

Rome is datable to 1701 (chapt. 6). The confraternity's own archival documents provide plenty of primary sources for the more recent (post 1700) history of the organization.

So as to preserve the memory of local events, an appendix (five chapters long) provides a wealth of information on the activities of the confraternity, bringing to light the relationship between the sodality and local religious sites (such as the Oratory and the Parish), or local devotional activities (such as pilgrimages to near-by shrines), or the local cemetery. The pages dedicated to Fra' Claudio seek, instead, to bear witness to the spiritual value of membership in the confraternity.

As the author acknowledges, the lack of extensive reliable primary sources has not allowed him to offer a more detailed and extensive history of the confraternity. He was not able to consult archival documents before 1801, the year the parish of Vago was founded, because before that date the townsfolk of Vago belonged to the parish of near-by Cuquello, whose archive was destroyed by fire at the beginning of the last century. The confraternity's account books and the membership lists are also scarce; only two volumes survive and they cover the years 1848–1873 and 1877–1913. Much of the blame for this devastation of the sources can be laid at the feet of archival re-organization and dispersion, not to mention human negligence and the ravages of time. In spite of these lacunae, the author has been able to overcome these obstacles by gathering oral testimonies from local residents so that at least the more recent events are enriched by a personal contribution from some of those individuals who, themselves, have lived through part of the confraternity's and the town's recent history.

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Webster, Susan V. *Arquitectura y empresa en El Quito colonial*. José Jaime Ortiz, *Alarife Mayor*. Quito, Ecuador: Ediciones Abya-Yala, 2002. 141 pp., 37 illustrations ISBN 9-9782-2257-X.

In this meticulously researched and well presented work Susan V. Webster traces the involvement of Spanish architect José Jaime Ortiz in the building of the beautiful church of the tabernacle for the Confraternity of the Holy Sacrament in colonial Quito. A monograph showcasing important implications for our understanding of architectural, business, and religious history, this work offers much to a variety of scholars and students of colonial America.

A well-known and powerful confraternity which included many of Quito's leading citizens, the Holy Sacrament commissioned Ortiz in 1694 to design and construct its church behind the city's cathedral. Recently arrived from the Spanish metropolis and in search of work, the professionally-trained Ortiz seemed the appropriate man for this endeavour. At the time, local architects in Quito merely

acquired a light formation in technical matters and could not necessarily be trusted to face adequately the engineering challenges presented by the building of this church. The choice of Ortiz and the impressive sums stipulated in his contract reflected the difficult enterprise of constructing this confraternity's house of worship. Not only was the temple to be erected on the site of the "Great Ravine", a deep chasm normally utilized as a rubbish dump, but the area was particularly prone to telluric movements. Indeed, the architect spent almost three years laying the foundations of the building, given this most difficult terrain.

Not surprisingly perhaps, these delays and the increasing sums of money Ortiz spent on the project led to a convoluted court case that he brought against the confraternity for increased compensation. Tried in Quito's episcopal court, the case eventually resulted in a compromise by both parties whereby the confraternity agreed to increase modestly Ortiz' annual salary. Nonetheless, even during these legal confrontations, the architect continued his work on the church. Of particular interest for our understanding of the way confraternities functioned, the Holy Sacrament remained deeply involved in the actual construction of the building during the many years it took to complete the project. Not only did the confraternity name supervisors for the construction site and the quarry, but its officials strictly controlled the construction process and the materials utilized. Exercising a meticulous type of quality control, confraternity officials closely supervised all aspects of the site to the point that one of the supervisors returned five hundred bricks in 1704 because of their bad quality.

Whereas the confraternity deeply involved itself in supervisory roles regarding the construction process, natives comprised the majority of the work force and artists who decorated the church. Thus, native carpenters were paid to fashion the central altar, while sculptors worked on the detailed façade adorning the exterior. The large enterprise of constructing this baroque building and occupying such a large workforce took many years to complete. By the time of Ortiz' death in 1707 the majority of the work was finished, the church finally being officially consecrated in 1715.

Although the core of Webster's project deals with José Jaime Ortiz and his construction of the church of the tabernacle, she also uncovers a great amount of useful information regarding the confraternity itself and the entrepreneurial career of the architect in question. Through painstaking and careful archival research she reconstructs and brings palpably to life the details of material and religious history that provide a wonderfully contextualised picture of various aspects of lay religiosity in colonial Quito. Her careful analysis of the confraternity's membership, for instance, reveals the fascinating interaction of disparate social classes in confraternal life. While the confraternity could boast a host of illustrious members descended from the original conquistadors that populated the area, a special membership created in 1616 admitted slaves to the confraternity's numbers. One of the imposing doors of the church actually reflects their importance with their

symbol sculpted on the façade. Likewise, Webster paints a complex portrait of her main subject of study, architect Ortiz, carefully tracing his various other projects and his extensive business activities. Preoccupied with social standing and wealth, Ortiz fashioned himself into a successful business man. Deeply involved in Quito's real estate market, Ortiz utilized his capital wisely and always sought to increase his financial standing, a factor not usually necessarily associated with artists.

Aside from the excellent analysis and attention to detailed archival research, this work is also beautifully presented, with the numerous colour pictures of various parts of the church of the tabernacle attesting to the baroque elegance of Ortiz' design. Webster's monograph represents the best example of successful microhistorical research. By carefully reconstructing the context surrounding José Jaime Ortiz and his architectural endeavours, she advances a vivid picture of colonial art, entrepreneurship, and confraternal life.

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