillful, especially with artistic feather-work, and they have a refined ability to create headbands and to apply the use of various colors. *

Tawashap (headband). The most valued ornament of the Shuar, worn by brave men. Dozens of toucans are needed for their confection, which only have one group of feathers located under their tails that can be used in production. The weaving is made of cotton and other fibers.
Shuar
(Ethnographic collection from the decade 1921 – 1931)

Pottery

The Shuar's pottery is very delicate and their decorations are also very fine. Their pottery is made by women and is produced in abundance. *

Mucahua (bowl) with an annular base.
Shuar
(Ethnographic collection from the decade 1921 – 1931)

Globular olla
Shuar
(Ethnographic collection from the decade 1921 – 1931)

Gourds and plant material

For the Shuar, gourds and plant material were very useful, especially in carrying liquids with them when they traveled. They were also used as recipients to drink chicha (beer made of corn), and to hold face paint and venom for hunting. *

Tsapa or mati. Made from a tree with a woody trunk of the same name. It is used in drinking chicha.
Shuar
(Ethnographic collection from the decade 1921 – 1931)

A large "punu," a recipient used to hold liquids.
Shuar
(Ethnographic collection from the decade 1921 – 1931)

** Taken from César Bianchi, 1982*

Baskets and nets

In order to live in the jungle, humans have had to adapt to that environment. In a very unique way, with regard to objects used for transport, the Shuar have fabricated comfortable and light baskets for the use of hunting (transporting their prey) and in agriculture, whose products are very heavy. In the making of bags and baskets they have exclusively used plant materials and very little leather. *

Shikiar (mesh bag). Made with Kumai or Wasake fibers. In order to knit it, a needle made of "pindo" or "guadua" (of the bamboo family) is used. In order for its knots to stay tight, the bag is hung with rocks inside for period of time. Shuar (Ethnographic collection from the decade 1921 – 1931)

"Suku" (fishing basket). It is made using a very tight angular open weave. Used to collect fish and allow for the water to pass through easily. Shuar (Ethnographic collection from the decade 1921 – 1931)

Toys

As all children play, so do Shuar children. Their games are part of their family's daily life, in which they try to imitate their elders; which is why they have few games they play with. In most cases, parents provide them with tools that are identical to those that they use, but in smaller dimensions, such as small spears or blowpipes. *

Wawa. It is a toy that gets spun by the hands in a circular motion, and is left to spin in circles on the ground. While it spins it makes a very unique buzzing noise. Shuar (Ethnographic collection from the decade 1921 – 1931)

Musical instruments

The Shuar's music was monotone, repetitive and melancholic. William Belzner, an ethnomusicologist who researched it for many years offers the following comments on it: "In the little written work that has been done on Shuar music, researchers say that they only used a range of three tones, that they had minimal variation in their motifs and phrases, and that their rhythm did not have meter. My analysis of over 600 pieces of all the genres of Shuar music is proof to me that these conclusions are too simple. I would say that within the structural factors that form part of the foundations of the Shuar's musical system, there is great variety in the elaboration of any piece." *

Kantash (rondador or panflute)
Made of vertical reeds tied together by string. The reeds are different sizes in order to produce different notes.
Shuar
(Ethnographic collection from the decade 1921 – 1931)

Weapons

The Shuar have earned a well-known fame for being warriors. For centuries, their irrepressible attitude against all invaders have been judged negatively. However their attitude is credited with having allowed the Shuar people to survive and stay free. It is interesting here to see the tools that they have created and used for war purposes. They are simple tools and made exclusively out of materials from the plant world. The Shuar's traditional weapon is a spear made of a palm shoot; its power is decisive in war, due to their attained ability to utilize it. The Shuar almost never resort to frontal attacks. For them, being astute, knowing when to wait, being familiar with the land and being patient in diplomatic exchanges is fundamental. The Shuar are not familiar with the bow, which is typical in the Amazon. The spear is used both at war and in hunting. In contrast, the blowpipe is used exclusively for hunting. *

Tunta-Tsentsak (quiver)
This quiver is made out of a cut of guadua (of the bamboo family). A straw-like cushion is placed in its interior to keep the arrows (tsentsak) in place. Attached to the quiver's head is a "poto" or "matí," which is a spherical recipient used to hold the twine that will be wound around the exterior of the arrow.
Shuar
(Ethnographic collection from the decade 1921 – 1931)

** Taken from César Bianchi, 1982*

Hair styles

While the styling of hair is not a craft in itself, it does involve manual skills. Traditional Shuar are truly refined in this sense: the men tend to style their hair more than the women, who leave their hair long. Adolescents begin to style their hair when they begin to form part of the adult world. *

Shuar hair style

La tzantza (head-shrinking)

Throughout the world, the Shuar have become famous for is their custom of cutting off and shrinking the heads of their enemies. After killing their enemy, they cut off their head and shrink it in a complex celebration.

"When the person carrying the head ("Tsankram," who carried it with a reed that entered its esophagus and exited through its mouth) reached the stream, where the master of ceremonies (Wea) would await him, he would carefully skin the head. The cranium is removed and then it is placed in water which heats until it reaches a boil, a period of fifteen minutes, it is also stirred with a stick. While it is still hot, a flexible strap made out of 'Kaap'' is sewn around the perimeter of the neck, using a sharp stick as a needle and a string made out of 'Kumai' fiber. The cut that goes from the neck to the nape of the head is also sewn. Its lips are closed with three or four sticks made of palm that are about 3 centimeters long and that are tied with a Kumai string, which is generally left hanging. After this process, the head was left to dry thoroughly and was then filled through its neck with fine hot sand. This process took place in the evening over three or four days until the head dried completely and became very hard. After that, two holes are placed in the crown of the head in order to thread a double Kumai string through it. To complete the process, small, round rocks are heated and they are placed inside the head in order to mold the face's features and smooth its hair. Sometimes its face was painted as if it were alive. At the end, it is placed on a stake to dry."

Pg. 107:
Tzantza of a white man
Shuar
(Ethnographic recompilation from between 1921-1931)

** Taken from César Bianchi, 1982*

Springtime
Sculpture of La Circasiana from the staircase of front facade
Entrance to the social gathering area

La Circasiana

The palace was given the name "La Circasiana" in honor of Jacinto Jijón's mother who had traveled to Caucasus, which at the time belonged to the Russian Empire. She was so captured by the beauty of the women from the countryside of the Circassia region, that she chose the word used to refer to the women from that region for her home, which would ensure that the palace would be just as beautiful as the women.

La Circasiana was constructed at the end of the 19th century, possibly starting in 1893, by Don Manuel Jijón Larrea, the father of Jacinto Jijón y Caamaño. It was constructed as a home for his family in the land the acquired around 1890 in the indigenous community of Santa Clara de San Millán.

Located, at the time, outside of Quito, this stately residence was initially constructed as a country home in San Millán. Historical documents reveal that the building was remodeled by Jacinto Jijón y Caamaño in 1920 with the German architect, Francisco Schmidt. This second phase of construction took twenty-one years, whose architectural changes made it into the first neoclassic mansion of the region.

The expansions and remodel covered an area of approximately 10,000 square feet and included the addition of two large event rooms and the palace's second floor. On the first floor, an inner courtyard was constructed with a pool, which was one of the first heated pools in the city. Additionally, a graded landscape connected the courtyard with a gymnasium that was built on the top floor.

The palace's social area had its own access on the western side of the building. It had a grand entryway that connected to the Hall of Honor to the Hall of the Coat of Arms, whose wood paneling displays the noble coat of arms of the Jijón's different family ties. These two halls were a dining hall that could hold forty-eight people and the mansion's main reception hall.
The palace's private area, however, was located on the eastern side of the building where the sleeping quartrs were located in the building's initial construction from the end of the 19th century. Jacinto Jijón and his wife slept in the main bedroom of the original wing, while their only child, Manuel, had a large bedroom located on the mansion's north side. Next to their bedroom was a chapel. The domestic staff of the Jijón family slept on the first floor, where more bedrooms were located and where the storage and kitchen areas were found.

The building's architecture is representative of the type of European villas from the Renaissance. Each bedroom had wooden or French brass ceilings that had been coffered or casted and were finely sculpted and painted. The corridors have allegorical paintings of Joaquín Pinto and Juan Manosalvas. At the palace's north entrance the Jijón family's coat of arms can be found, sculpted in stone.

Entryway of the Hall of Honor and Hall of the Coat of Arms

Pág 110: La Circasiana Palace
North and western facades

Just outside of the western entrance is an impressive stairway with marble sculptures titled "Las cuatro estaciones," (The Four Seasons) which greeted guests coming to the palace's reception halls. In classic architecture and with brick walls, an additional construction between 1935 and 1940 was added to the palace: the notable Jacinto Jijón library. Home to tens of thousands of books, oil paintings of indigenous ceremonies and rituals by Camilo Egas can be found hung on its walls. Outside the palace, beautiful gardens and water fountains landscaped its grounds.

A main architectural complement of this residence is the monumental carved stone archway which was the entrance to the palace's garden along the avenue 10 de Agosto. It was given the name "El Arco de La Circasiana" (La Circasiana Arch) and was constructed at the beginning of the 20th century. Part of its artistic detail is "La Despedida de los Centauros," (The Farewell of the Centaurs), created by the sculptor, Luis Mideros.
The Jijon's donations to the city startd with this structure in 1987. Today this arch is one of the attractions found at the El Ejido Park along the avenue, Patria, which connects with the avenue, Río Amazonas.

Around 1988 the Jijón family decided to donate their property to the Municipality of Quito. What used to be Jacinto Jijón y Caamaño's library and private study, is now the City of Quito's Archives along with the Office of the City Historian. Finally, through a commodate in 1991, the Municipality of Quito issued the palace to the National Institute of Cultural Patrimony, who then took charge of its comprehensive renovation.

La Circasiana Arch

Stairwell to the palace's sleeping quartrs

Recreation of La Circasiana in the exhibition halls of the Jacinto Jijón y Caamaño Museum.

Anonymous
Dress-up play doll
18th century
Carved plolychrome wood, 30 x 7 cm.

Art

"A sculpture or a painting of the colony can demonstrate the degree of perfection that our ancestor's art forms reached. The good or bad techniques and styles of the period in which they were made and the inherent information that an object possesses, will never be found in a copy or even in a photograph. This value is not exclusive property of the owner, it belongs to the educational heritage gained by previous generations for the benefit of future generations. What can be said of great paintings and sculptures can also be said about minor, common arts."

Jacinto Jijón y Caamaño
Letter to Luis Felipe Borja, March 11, 1925

Joaquín Pinto
The Sacred Heart of Jesus, 1905
Oil on canvas, 70.9 cm x 54.6 cm
(Painting detail)

Art Area

01 **Jacinto Jijón y Caamaño and Ecuadorian Art**

Jacinto jijón y caamaño and private collections
from the first half of the twentieth century

02 **Characteristics of Aristocratic Colonialism According to Jacinto Jijón y Caamaño**

03 **In Search of the Canonistic Art of Colonial Paintings**

04 **Academic Art in Jacinto Jijón y Caamaño's Collection**

05 **Religious Art and Christian Virtues**

06 **The Studies of José Gabriel Navarro**

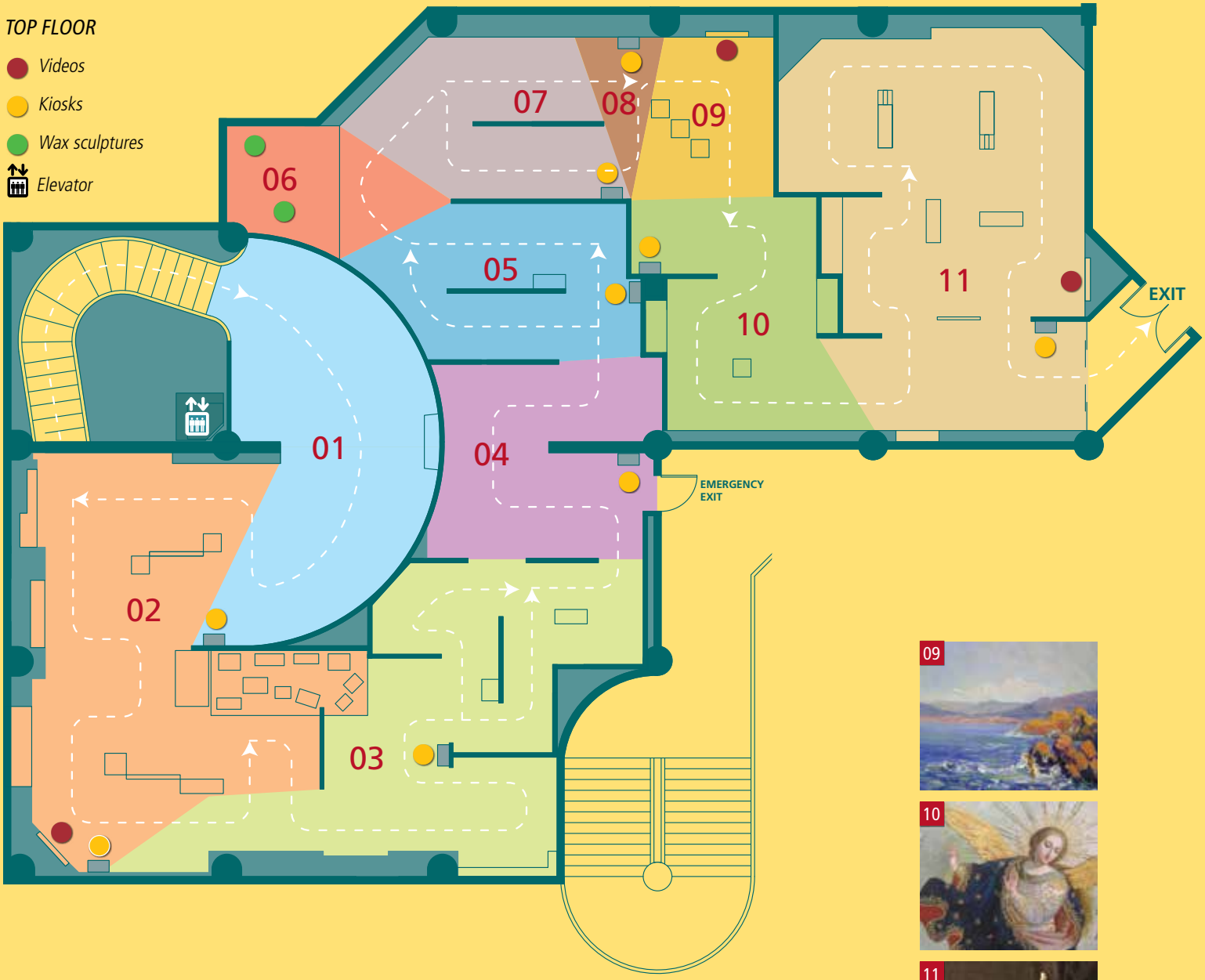
07 **Joaquín Pinto and Víctor Mideros: Emblems of Catholic Art**

08 **Other Artists and Themes of Art**

09 **The Collection of José Gabriel Navarro**

10 **In Search of the Originality of the Art of Quito**

11 **HISTORICAL RELICS**


TOP FLOOR
Videos
Kiosks
Wax sculptures
Elevator
01
02
03
04
05
06
07
08
09
10
11
EXIT
EMERGENCY EXIT

09

10


11

01

A R T

Jacinto Jijón y Caamaño and Ecuadorian Art

According to Jacinto Jijón y Caamaño, the beginning of the history of Ecuadorian art dates back to the 16th century; the time, he argues, at which Ecuadorian nationhood began. From his perspective, Ecuadorian art is a product of the presence of the Spanish in South America and is an expression of the nation's Catholic spirit. Since it began, in a sequence of styles comparable to that of European art, Ecuador's art developed continuously through the first decades of the 20th century, at which point Jijón y Caamaño observed a shift. Moving away from Catholic ideals, modern artists lost the essence of what characterized Quito.

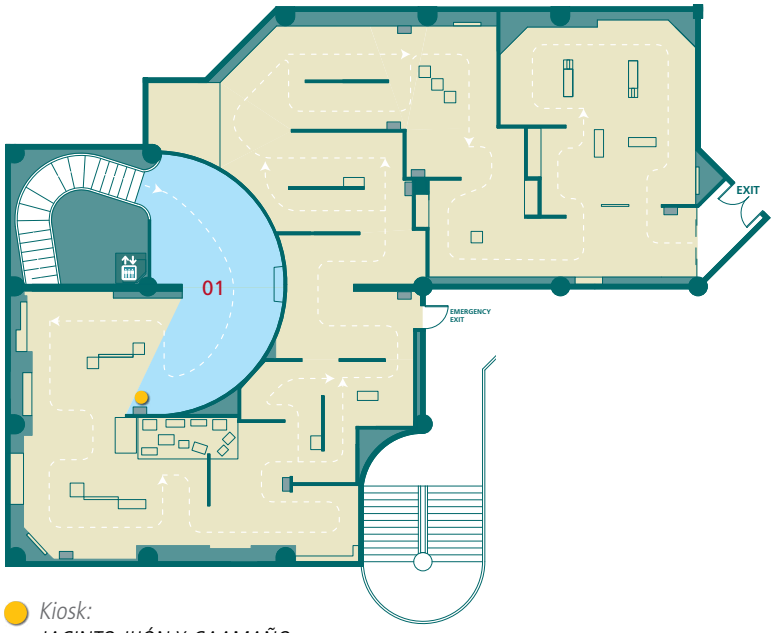
Pg. 120: Photo of Jacinto Jijón y Caamaño's study · 20th century

Pg. 121: Anonymous · Religious piece · Immaculate Conception · 18th century · Carved in gold-painted and polychrome wood, 260 cm high x 150 cm

In 1949, for the Second Congress of the Ecuadorian Eucharist, Jacinto Jijón y Caamaño organized an exposition of Ecuadorian art with the help of the historian and Dominican priest, Friar José María Vargas O.P., and the painter, Víctor Mideros. Towards the end of his life Jijón y Caamaño wrote a famous lecture on the colonial art of Quito, which included his considerations of what its principal foundations were. He states that it is characterized by the artist's attachment to religious themes. He also characterizes it by the importance of the Hispanic legacy's influence on this colonial artistic tradition. Lastly, due to his interest in defining the culture of the higher classes, which according to him was more similar to the preferences of Quito's aristocracy instead of the working-class, Jijón y Caamaño also provided an outline describing local art[1] . These characterizations can be found throughout his art collection.

Far from being able to encompass the diversity of local art, Jacinto Jijón y Caamaño's collection that was bequeathed to Pontificia Universidad Católica is characterized by its artists, styles and recurring themes; yet its voids are also clearly evident. His collection is depicted by religious themes and academic art, as well as by artists with clearly conservative beliefs. However, modern artists associated with the political left and with social realism are not represented. In order to understand the criteria that determined the creation of Jijón y Caamaño's art museum, it is necessary to take his intellectual and political interests into account, such as his preference for Hispanic ideas and his membership of the Conservative Party. The creation of his collection also paralleled the development of art history as an area of formal academic study in Ecuador.

1 Jijón y Caamaño, Jacinto. "*The Art of Quito. Lecture given in the Town Hall of San Agustín* in June, 1949, for the Second Congress of the National Eucharist." La Colonia y la Repúblic, Biblioteca Ecuatoriana Mínima. Puebla: Editorial Cajica, 1960. Pgs. 415-475



Kiosk:
JACINTO JIJÓN Y CAAMAÑO AND ECUADORIAN ART

Mr. Jacinto Jijón y Caamaño in the inauguration of the Religious Art Exposition at the Town Hall of San Agustín · 1949

Jacinto Jijón y Caamaño and private collections from the first half of the twentieth century

Endorsed by the government of Eloy Alfaro in 1908, the Charity Act, also known as "the mortmain statutes," declared the property of religious communities as state property. The assets from these properties were designated to benefit the public; half was allotted to hospitals and public works, and the other half went back to the religious orders themselves. As Friar José María Vargas O.P. notes, for the purposes of meeting their financial needs, religious communities (specifically convents), were required to request authorization from Bishop González Suárez in the sale of their items of value to private entities[1]. This was the beginning of colonial art collections in Quito. Unlike the benefactors and private donors of previous times, new collectors no longer valued paintings and sculptures just as images of devotion. Instead they saw them as pieces to contemplate and study in private museums. In addition to Jacinto Jijón y Caamaño, other collectors such as Alfredo Flores Caamaño and Pacífico Chiriboga were also important collectors from the first half of the twentieth century.

In his will, Jacinto Jijón y Caamaño wrote that his museum and library were acquired during his marriage, and that he would issue them to his wife as an inheritance with the possibility for them to be donated to an institution.

Museum of Colonial Art, established in 1944
Historical Center of Quito

1 José María Vargas. *Jacinto Jijón y Caamaño: su vida y su museo de ARCHEOLOGY y art ecuatorianos.* (Quito: Edit. Santo Domingo, 1971), 115.

Photograph of the former Jacinto Jijón y Caamaño Museum, first half of the 20th century, anonymous.

This old photograph takes us back to the Jacinto Jijón y Caamaño Museum, a space to study and reflect upon Ecuadorian art. The display of the artwork –chaotically flooding the walls, without order or any apparent logic– brings us back to the cabinets of curiosities of the European Renaissance, the precursors of modern museums. The majority of pieces on exhibit are from the 19th century. Among an infinite amount of portraits are religious works such as María Magdalena by Rafael Salas, The Divine Shepherdess from the circle Manuel de Samaniego, and The Sacred Heart of Jesus. Jijón y Caamaño's collection reveals his interest for the academic realm without leaving the religious iconography from the colonial period behind. To the right, dressed in a robe from the order of Santo Domingo, is Friar José María Vargas O.P., historian from the artistic circle of Jijón y Caamaño.

Pg. 125:
Former Jacinto Jijón y Caamaño Museum at La Circasiana · 20th century

02

A R T

Characteristics of aristocratic colonialism according to Jacinto Jijón y Caamaño

Eighteenth century Quito was witness to the birth of more established aristocracies, including the marquis territories of Selva Alegre and Miraflores and a smaller number of earldoms, such as Casa Jijón. The new aristocracy of Quito used different strategies in order to establish their prestige amongst the society, maintaining their distance from the poorer urban common people.

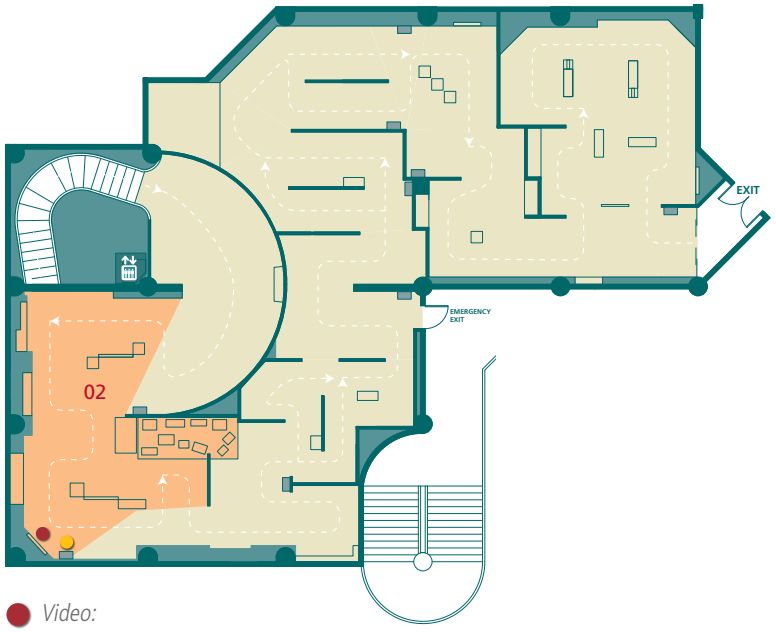
Pg. 126: Anonymous · Christ · 18th century · Carved ivory, 23 cm tall

Pg. 127: Anonymous · Adolescent in a purple jacket· 18th Century · Carved polychrome wood sculpture, 29 cm tall

Portraits that served as proof of one's noble lineage and virtue, through clothing and political engagements, were also complemented by a series of sumptuary and exotic pieces as symbols of distinction[1]. With romantic and exotic scenes, through a sensual and yet ostentatious style, many of these pieces show a preference for the Rococo style. Other objects, such as ivory sculptures, are proof of the continued commercial contact between the Hispanic-American colonies and Asia through the Manila Galleons, whose trading ships connected Acapulco with Manila.

Jacinto Jijón y Caamaño's collection includes a wide variety of furniture and other objects that decorated the daily spaces of the Quito aristocracy throughout the colonial period, particularly during the second half of the 18th century.

Included among these furniture pieces are Bargueño desks, which have drawers and a surface area for writing which can be folded up and closed with a latch. Some Bargueño desks in this collection are decorated with a fine inlay of floral and mythical animal designs. The pieces with ivory and mother-of-pearl applications suggest an interest in the use of exotic imported materials from Asia as a symbol of uniqueness. Pieces such as chests or trunks, covered in embossed leather, with fine intertwined flower, bird and animal designs, were also considered as symbols of prestige. *Petacas*, a type of chest used for traveling and transporting objects that most likely originated from Mexico, are covered with leather that bear embossed floral and mythical animal designs, which appear to come from the Islamic tradition.



Video:
CHARACTERISTICS OF ARISTOCRATIC COLONIALISM ACCORDING TO JACINTO JIJÓN Y CAAMAÑO

Kiosk:
CHARACTERISTICS OF ARISTOCRATIC COLONIALISM ACCORDING TO JACINTO JIJÓN Y CAAMAÑO

Anonymous
Shepherd
18th century
Carved ivory, 7 cm tall

1 Kennedy Troya, Alexandra. "*A reflection on the Baroque art of Quito and the illustrated 'Interruption' (17th and 18th centuries).*" Alexandra Kennedy Troya, ed. Art of the Royal Court of Quito, 17th-19th centuries. Hondarribia: Editorial Nerea, 2002. Pgs. 43-65. For more on the Quito aristocracy, see: Christian Büschges. *Family, Honor and Power: Quito's nobility during the late colonial period (1765-1822)*. Quito: FONSAL, 2007.

Also, very common to the Andean region, are friar chairs, which are covered with embossed leather and decorated with courtly and festive scenes such as strolls through main streets or bull runs.

Many sumptuary objects from the colonial period, which can be found in this collection, were sealed with a varnish from Pasto (Pasto varnish) made of the resin of a bush known as mopa-mopa. The museum also displays several ornamental figures and objects made from traditional kaolin clay, also known as china clay, at the factory created by Don Salvador Sánchez Pareja in 1771 in the San Diego neighborhood of Quito. According to José Gabriel Navarro, cups, serving recipients, plates and figurines, among other items, were made there.[1] Recipients with fruit and flowers on them are most represented in Jijón y Caamaño's collection. In addition to these, Navarro states, azulejos (ceramic tile work) similar to those found in Puebla or in items brought from Asia were fabricated there. Its base material was made from a glossy stone known as resplandor, which was used to make the clay and was then covered with a varnish that gave it a unique shine. The Kaolin china shows a preference for the French Rococo style, unique to the Quito aristocracy of the second half of the 18th century.

Anonymous
Saint Vincent Ferrer
18th century
Carved polychrome ivory, 8.5 cm. tall

Anonymous
Cross
18th century
Carved polychrome ivory, 7 cm. tall

1 JJosé Gabriel Navarro. *Sculpture in Ecuador (16th – 18th centuries).* Madrid: Real Academia de San Fernando, 1929.

Platter, 18th century, anonymous

This platter is made from wood and is finely decorated with the traditional Pasto varnish technique. In order to prepare this varnish, the impurities of the resin from the mopa-mopa bush has to be removed. It is then heated until it fine, thin sheets are produced. The sheets are then dyed with vegetable pigments and lastly they are applied to the wooden carved object with pressure. Mopa-mopa is only grown in the Department of Putumayo and throughout the foothills of the Andes mountain range in Nariño and Caquetá, which today forms part of Colombia. According to researchers such as María del Pilar López Pérez, this decorative technique was developed during the Pre-Hispanic Period, and extended from southern Colombia to southern Peru. During the colonial period, the varnish was mainly produced in the region of Nariño, which is why it was given the name "Pasto varnish." The polychrome ornamentation of the platter stands out over a golden background. According to Gauvin Alexander Bailey, the floral motifs and the shiny metal of these types of objects demonstrate the interest of the Hispanic-American artisans to reproduce the ornamental motifs of objects imported from Asia.

REFERENCES:

- Bailey, Gauvin Alexander, "Asia en las artes de la América Latina colonial", in *Revelaciones: Las Artes en América Latina, 1492-1820* (México: Fondo de Cultura Económica, 2007), 57-69.
- López Pérez María del Pilar. "Quito entre lo prehispánico y lo colonial: el arte del barniz de Pasto". *Arte Quiteño más allá de Quito: Memorias del Seminario Internacional* (Quito: FONSAL, 2010), 44-63.

Quito, anonymous
Oval platter
18th century
Carved polychrome wood with Pasto varnish, 44 cm. x 28.5 cm.

Quito, anonymous
Oval platter
18th century
Carved polychrome wood with Pasto varnish, 42 cm. x 27 cm.

Pg. 131:
Anonymous
Platter
18th century
Polychrome wood with Pasto varnish
38.5 cm. in diameter

03

A R T

In search of the canonistic art of colonial paintings

"The artistic works that our nation prides itself on and that can be admired in nearly all populations whose historical treasures have not been destroyed by the elements, but that is also gathered in this city, are not the products of just one period, even when the period of greatest prominence corresponds to the 17th century, which we can refer to as the 'Quito's Golden Century.' Thus, if we want to characterize some of Quito's art, we must first establish a broad review of its chronology, placing it on a comparative scale with Spain."

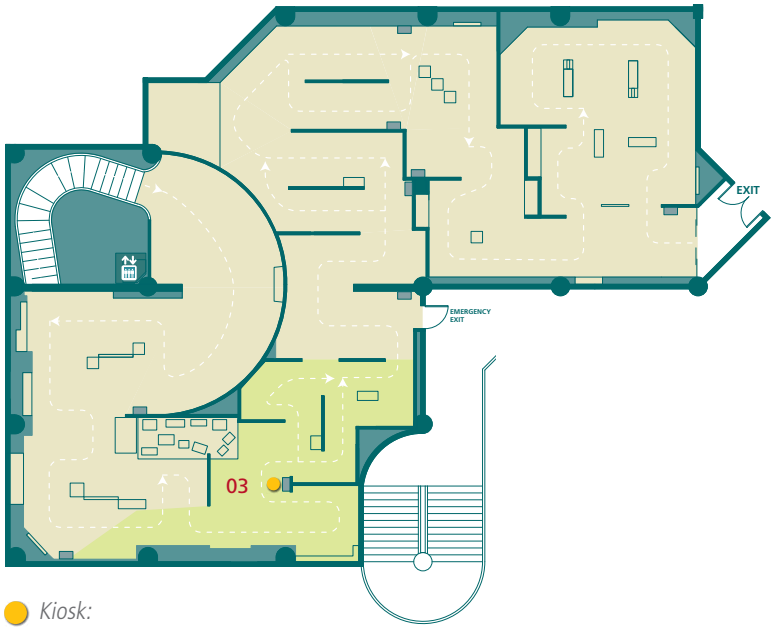
Jacinto Jijón y Caamaño
Lecture on the art of Quito, 1949

Pg. 132: Anonymous · Portrait of Don Felipe Barriga and Carcelén · 19th century · Oil on canvas, 171.8 x 128.5 cm.

Pg. 133: Montúfar · La Madre Desairada · 17th century · Oil on canvas, 206.08 X 147 cm.

Jacinto Jijón y Caamaño's collection closely reflects the intellectual and political concerns of the first half of the 20th century in Quito. Familiar with the early studies on the history of Ecuadorian art, particularly the works of José Gabriel Navarro, through his collection, Jijón y Caamaño took interest in identifying the defining characteristics of Quito's art. He did this based off of a selection of colonial works that fit his definition of enlightened art. These ideas are presented in the lecture he gave in 1949 for the Second Congress of the National Eucharist.[1] According to this presentation, the art of the upper class from the colonial period was similar to that of aristocratic benefactors, and was therefore connected to notions of class and social recognition. Yet at the same time, this could be perceived as the origin of both Ecuadorian and cosmopolitan academic art.

In his lecture, Jijón y Caamaño argued that Quito had not been a "dark and forgotten colony" of Spain, but rather a kingdom of Spain. This is why he does not refer to colonial art, but rather a series of styles that paralleled the development of the arts in Europe: from the Baroque to the Rococo periods, and from Neo-Classic to Romantic periods. In Hispanic America, the Baroque style acquired its own local characteristics which paved the way for the establishment of national art schools. As points of reference, the history of Ecuadorian art is also oriented around the names of great artists. This allows for the imagination of a continuous narrative, without interruptions, between the colonial and modern period, or between the colonial period and the continuance of its artistic tradition in the present.



Kiosk:
IN SEARCH OF THE CANONISTIC ART OF COLONIAL PAINTINGS

Anonymous
Doll
18th century
Carved in polychrome wood, 19 x 5 cm.

1 Jijón y Caamaño. *"Arte Quiteño, Conferencia dictada en la Sala Capitular de San Agustín"*, op. cit., p. 415-475.

In his 1949 lecture, Jijón y Caamaño addresses the issue of rebuilding the ties that unite the different generations of artists, whether they be ties of kinship or of masters and their students. He therefore mentions Mateo Mexía, known for his gothic style, along with Pedro Bedón. Following them was an anonymous artist, who painted the Marriage of the Virgin at the La Concepción Convent. This artist was later followed by Hernando de la Cruz. Jijón y Caamaño argues that the top painter from the artistic circle of Quito is Miguel de Santiago. He is then followed by his daughter, Isabel, and by Goríbar, stating that, "His legend and his tradition are what make him [his] relative and disciple."

The sense of artistic lineage that Jijón y Caamaño implemented in his collection reflects the influence that genealogical studies had on the history of Ecuadorian art during the first half of the 20th century. In fact, genealogy was an isolated field of study for some of the members of the National Academy of History, which was established early on by Jijón y Caamaño himself, Cristóbal de Gangotena y Jijón, Carlos Manuel Larrea, Luis Felipe Boria and by José Gabriel Navarro, among others.

Anonymous
Seated woman
18th century
Carved polychrome wood, 19 x 17 cm.

Anonymous
Doll dressed in the style of Luis the 15th
18th century
Carved polychrome wood, 29 x 12 cm.

Jacinto Jijón y Caamaño and other intellectuals from his artistic circle also showed a preference for Hispanism, a literary and political movement that portrayed the Spanish conquest and colonization as a process of becoming more civilized and as a process that asserted the ties of the union between Spain and its colonies.[1] With Hispanism, conservative politicians and intellectuals saw an opportunity of returning to traditional ways. References to the glorious past of Quito ensured that it was a valued city, while a more dynamic and modern Guayaquil was growing in importance. Alternatively, this can be viewed as a response by the traditional groups in power who feared the changes that were occurring inside the city as well as the changes occurring with indigenous and leftist movements.

The ideas of Hispanism can be found in the value that Jijón y Caamaño placed on colonial art. For example, he explains that Santiago was a contemporary of Velázquez, Zurbarán, Murillo and Valdés Leal (he actually points out that his style was very similar to that of Velázquez's), and that Samaniego was a contemporary of Goya.[2]

Anonymous
Adam
18th century
Carved, flesh-colored wood, 19 x 6 cm

Anonymous
Eve
18th century
Carved, flesh-colored wood, 19 x 7 cm

1 For an example, see Guillermo Bustos. "El hispanismo en el Ecuador." *Ecuador-España: Historia y Perspectiva.* Eds. María Elena Porras y Pedro Calvo-Sotelo (Quito: Ministerio de Relaciones Exteriores del Ecuador y Embajada de España, 2001), s.p. Ernesto Capello. "Hispanismo Casero: La Invención del Quito Hispano." *Procesos* 20 (2004) : 55-77. Fernández-Salvador, Carmen. "Historia del art colonial quiteño: un aporte historiográfico." *Arte Colonial Quiteño: Renovado Enfoque y Nuevos Actores. Biblioteca Básica de Quito* 14 (Quito: FONSAL, 2007), 9-122.

2 Jacinto Jijón y Caamaño. *Conference given in the Town Hall of San Agustín. Op. cit.*

Anonymous
The Holy Trinity and the Virgin Mary
Kaolin clay ceramics, 33 x 30 cm

Anonymous
Triptych urn
18th century
Polychrome and gold-painted wooden carving

Triunfo del Señor Resucitado, c. 1615, painting attributed to Mateo Mexía

This painting portrays a triumphant image of Christ standing with the cross in his hands and surrounded by saints and members of the secular and regular clergy, as well as by virtuous lay members. Among them is San Juan Bautista, dressed in a leather robe, and San Pedro, who is holding the keys to heavenly paradise that were previously given to him by his master. The painting has been attributed to Mateo Mexía, one of the first painters from Quito to record his name on one of his works. The painting represents Saint Francis accompanied by the tertiary friars of the Order and it can be found at the Fray Pedro Gocial Museum. Also at this museum is the Annunciation, attributed to the same artist.

According to Alfred Costales Samaniego, Mexía was a mestizo painter that was born in Riobamba, and who was commissioned in 1630 to paint a series of devotional paintings for the city's Santo Domingo Convent. Mexía was likely a student of San Andrés College, in the San Francisco Convent from the 16th century. At this college, predominantly indigenous students learned to paint images as part of their Christian educational upbringing.

REFERENCES

- Costales Samaniego, Alfredo. "El Arte en la Audiencia de Quito: Artistas y Artesanos desconocidos de la 'Escuela Quiteña'". *Arte Colonial Quiteño: Renovado Enfoque y Nuevos Actores. Biblioteca Básica de Quito* 14 (Quito: FONSAL, 2007), 222-223.
- Gisbert, Teresa y José de Mesa, "El pintor Matheo Mejía y sus obras en el Convento de San Francisco de Quito," *ARNAHIS*, 12: 18 (10 ago. 1970), 23-34.

Mateo Mexía
Triunfo del Señor
17th century
Oil and tempera paint on canvas, 271.3 x 168.9 cm.


INRI

The Annunciation, the Dream of Saint Joseph, and the Visitation, after 1780, painting attributed to Manuel de Samaniego

Although this painting does not bear the signature of its artist, its style is similar to other works created by Manuel de Samaniego. In fact, the painter's delicate and precise strokes, the careful composition of the painting, and its vibrant color scheme, are similar to paintings such as "The Annunciation," found at the high altar of the Cathedral of Quito. Additionally, these details all point to the characteristics mentioned in "el Arte de la Pintura," compiled by Samaniego himself, in which he references European artists such as Francisco Pacheco.

From left to right, the painting presents three events in the life of the Virgin Mary: the Annunciation, St. Joseph's dream and the Visitation. The scene of the Annunciation shows Saint Gabriel descending from heaven, with a white Madonna Lily in his hands, while the Virgin Mary kneels on a prayer stool that has an open book on top of it. The Baby Jesus is descending from the Holy Spirit towards the womb of his mother, an unusual detail that undermines the Chruch's expectations of an adequate representation for this time period. In the second scene, Saint Joseph is sleeping and an angel appears to him in his dreams to announce that Maria has conceived the Son of God. In the background to the right is the visitation of Mary to her cousin Isabel, who had conceived John the Baptist in her adulthood, after years of infertility.

Samaniego's composition is based on European etchings, most likely from the region of Flanders. This is made evident in his representation of domestic areas, decorated with objects from every-day life. In the painting, however, these objects are raised to a spiritual level, allowing for moments of sacred history to be cherished. For example, the basket with balls of yarn alludes to the learning experiences of the Virgin in the Temple of Jerusalem, where she learned to weave the priests' vestments. The open book is a reference to the text of the prophet Isaiah, which the Virgin was found to be reading at the time of the Annunciation. The influences of the etchings from northern Europe are also evident in the representation of nature, and particularly, in the precise and detailed representation of the surrounding vegetation.

REFERENCES

- Hall, James, *Dictionary of Subjects and Symbols in Art* (Icon Editions, 1974), 19.
- Samaniego, Manuel de, "Tratado de Pintura", en José María Vargas, *El Art Ecuatoriano.* Biblioteca Ecuatoriana Mínima (México, Editorial Cajica, 1960), 361-374.

Anonymous
The Annunciation, dream of Joseph and his visit to his cousin Isabel
18th century
Oil on brass, 33.6 x 43.6 cm.

04

A R T

Academic art in Jacinto Jijón y Caamaño's collection

"The Romanticists Rafael Salas and Juan Manosalvas, who studied in Italy, and Joaquín Pinto, are the last unparalleled representatives of the Quito school of painting. Following them is only Antonio Salguero, and after his death, it is unknown if a century-long artistic tradition has gone forever or if it is dormant, awaiting the genius that will awake it."

Jacinto Jijón y Caamaño,
Conference on the art of Quito, 1949

Pg. 142: Joaquín Pinto · Foot · 19th century · Oil on paper, 12.4 x 10 cm.

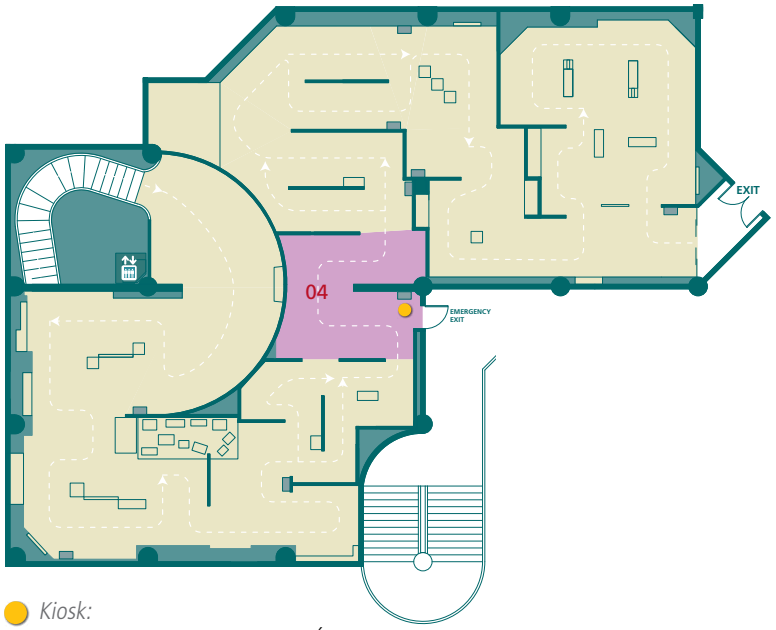
Pg. 143: Luis Cadena · Head of a bearded man · 19th century · Oil on paper, 46.8 x 34.3 cm.

The art of the young Republic of Ecuador did not make a clear rupture from the Colonial Period. While heroic portraits and historical paintings did not become significant, interest in religious paintings continued on throughout the first decades after independence. Later, landscape paintings and *costumbrismo* gained momentum, partly in the response to the interest of travelers and presence of foreign scientists. The second half of the 19th century was witness to important changes with regard to the formal education of artists, who began receiving their education either in schools, local academies or in European institutions. This new attitude towards an education in the arts was part of a strategy of progressive governments in order to bring a cosmopolitan character to national culture.

In *Primicias de la Cultura de Quito*, Eugenio Espejo pointed out the need to establish an art academy similar to that which was in Madrid, San Fernando, and similar to the academy of San Carlos in Mexico.[1] This was necessary in order to take advantage of the immense talent of the artists of Quito, whose works were recognized in different regions of Hispanic America. The wise advice of Eugenio Espejo, however, would not be heard or put into practice until the 19th century.

Towards the middle of the 19th century, the Ecuadorian government began to take a series of measures that focused on reclaiming and on providing incentives for the production of local art. In Quito, a series of artistic training centers were founded, the majority of which did not remain for long. The Miguel de Santiago Painting School, the first art school in the city, was established in 1849 under the direction of Ernst Charton.The art of the young Republic of Ecuador did not make a clear rupture from the Colonial Period. While heroic portraits and historical paintings did not

1 Eugenio Espejo. *Primicias de la Cultura de Quito. Obras Completas* (Quito: Casa de la Cultura Ecuatoriana, 2008), 170.



Kiosk:
ACADEMIC ART IN JACINTO JIJÓN Y CAAMAÑO'S COLLECTION

Luis Cadena
Study of a man sleeping
19th century
Oil on canvas, 32.8 x 42.6 cm.

become significant, interest in religious paintings continued on throughout the first decades after independence. Later, landscape paintings and *costumbrismo* gained momentum, partly in the response to the interest of travelers and presence of foreign scientists. The second half of the 19th century was witness to important changes with regard to the formal education of artists, who began receiving their education either in schools, local academies or in European institutions. This new attitude towards an education in the arts was part of a strategy of progressive governments in order to bring a cosmopolitan character to national culture.

The Ecuadorian government's interest in promoting the development of the arts was also demonstrated with the numerous scholarships it offered for studying in European academies. These scholarships were given to a group of young talented artists, allowing them to learn about the works of great European masters. The government of General Robles sponsored Luis Cadena's studies in Europe. Later on, García Moreno granted a scholarship to Juan Manosalvas allowing him to study in the San Lucas Academy in Rome. Luis Salguero received similar funding during the government of Eloy Alfaro. All of these artists were then called to teach in local art schools. With this instruction and production of art, very similar to the canonist forms of Europe, Ecuador could mark itself as a modern and cosmopolitan nation.

Academic studies, portraits and the mythological and historical themes abundant in Jijón y Caamaño's collection, are all a testament of Ecuadorian artists' new formal and thematic interests. It is important to note that many of the works that Ecuadorian artists created were a result of their educational background. Whether they were in Quito or in Europe, their studies were based off of the works of great masters, or they were based on copies of classic plaster sculptures, used in the drawing of human figures. In 1852, the school was replaced by the Democratic School of Miguel de Santiago, which later closed its doors in 1859. In 1860 the Academy of Arts and Painting was created, and later during the presidency of García Moreno, the School of Fine Arts and Crafts opened, led by Luis Cadena. The school that lasted the longest was the School of Fine Arts, which opened in 1904 with the presidency of Leonidos Plaza. Under the same standards as the European academies, its first director was Víctor Puig of Spain, later followed by José Gabriel Navarro in 1911.

Luis Cadena
Profile of a woman
19th century
Oil on canvas 65.4 x 52.9 cm.

Juan Manosalvas,
Abduction of Deianira, 1903

Juan Manosalvas was born in Quito in 1834. He first studied with Ernest Charton (French) at the Miguel de Santiago Society of Art. In 1871 he traveled to Rome with a scholarship from the government of Gabriel García Moreno. He was the director of the Fine Arts Academy between 1873 and 1876, founded by García Moreno. Later he became a professor of the School of Fine Arts, which opened in 1904.

The Abduction of Deianira is a story originating from Greek mythology. The charm of the young Deianira had captured Zeus, the God of Mount Olympus, who turned into a bull, the young woman's favorite animal, with the intention of making her fall in love with him. While she was walking along the beach, Europa approached the animal to pet it, at which point Zeus leaped into the air and threw himself into the sea, taking the beautiful woman with him.

Various European painters have interpreted this Greek legend, Titian's interpretation being the most well-known. Most likely familiar with this interpretation, Manosalvas reproduces the dynamic and even violent sensation of the Venetian painter's work. Manosalvas' interpretation, however, alters the original myth, portraying the God a Minotaur.

Juan Manosalvas
The Abduction of Deianira, 1903 (Study)
Oil on canvas, 73.9 x 63.5 cm.

REFERENCES:
- Hall, James, *Dictionary of Subjects and Symbols in Art* (Icon Editions, 1974), 19.
- Pérez, Trinidad. "Artes Plásticas: del Siglo XIX al XXI". *Enciclopedia Ecuador a su Alcance* (Bogotá: Espasa, 2004), 605-635.

Luis Cadena, Subject in an Italian suit, 1863

Luis Cadena was born in 1830 and died in 1889. In his youth he traveled to Santiago, Chile, where he studied under the guise of the French artist, Monvoisin. In 1857 he left for Italy to study painting at the Academy of Saint Luke in Rome with a scholarship given to him by the government of President Robles. Upon returning to Quito, he received a number of commissions from private benefactors, as well as from different religious orders.

As part of his academic development in Europe, Cadena did studies of canonistic works such as the Rape of Proserpine, by Rubens. The portrait of a gentlemen dressed in the fashion of six-hundred Italians, which is part of a long series of small format paintings in oil on paper, was most likely also a study. Standing in front of a dark background, the body of the subject is in a slight pivot towards the spectator. While quick and spontaneous strokes were used on the subject's face, the artist focused particularly on the representation of the subject's clothing, color and texture. These paintings make reference to the illustrations in early books on European fashion, such as those found in Cesare Vecellio in De gli Habiti Antichi e Modérni di Diversi Parti di Mondo, published in Venice in 1590.

Luis Cadena
Man in Italian-style clothing from the 17th century
19th century
Oil on paper, 39.2 x 29.3 cm

REFERENCES:
- Pérez, Trinidad. "Artes Plásticas: del Siglo XIX al XXI". *Enciclopedia Ecuador a su Alcance* (Bogotá: Espasa, 2004), 605-635.


INRI

05

A R T

Religious art and christian virtues

"Is our art –which, we as Ecuadorians have much to be proud of, this robust art, that is not at all provincial– is it not, perhaps, entirely religious? It began in the convents, it is conserved there, and the monastic communities –prosperous and influential– were the ones that made it possible for them to flourish in splendor."

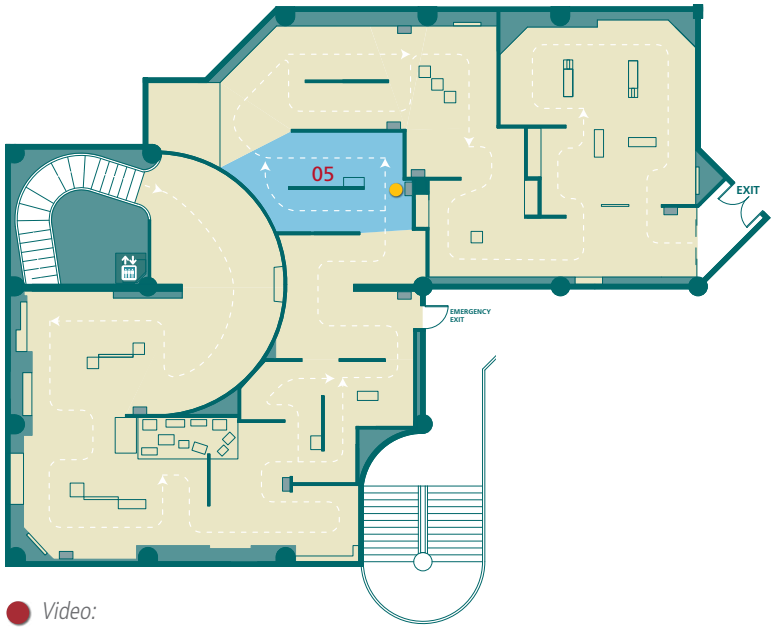
Jacinto Jijón y Caamaño,
Política Conservadora, 1929

Falta traducción

Anonymous · Tapestry of the Passion of Christ · 18th century · Canvas embroidered with metal threads, 134.1 x 67.4 cm

"Política Conservadora," written by Jacinto Jijón y Caamaño between 1929 and 1934, is an essential book for understanding the political culture of Ecuador during the first half of the 20th century. In this work, Jijón y Caamaño mentions the Catholic religion as a founding characteristic of the Ecuadorian people. For him, as an intellectual and political member of Quito's society, religion was also a formative element of the nation's art. As he himself affirms: "Is our art –which, we as Ecuadorians have much to be proud of, this robust art, that is not at all provincial– is it not, perhaps, entirely religious? It began in the convents, it is conserved there, and the monastic communities –prosperous and influential– were the ones that made it possible for them to flourish in splendor."

This opinion arose from his work as the curator of two large religious art expositions, the first of which was of Marian art, held at the San Agustín Convent in 1943 in honor of the crowning of the Virgin of Quinche, the patron saint of Ecuador. Jijón y Caamaño worked together with Manuel María Pólit Moreno and José María Vargas in the selection process. A series of pieces from private collections were added to the pieces that were part of the collection belonging to San Agustín. Alfredo Flores Caamaño and Alberto Mena Caamaño's collections were also among those whose works were lent to the exhibition. The objects on exhibit were exclusively religious in character. In addition to sculptures and paintings, gold, silver, ivory and vegetable ivory relics and sacred relics were included, such as the remains of the Virgin Mary's vail, the cloak of Saint Joseph, and the bones of Saint Anne and of Saint Margaret, all of which belong to Flores Caamaño's collection.



Video:
RELIGIOUS ART AND CHRISTIAN VIRTUES

Kiosk:
RELIGIOUS ART AND CHRISTIAN VIRTUES

Anónimo
La Bendición de Isaac
Siglo XVIII
Óleo/madera, 42,9 x 54,2 cm.

Jijón y Caamaño's second exposition took place in 1949 in recognition of the Second Congress of the Ecuadorian Eucharist. For this exposition, Jijón y Caamaño, near death, organized the showing with the help of José María Vargas and the painter Víctor Mideros. It was at this event that Jijón y Caamaño gave his famous lecture on the art of Quito, in which he placed an emphasis on the spirit of the Catholic Church as its main foundations.[1]

Similar ideas are held of his art collection, whose main themes are religious. Exceptions include paintings from European nations, including those of Manuel de Samaniego, and some mythological and historic portraits and works, mostly made by modern artists such as Pinto, Manosalvas, Cadena and Salguero. It is important to note the presence of artists such as Joaquín Pinto and Víctor Mideros in the collection; although they belong to different generations, Víctor Mideros being younger than Pinto, both are recognized as emblems of the Catholic artists of Ecuador.

Anonymous
Betrothal ceremony of the Virgin and Saint Joseph
18th century
Oil on canvas, 170.5 x 130.6 cm.

Juan Manosalvas
The Good Shepherd (Study of Bartolomé Esteban Murillo)
19th century
Oil on canvas, 42 x 33.4 cm.

1 Jacinto Jijón y Caamaño, *"Art Quiteño. Conferencia pronunciada en la Sala Capitular de San Agustín"*, op. cit., p. 415-475.

The Workshop of Nazareth, 18th century, anonymous

Saint Joseph's Workshop is a painting that is found relatively frequently in Latin American colonial art. as As an example of Christian virtues, the painting portrays the Holy Family in a domestic space. In this painting, Saint Joseph is working with his carpentry tools while the Virgin Mary is practicing needlepoint. In the lower right corner is Baby Jesus, accompanied by John the Baptist. Two angels are helping Joseph with his work, while two other younger angels, in the foreground, are trying to help the Virgin Mary with her spools of yarn. A cat, seated above a stool, adds an environment of warmth to this home scene. The calm expressions of the subjects' faces and the presence of the angelical beings, fill this domestic space with peacefulness, making for everyday activities to be portrayed on a spiritual level. The attention on a domestic context in the representation of holy scenes reveals how flamenco art influenced colonial Latin American art through the circulation of engravings. In this specific case, the figure of the angel sweeping the floor of the room most likely originates from an engraving made by Hieronymus Wierix (circa 1553-1619), which depicts Mary in front of a fireplace being helped by a group of angels with her domestic work.

Isabel de Santiago
Workshop of Nazareth
17th century
Oil on canvas, 206 x 111.9 cm.


ECCE AGNVS DEI

Allegory of Saint Mariana de Jesús, 19th century, anonymous

In an unpublished speech given in honor of Mariana de Jesús, Jacinto Jijón y Caamaño describes the saint as a model of Christian virtues. He states that Mariana de Jesús is a "symbol of what it means to be Ecuadorian" and therefore, "her venerated image and the national flag should be inseparable."

"La Vida de Mariana de Jesús" (The Life of Mariana de Jesús), written by Jacinto Morán de Butrón towards the end of the 17th century, highlights the the young woman's compassion and continuous bodily penance. Mariana's biography takes after the mystical and spiritual experiences of another saint from South America, Santa Rosa de Lima, who was also a model of virtue for her country. The relationship between the life stories of these two women is revealed in two paintings from the Jijón y Caamaño collection, where they are both portrayed as visionaries and mystics.

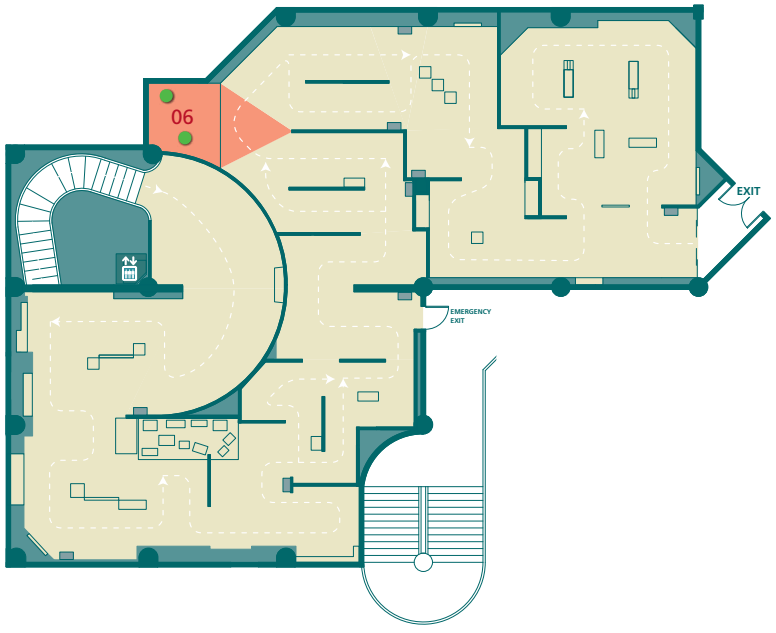
Both paintings combine text and images in order to help the spectator to remember and recite a prayer. The difficulty of interpreting these pictorial messages, similar to the difficulty of interpreting Baroque emblems, serves as an invitation for intellectual reflection. In the portrait of Mariana de Jesús the saint is on her knees, reflecting in front of her personal prayer alter, where a crucifix lies. In the lower portion of the painting, a coffin is shown, which is where the saint kept a wooden skeleton that continually reminded her of her own death. Nearby are the cilices that she used in practicing her own bodily self-punishment. In the lower left corner, a defeated devil is represented as a tied-up and dominated dog. Her prayer is framed by a Madonna Lily, a symbol of her purity and chastity. In the painting of Saint Rosa de Lima, she is on her knees, praying in front of an untamed natural landscape when a vision of the Baby Jesús is sent to her. The roses, a characteristic trait of the saint, crown her head and frame the written prayer.

Anonymous
Saint Mariana de Jesús
18th century
Oil on canvas, 79.9 x 65.1 cm.


con
y
de
forman
Que esta
dio á

06

A R T



The studies of José Gabriel Navarro

José Gabriel Navarro and his friend Jacinto Jijón y Caamaño, both members of the National Academy of History, shared similar opinions regarding the history of Ecuador's art.

Pg. 158: José Gabriel Navarro (Photograph from the Aurelio Espinosa Pólit Museum)

Pg. 159: Oswaldo Guayasamín (1919-1999) · Portrait of José Gabriel Navarro · Oil on canvas, 86.2 x 104.8 cm. (portrait detail)

07

A R T

Joaquín Pinto and Víctor Mideros: Emblems of Catholic Art

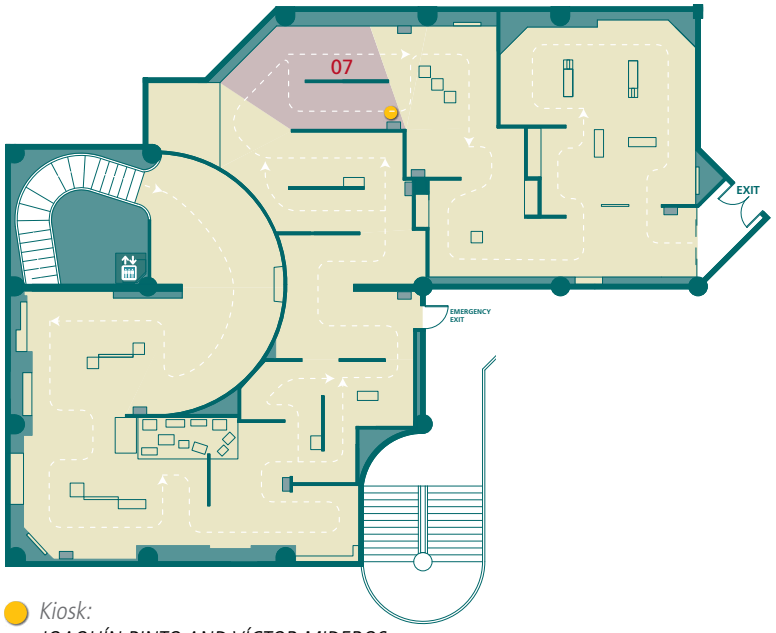
Pinto is a symbol of what the Catholic artist represented from between the end of the 19th century and the beginning of the 20th century. In addition to landscape paintings, he also worked in costumbrista and mythological paintings. Mideros' themes were indigenous and he had a later tendency to paint religious and spiritual themes. His conservative themes are expressed in his personal avant-garde style.

Pg. 160: Joaquín Pinto · The Transfiguration · 19th century · Oil on canvas, 114.3 x 89.6 cm (painting detail)

Pg. 161: Joaquín Pinto · The Prayer in the Garden of Olives · 19th century, 78.1 x 68.2 cm.

Joaquín Pinto is a symbol of Catholic artists from the end of the 19th century and the beginning of the 20th century. Throughout his life he shared a close friendship with members of religious orders and church authorities. Some of his works include illustrations in the Archeological Atlas of Federico González Suárez, in addition to some works made for the La Merced Convent in Quito. Because of his affiliation with the Mercedarians, he was also a teacher at the San Pedro Pascual School. Despite being known for his landscape, costumbrista and mythological paintings, which can be found in these exhibition halls, many of his works are religious in nature.

An artist younger than Pinto was Víctor Mideros (1888-1968). After his brief exploration of indigenous themes, upon returning from his travels to the United States and Italy, Mideros began to lean towards religious and spiritual themes. His conservative themes are expressed in his personal avant-garde style. He was praised by traditional and conservative groups from Quito, which brought him to win the Mariano Aguilera award on several occasions. His most important work was a series of paintings on the miracles of the Virgin of Mercy made for the church of the order of Mercedarians in Quito.



Kiosk:
JOAQUÍN PINTO AND VÍCTOR MIDEROS

Joaquín Pinto
Innocence Lost
19th century
Oil on canvas, 70.8 x 52.8 cm.

Víctor Mideros
The Prophet Elijah
20th century
Oil on canvas, 144 x 138.7 cm.

Joaquín Pinto
Woman in a Garden, 1902
Oil on wood, 27.1 x 40.2 cm.

García Moreno as Don Quijote, Joaquín Pinto, c. 1900

Joaquín Pinto paints an interesting work in which he depicts President García Moreno as Don Quixote with his sword and shield, traditional symbols of the literary figure. Riding Rocinante, he is accompanied by a Dominican friar who, with a guitar under his arm, is asleep upon the back of García Moreno. To the side, sitting next to his donkey, is Sancho Panza drinking out of a bottle, perhaps in an attempt to become intoxicated. Behind him is a group of women gesticulating with excitement as the horse and its rider pass by. The scene takes place in an Andean landscape that reveals the artist's mastery of interpreting nature.

The painting was published in 1909 in the magazine Vejeces y Novedades illustrating an article written by Juan Montalvo titled, "The Forgotten Chapters of Cervantes." There are at least three other versions of this same painting, which is suggestive of how popular it was during this period of time. It has been argued that the painting is a satirical commentary of Gabriel García Moreno, which is not surprising considering Pinto's political affiliation to conservatism.

Joaquín Pinto
García Moreno as Quijote
19th century
Oil on canvas, 28.4 x 34.8 cm.

REFERENCES:
- Joaquín Pinto: Exposición Antológica (Quito: Museo del Banco Central del Ecuador, 1983), n. 52.

08

A R T

Other artists and themes of art

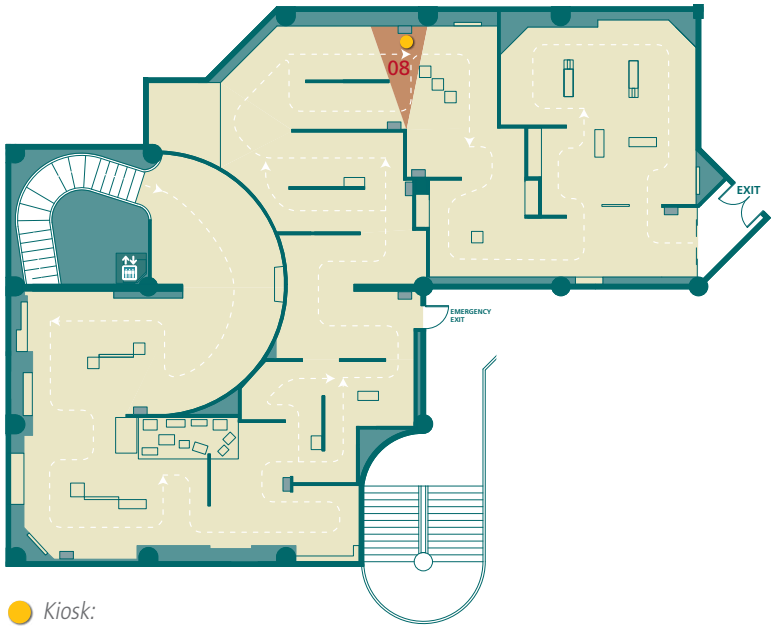
"Our contemporaries may be great painters, but the characteristics of the art of Quito cannot be found in their work."

Jacinto Jijón y Caamaño,

Compared to the great number of religiously themed pieces that make up part of the Jijón y Caamaño Museum, there is a notable lack of landscape and costumbrista pieces. Relatively young, yet already well-renowned, modern artists from the cultural circles of Quito in the first half of the 20th century also do not appear in this collection, most likely due to their affiliation with the political left and to their commitment to social realism in their art.

It is interesting to contrast the pieces of this collection with the works that were on exhibit in other areas open to the public of the capital city of Quito. For example, in the exposition prepared by José Alfredo Llerena in 1948 titled, "The Phases of Ecuadorian Paintings," colonial works from the 19th century were included together with works from the 20th century. In the 20th century works, not only urban and rural landscape paintings were on display by artists such as Víctor Mideros and Luis Moscoso, but modern paintings, such as Portrait of a Lady by Camilo Egas, were on display as well. In addition, paintings with social themes such as The Brothers of Leonardo Tejada, or Seamstress, by Eduardo Kingman, were also on display at this exposition.

Jijón y Caamaño's collection is a reflection of the attitudes that his intellectual and political circle expressed through public spaces such as art galleries. The Salón Mariano Aguilera, for example, controlled by the traditional elite through the beginning of the 1930's, repeatedly gave awards to Víctor Mideros, in large part due to his affiliation with conservative ideals. In contrast, Eduardo Kingman, who in 1935 had presented a series of works with clearly social content, was rejected by the members of the panel, among which Jijón y Caamaño was a part.[1]



Kiosk:
OTHER ARTISTS AND THEMES OF ART

1 For an example, see Michelle Greet. "Pintar la nación indígena como una estrategia modernista en la obra de Eduardo Kingman". *Procesos: revista ecuatoriana de historia* 25 (2007): 93-119.
As Trinidad Pérez notes, the Salón Mariano Aguilera was questioned for the first time in 1932, the year in which it changed its regulations in order to prevent artists from receiving an award for two consecutive years. Due to criticisms in 1935, the Salón de Mayo (1939) was established, initially a space for art representative of the left (pgs. 617-618). Between 1924 and 1932 (no records were found for 1925 and 1926), Víctor Mideros is granted the three first awards of the Salón Mariano Aguilera, except for in 1929. The members of the panel include Jacinto Jijón y Caamaño himself and members of his close intellectual and social circle such as Cristóbal de Gangotena y Jijón, Juan León Mera Iturralde and Presbítero Juan de Dios Navas. See also, *Salón Exposición Mariano Aguilera: 65 años de la plástica ecuatoriana 1917-1982* (Quito, 1982).

09

A R T

The collection of José Gabriel Navarro

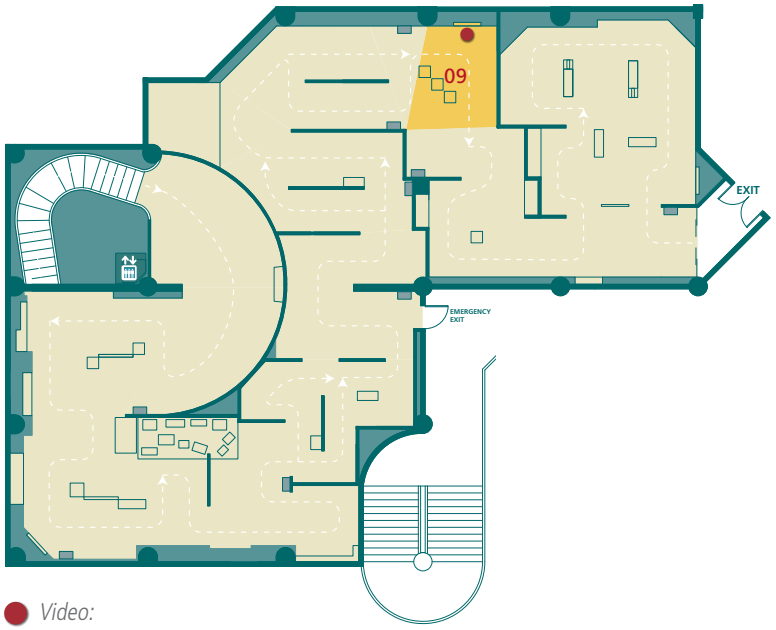
In the first half of the 20th century, José Gabriel Navarro made one of the most important contributions in the history of Ecuadorian art. After his death, a large part of his collection was donated to PUCE's Jacinto Jijón y Caamaño Museum.

Pg. 168: J. Ávila · Hercules · 20th century · Oil on paper, 48 x 35.4 cm.

Pg. 169: Apelez Netrez (?)/Fhely Mectray · Watercolor on paper, 17.2 x 12.5 cm.

The most significant contribution in the course of the history of Ecuador's art during the first half of the 20th century was made by José Gabriel Navarro (1881-1965). Navarro's main interest was the study of the art of colonial Quito, which he presented as the foundation of Ecuadorian culture. His most important works include *La Escultura en el Ecuador durante los siglos XVI, XVII y XVIII (1929), Contribuciones a la Historia del Arte en el Ecuador (1925?)*, *Artes Plásticas Ecuatorianas (1945)*, and *La Pintura en el Ecuador siglos XVI al XIX (later published in 1991)*. In these works he attempts to identify the originality and similar themes among Quito's art, highlighting the continuity and persistence of the colonial tradition. As a founding member of the Society of American Studies, which later became the National Academy of History, and due to his ties with conservative ideologies and Hispanism, Navarro held a close relationship with Jacinto Jijón y Caamaño both academically and personally.

Like Jijón y Caamaño, Navarro was also one of the founders of the Society of American Historic Studies, which became the National Academy of History in 1920. Later, he joined the Academy of Arts of San Fernando de España.[1] In 1911 he was appointed as the Director of the School of Fine Arts. In his academic work, he combined his political and diplomatic activities.



Video:
THE COLLECTION
OF JOSÉ GABRIEL NAVARRO

Roura Oxandaberro
Drawing of Juan León Mera, 1914
India ink on paper, 73.4 x 56.2 cm.

1 See Galo Cevallos Rueda. "Presentación." Contribuciones a la Historia del Arte en el Ecuador. Quito: FONSAL, Fundación José Gabriel Navarro y Trama, 2007. Pg. 8.

After the death of José Gabriel Navarro, a part of his collection was donated to the Jacinto Jijón y Caamaño Museum by his wife, María Cecilia Lynn Iglesias. Despite the ideological similarities that united the two men, the criteria used in Navarro's selection of works is eminently esthetic, which is what makes the distinction between the two collections so notable. Some of the themes not found in Jijón y Caamaño's collection are evident in this hall such as landscape paintings, studies of nature, and drawings.

Roura Oxandaberro
Seascape, 1917
Oil on wood, 28.5 x 35.1 cm.
(Painting detail)

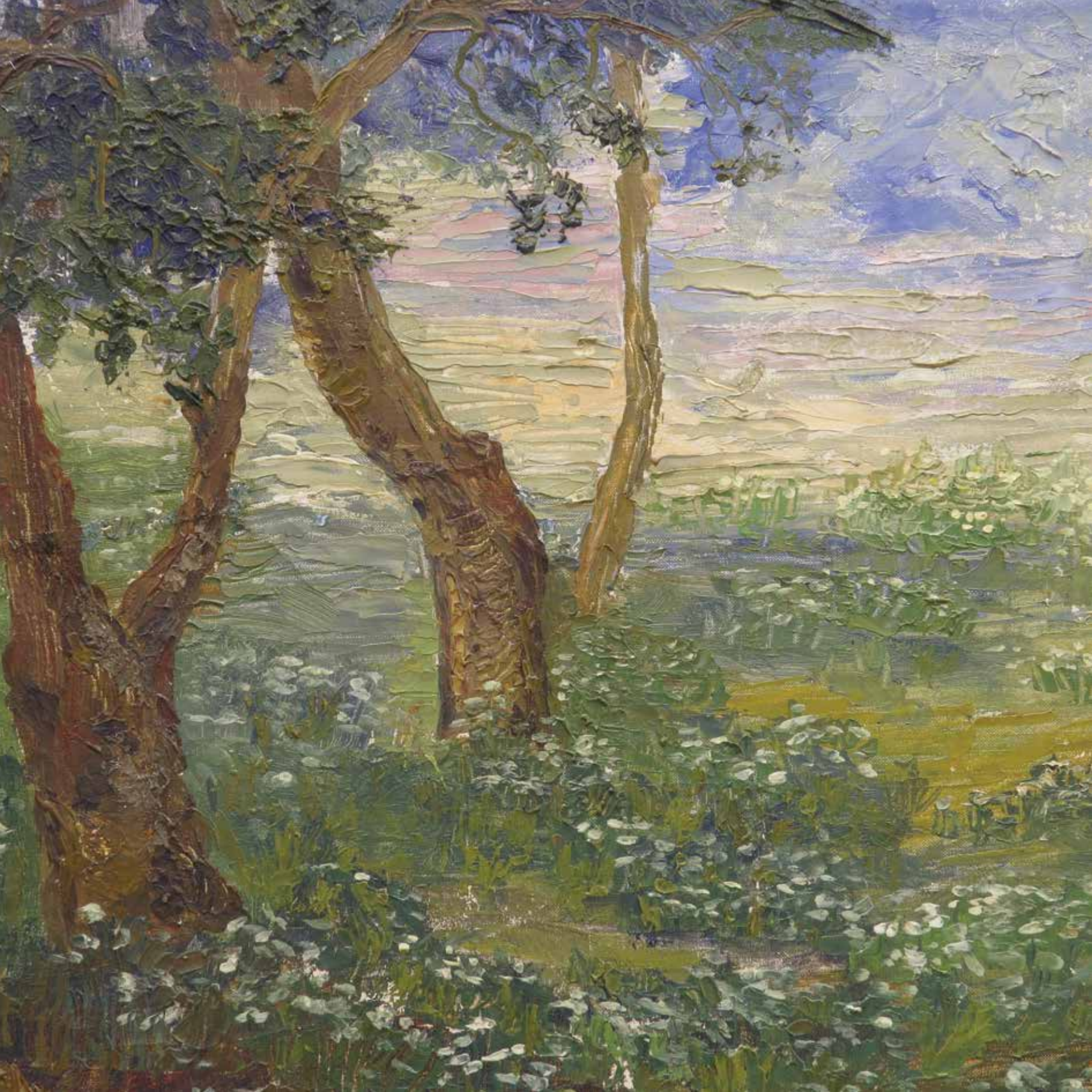
José Salas
Seashore, 1915
Oil on canvas, 67.1 x 90 cm. (Painting detail)

Landscape, 1910, Eugenia Mera

Eugenia Mera is the only woman represented in the museum of Jacinto Jijón y Caamaño. Eugenia received no formal education, which was one of the limiting factors for women in the first years of the 20th century. A photograph of the newly founded National School of Fine Arts in 1904 reveals the little opportunity offered to women for arts education at the time. The students, photographed next to their professors, are all men of different ages. Eugenia's calling for the arts, however, developed among her own family by learning about the art of painting from her brother Juan León Mera Iturralde and from her brother-in-law Luis A. Martínez.

Similar to other artists in her family circle, Eugenia's main interest was landscape painting. Still influenced by the technical innovations of French impressionism, the artist utilized rapid and spontaneous brushstrokes that captured the changing appearance of her objects.

Eugenia Mera
Landscape
20th century
Oil on canvas, 97.1 x 77.8 cm.



10

A R T

In search of the originality of the art of Quito

"Santiago is the artist of a unique version of the Immaculate Conception, very prevalent in Quito –the Our Lady of the Eucharist– which has the very unique characteristic of Mary holding a monstrance with the Sacred host in it."

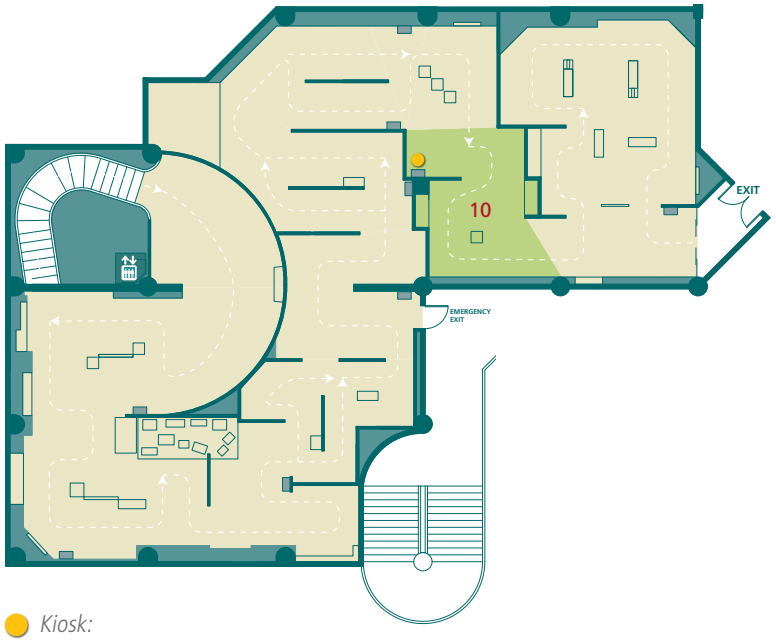
Jacinto Jijón y Caamaño,
Lecture on the art of Quito, 1949

Pg. 174: Manuel Samaniego y Jaramillo · The Divine Shepherdess · 18th century · Oil on brass, 19.7 x 17.9 cm.

Pg. 175: Manuel Samaniego y Jaramillo · Saint Joseph the Shepherd · 18th century · Oil on brass, 19.8 x 17.5 cm.

For historians of Quito's art from the first half of the 20th century, a fundamental question was the originality of local creations. For many historians of Latin American art, such as Argentinians Martín Noel and Ángel Guido, this originality was evident in the contact between Europeans and the indigenous. Guido, for example, claimed that abstract and geometric shapes (typical of Andean art) resulted in the existence of a combined Hispanic and indigenous type of architecture, instead of the architecture being solely introduced by European colonizers.[1] The little attention that academics afforded to the contributions of indigenous cultures in the art of Quito up until the beginning of the 1950's is surprising. For historians and critics from the first half of the 20th century, influenced by Hispanism and by the custom of portraying class stratification in the colonial tradition, innovation in art was due either to an inevitable internal artistic process or to preferences established by the benefactors. For José Gabriel Navarro, for example, originality in architecture derived from an ability to combine the timeless diversity of different styles that arrived from Europe. According to Navarro, Quito's architecture was also going through a process of spontaneous evolution in its arts and architecture, apart from artist's inventions or creativity. For Jijón y Caamaño, innovation in the art of Quito and in Latin America was the result of a local identity that began to develop in the 17th century, which ultimately did not break its ties with Spain. In his 1949 lecture, he mentions that in this century, "…under the religious tendencies of the Baroque style, Spanish nationalities [were] well-defined and robust enough to produce regional varieties of geographic significance in architecture, paintings, sculptures and in the decorative arts." Also essential, was the identification of the original characteristics of religious iconography and the particular preferences of local South American identities.

1 See also Ángel Guido, Fusión Hispano-Indígena en la Arquitectura Colonial. Buenos Aires: El ateneo, 1925.
Estofado is a technique in which two contrasting-colored layers of paint are used. The top layer is scratched through to reveal the color below.



Kiosk:
IN SEARCH OF THE ORIGINALITY OF THE ART OF QUITO

Attributed to Manuel Chili, "Caspicara"
The Immaculate Conception with Angels
18th century
Carved polychrome wood with estofado,
43 x 16 cm.

Anonymous
Virgin of the Stairs
18th century
Oil on wood, 37.1 x 35.6 cm.

Miguel de Santiago
The Immaculate Conception
17th century
Oil on canvas, 48.9 x 42.5 cm.
(Painting detail)

The Immaculate Conception, 18th century, anonymous

José Gabriel Navarro identified the Immaculate Conception as one of the most preferred works of Spanish artists, whose image can be found in the sculpture of Marínez Montañes and in the paintings of Murillo, Ribera y Palomino. According to Navarro, Spanish paintings have been particularly influential among the artists of Quito. However, Navarro does credit Bernardo de Legarda as the creator of a unique style, and therefore a symbol of the originality found in Quito's art.

The Immaculate Conception does not just refer to the conception of Jesus in Mary's womb, but to the fact that she herself was conceived sinless by Saint Anne, her mother. Since the 17th century, this belief was strongly upheld by Catholic monarchies, especially by the Spanish Catholic monarchy. The iconography of the Immaculate Conception comes from the description given by Saint Joseph of the Woman of the Apocalypse in the Book of Revelation, in which she is standing above a half-moon with a crown of twelve stars on her head. Its also incorporates the features of the woman from the Song of Songs (also known as the Song of Solomon) including the Madonna Lily among thistles, the Tower of David and the enclosed garden.

In the 17th century, this iconography was categorized by the Spanish painter Francisco Pacheco in, "Artes de la Pintura (1649)." Pacheco writes that the Immaculate Virgin is represented as, "in her prime years, twelve or thirteen years old; a beautiful girl with pretty and heavy eyes, a perfect nose and mouth, rosy cheeks, and gorgeous golden locks of hair; essentially she is the beauty capable of being represented by the human hand."

Similar to the sculpture made in 1734 by Bernardo de Legarda for the main altar of the San Francisco de Quito Church, this painting portrays the Immaculate Virgin as the woman of the Apocalypse, in which she has wings and is defeating the devil that is personified as a snake. She is surrounded by angels and cherubs who are holding symbols of her purity in their hands, such as the Madonna Lily and roses.

REFERENCES

- Hall, James, *Dictionary of Subjects and Symbols in Art* (Icon Editions, 1974), 329.
- Navarro, José Gabriel. "La Inmaculada y el Niño en el art de Quito". *Vida Española*, No. 9 , Diciembre 1947.
- Pacheco, Francisco, *El Art de la Pintura, su Antigüedad y Grandezas* (Sevilla, Simón Fajardo, 1649), 482.

Bernardo Legarda's study
The Immaculate Conception
18th century
Oil on canvas, 48.8 x 40.4 cm.

The Virgin of Chiquinquirá, 18th century, anonymous

The Virgin of Chiquinquirá portrays Our Lady of the Rosary with Saint Anthony of Padua and Saint Andrew. Painted over woven textile in the 16th century, the image, which was originally worshiped in the town of Sutatusa, in what is currently Colombia, had become completely deteriorated due to its neglect and abandon. According to the painting's history, it had been forgotten by its devotees until it was almost completely destroyed. Years later, however, the image was miraculously restored. This miraculous restoration allowed for the painting of the Virgin of Chiquinquirá to be seen again, at which point it was deemed comparable to the painting of the Virgin of Guadalupe from Mexico. This turned it into a symbol of local patriotism and an emblem of regional identity. Devotion of the image of the Virgin of Chiquinquirá spread to different parts of Hispanic America. As suggested by many references of the figure, and by a picture that shows a procession accompanying the religious icon from the capitol to the Convent of San Diego, worship of the icon drew fame in Quito especially in the second half of the 18th century.

Attributed to Friar Pedro Bedón
Our Lady of Chiquinquirá
17th century
Oil on copper, 38.6 x 33.9 cm.

REFERENCES:

- Cummins, Tom. "On the Colonial Formation of Comparison: The Virgin of Chiquinquirá, the Virgin of Guadalupe and Cloth". *Anales del Instituto de Investigaciones Estéticas* XXI, 74-75 (1999): 51-77.
- Tobar, Fray Pedro de. *Verdadera Histórica Relación del Origen, Manifestación, y Prodigiosa Renovación por sí misma, y milagros de la Sacratísima virgen María, madre de Jesús, no de Dios, Nuestra Señora del Rosario de Chiquinquirá* (Madrid: Juan García Infanzón, 1694).

The hilt of General
Reinaldo Flores' sword
18th century

HISTORICAL RELICS

"Another is the character of historical relics. Their social value depends on the patriotic feelings that arise when reflecting upon an object that is associated with a prominent event or figure. The flags that were captured in the Battle of Tarqui; Sucre's hat, punctured by the bullets that assassinated him in Berruecos: these are all historical relics whose removal from the country cannot be allowed."

Letter addressed to Luis Felipe Borja,
signed and dated by Jacinto Jijón y Caamaño on March 11, 1925

11

HISTORICAL RELICS

HISTORICAL · RELICS

According to Jijón y Caamaño, the value of historical objects lies in their didactic ability, and what they are able to teach to future generations. Historical objects, he argues, can be divided into three categories. First are historical documents, which according to the legislation of the time, could be sold to anyone interested in purchasing them, even if they reside outside the country. It has been inferred that for Jijón y Caamaño, the value of historical documents does not lie in their material form, but in their content.

Pg. 184: Anonymous · Heroic scene of the independence from the Republic of Gran Colombia and from Spain · 19th century · Oil on canvas, 45.6 x 59.6 cm.

Pg. 185: Anonymous · Juan de Dios Morales · 19th century · Oil on canvas, 73.3 x 43.7 cm.

Gabriel García Moreno

THE GARCIA PERIOD

The Garcia Period lasted for fifteen years between 1860 and 1875. The most representative figure of the period was Gabriel García Moreno J.D., who ruled under the precepts of the Catholic Church. Despite inheriting an aftermath of previously collapsed governments, his leadership made great impacts on the country, allowing for its progress.

GARCÍA MORENO'S FIRST TERM

April 2, 1861 to August 30, 1865

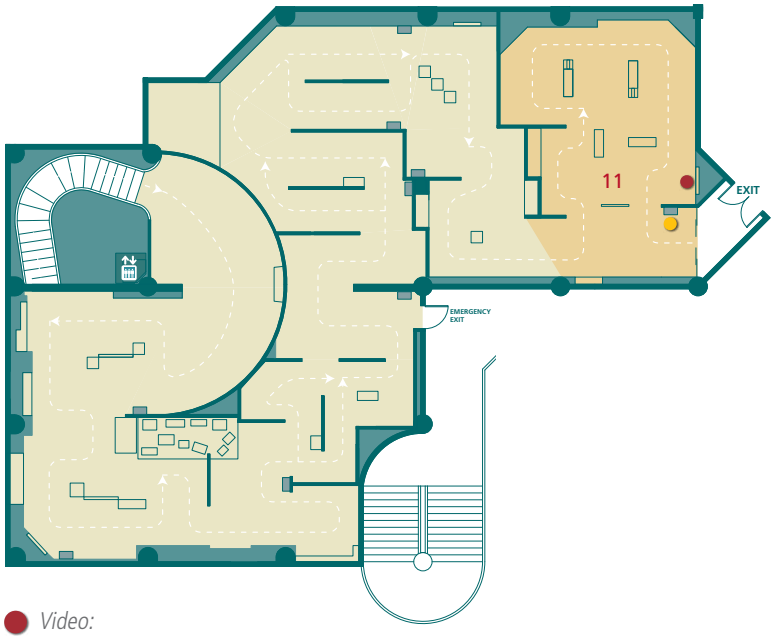
The seventh National Constitutional Assembly meets in Quito. The members of the plenary session write the seventh version of the Constitution on April 10, 1861. At this time, the country is stabilized and is on a path towards progress. The construction of the railway begins and education for women becomes a priority.

GARCÍA MORENO'S SECOND TERM

August 1869 – August 1875

During his second term in office, the economy grew stronger: there was an increase in exportations, the nation's internal economy improved, and García Moreno received the assessment of private banks in the collection of taxes. In a referendum, the people approved the 1869 constitution, the opposition giving it the name carta negra. On August 6, 1875, García Moreno was assassinated. After his third reelection and prior to taking office, a group of young radicals conspired to assassinate the president, who, it was determined, was killed by Faustino Lemus Rayo, of Colombia.[1]

1 Carta negra, "negra" meaning "black," was a term developed in negative reference to the "magna carta." Text: Eduardo Espinoza



Video:
ECUADOR AND CONSERVATIVE POLITICS

Kiosk:
SYMBOLS OF PATRIOTISM

Gabriel García Moreno's top hat. He wore it the day of his assassination, 1875.

Pg. 187:
Anonymous
Gabriel García Moreno
19th century
Oil on canvas, 104.1 x 77.9 cm


MI PODER EN LA CONSTITUCION

Portrait gallery of generals

Shortly after the feat of independence from Gran Colombia was achieved, the painter Antonio Salas created a series of large format paintings that portray the generals involved in it. Simulating monumental sculptures, the heroes are represented in life-size portraits, are standing upon pedestals that bear their names, and are dressed in a fine military attire. Commissioned by Juan José Flores, the first president of the Republic of Ecuador, the portraits were made with the intention of filling a private gallery.

These heroic portraits took the place of religious images, presenting the dignitaries as models of virtuous citizenship for the new nation. It is not surprising, therefore, that these portraits borrow some of the formal aspects attributed to religious images such as the use of gold leaf and the etching of their names on the pedestals.

This series of the generals' portraits became part of Jacinto Jijón y Caamaño's collection through his wife, Doña María Luisa Flores Caamaño, a descendent of Juan José Flores.

Antonio Salas
Marshall Antonio José de Sucre
19th century
Oil on canvas, 231.7 x 86.2 cm

Antonio Salas
General Juan José Flores
19th century
Oil on canvas, 232 x 86.1 cm

Antonio Salas
General Isidoro Barriga
19th century
Oil on canvas, 232.2 x 86.5 cm

Ecuador and conservative politics

Throughout his life, Jacinto Jijón y Caamaño dedicated long periods of time to researching and studying, which allowed him to establish a well-developed perspective of the existence of our country.

From this point of view, together with how Ecuador works today, Jacinto Jijón y Caamaño provides us with a vision of the country.

JIJÓN AND HIS PERSPECTIVE OF THE CATHOLIC CHURCH.

Due to his upbringing, Jacinto Jijón y Caamaño was strongly rooted in Christian and Catholic values, which he fervently defended throughout his life, especially while he was a member of the Conservative Party.
His political vision was reflected in his writings, in which he highlights the work of the Jesuit missionaries both in urban centers and in Mainas. In his writing he also acclaims the work of President Gabriel García Moreno in his consecration of the Republic of Ecuador under the name of the Sacred Heart of Jesus and in condemning those opponents not in its favor, who let themselves get carried away with political ambitions and nuisances.

JACINTO JIJÓN Y CAAMAÑO AND HIS PERSPECTIVE OF INTERNAL NATIONAL CONFLICT.

Throughout the 19th and 20th centuries, Ecuador was constantly engaged in acts of war led by political actors that would attempt to take control by force, situations that left the nation's political and economic institutions unstable. Nevertheless, Ecuadorians had the energy and courage to defend their rights and institutions.[1]

Hilt of Captain Juan de Salinas' sword
19th century

SYMBOLS OF PATRIOTISM

Art. 2: The flag, the coat of arms and the national hymn, established by the law, are symbols of the nation.
Spanish is the official language of Ecuador. Spanish, Kichwa and Shuar are the official languages of intercultural relations. Other ancestral languages are for the official use of indigenous peoples in the regions in which they live and according to the terms established by law. The government is to respect and promote their conservation and use.

1 Text: Dr. Eduardo Espinoza

THE REPUBLIC OF ECUADOR
TITLE I
CONSTITUTIVE ELEMENTS OF THE STATE
Chapter One

THE FLAG OF ECUADOR

"The flag is essentially a symbol, a symbol of our homeland. As with all symbols, there is a material subject that represents a non-material concept, revealing the similarities that exist between the two. Our flag is therefore not just a physical object; it is a rectangle of cloth with three colors –yellow, blue and red– yet within it, we have agreed to place the representation of our homeland on it. We see the flag and a voice of excitement spontaneously erupts in us: Home! Home! Ecuador! Its colors become concepts and feelings, which through our eyes, reach our soul. Seeing this yellow, blue and red banner is like the seeing the homeland itself."
Aurelio Espinosa Pólit, 1954

ECUADOR'S COAT OF ARMS

"In a careful allegorical synthesis and in the complex language of heraldry, the coat of arms unites the most adequate physical and historical features of a homeland's symbols and with them creates the blazon, which encapsulates its noble titles and which is the iconographic reference that allows it to be recognized among the other nations of the world."
Aurelio Espinosa Pólit, 1954

THE HYMN OF ECUADOR
NATIONAL HYMN OF 1865

Dating from the sixth decade of the 19th century, this patriotic song was made during the period of the 1864-1866 Spanish-American war (referred to in Chile and in Peru as the 'War against Spain' and in Spain as 'The War of the Pacific'). Taking place along the Chilean and Peruvian coast, Spain fought primarily against Peru and Chile, and to a lesser degree, against Bolivia and Ecuador (as they did not actively participate in the dispute). In the spirit of the independence of the continent, Ecuador declared war on Spain (hostilities ended on January 30, 1866).

Upon the request of Nicolás Espinosa (President of the Senate), Juan León Mera Martínez (Secretary of the Senate) wrote the lyrics of the national hymn on the night of November 15. The hymn was published in Quito's weekly newspaper, "***El Sud Americano***," on December 12, 1865, under his name.

Its initial musical notes were contributed by the Argentinian composer, Juan José Allende. However, after approval, the song's lyrics were sent to Guayaquil in order for the nationalized master from Corsica, Don Antonio Neumane, to put music to it. Initially, Neumane refused the task due to the fact that he was a foreigner. However, upon the insistence of Brigade General Segundino Darquea Iturralde, he wrote the music for it on October 25, 1869. This second version is used until this day.

This anthem will remain as definite and official.

Audiovisual room of the Museum

Falta actualizar traducción

Museum services
Servicios que está implementando el Museo

- Audiovisual Room
- Jacinto Jijón y Caamaño Museum Shop
- Administrative Area
- Technical Area:
  - *Query services* for researchers
  - *Library of the Jacinto Jijón y Caamaño Museum*
- Museum Reserves
- TWorkshop – Restoration Laboratory
- Vacuum chamber for infestation prevention

INFORMATION:
museojjc@puce.edu.ec
(593-2) 2991700 ext. 1078

Joaquín Pinto
La Soledad, 1883
Oil on canvas, 53.1 x 60.2 cm.

Jacinto Jijón y Caamaño
MUSEUM

PONTIFICIA UNIVERSIDAD CATÓLICA DEL ECUADOR

SERÉIS MIS TESTIGOS





"Let it never be forgotten that in essence and by tradition, we are Catholic; whose faith is where moral balance, consolation and energy is found. Let us never attempt to copy or imitate other nations. Let us instead perfect the qualities that are native to us."

Jacinto Jijón y Caamaño, "La Ecuatorianidad," Lecture given in the Salón de Actos at the Universidad Central on November 18, 1942.

PONTIFICIA UNIVERSIDAD CATÓLICA DEL ECUADOR

SERÉIS MIS TESTIGOS

IHS