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Iglesias de Santiago: Un lugar de encuentro con nuestro patrimonio

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Presentation

This project originated some years ago, as a result of a reflection that came to mind from an every day event. As I was walking down the streets of Ñuñoa, among some new buildings, I observed a church, a neighborhood chapel, like so many others existing in the district, in Santiago, and in our country. Then, I thought of so many things that are lost in our everyday lives and that people living in the capital do not see or do not know how to observe, and that these have a lot to tell.

I remembered that “neighborhood chapel,” I used to go to, the church of the Sacramentinos (Basilica del Sagrado Corazón) and I asked myself, how many people know the historical and cultural value of this church? How many people know that its design was inspired in the Basilica of the Sacred Heart of Paris? How many people know their origin and their history? How many people know their name and their laudable aesthetic value? They remain forgotten, although they are still a milestone of this centric zone.

Thus, the idea comes to mind of creating a catalogue with some churches in Santiago, those declared National Monuments, and the most emblematic, because of both their aesthetic value, as well as their contribution socially, culturally and in terms of our patrimony. In this respect, this cultural promotional catalogue, seeks to have the observer recognize from their architecture, the design and religious art of the intrinsic cultural patrimony of Santiago’s churches. The idea is to educate our observation, so that one can know what to observe and why.

Therefore, and due to different reasons, in this first selection there are many churches that are disregarded and passed over and hopefully, in the near future, they can be included. First, the February 2010 earthquake left havoc in many constructions, among them many churches in the Chilean capital that are currently being restored or are waiting for the funds to have their restoration process begin one day. Second, beautiful chapels abandoned to their luck in such deterioration that visiting them can even be a risk, as is the case of the Basilica del Salvador. Third, several churches work with restricted schedules, which makes immensely difficult visiting them. Lastly, why not mention the little or non-willingness of the parish priests in charge of the churches to show them.

On the other hand, at time of drafting the texts, I found that there is little bibliographical information that many times is different when verifying data from one source to the other, to such extent that at times it is almost amusing. The information available on the web also causes horror. A significant number of sites repeat, over and over, wrong data.

Beyond these bibliographical difficulties and the evident absence of research regarding the topic, we hope the texts drafted without being pretentious in some way will help the visitor to understand and become knowledgeable of the patrimony surrounding us.

We must rescue our cultural patrimony from oblivion. In Santiago there is so much to see and know. Churches are a meeting place becoming one with our history. We invite you to know these places and their historical and cultural contribution.

Basilica of La Merced

▪ Historical background

According to writs, the Mercedarios is the oldest congregation in Chile, since they arrived with Don Pedro de Valdivia from the Viceroyalty of Peru. Due to this and showing his appreciation, the conquistador donated the Chapel del Socorro. When it was initially built, the Church of la Merced was established next to the chapel, where the Church of San Francisco now stands.

The Mercedarios went to the Conquest of the Araucanía along with Valdivia, but Padre Antonio Correa remained in the chapel, and even established a hospice, but when he died and after the chapel was abandoned for several years, the Franciscans take possession of the land, calling on the generous donation made by Governor Rodrigo de Quiroga.

Approximately a year and a half later, the Mercedarios came back and to their surprise they discovered that their land had been taken and promptly demanded that the Franciscans return their land to them immediately, however, the Franciscans refused to do so and called on the decision of the Royal Audience of Lima in 1556, which responded in favor of the Franciscans.

Stripped from their lands, Juan Fernández de Alderete donates some homesteads to the Mercedarios that comprised the land between the current Miraflores, Huérfanos, and Merced Streets and the back part of the Santa Lucía Hill, the same lands occupied by the Franciscans when they arrived to Chile and that they had abandoned due to the constant floods produced by the increase of the Mapocho River water level.

There, they founded the Convent of Saint Joseph and took possession of the church that had been built by Don Rodrigo de Quiroga, in 1562. The Cabildo, in order to compensate the transfer of the Chapel del Socorro to the Franciscans, handed over the Chapel of Santa Lucía to them.

A second temple of very large proportions started to be built, but just when it was about to be finished it suffered several damages in the 1647 earthquake and later in the 1730 one, when its floor sank. In 1735, a third temple was built, the one still found in the current location and it is said that the architect Joaquín Toesca also participated in its building, along with other construction works in Santiago that also had his intervention.

The land of Merced that reached to the skirts of the Santa Lucía Hill got lost with the growth of the city, and the crop gardens and orchards they owned in that same location disappeared.

In 1966, it was awarded the title of Basilica by the Archbishop of Santiago, Cardinal Raúl Silva Enríquez.

The importance of this temple for the city can be measured by the re-known people buried there. The human remains of Doña Inés de Suárez rest in the Cathedral. She was the first woman to come to Chile with the armies of Don Pedro de Valdivia, and the wife of Rodrigo de Quiroga, who is also buried in this Basilica, as well as Governor Gill y Gonzaga, promoter of the construction of the Calicanto Bridge and Don Mateo de Toro y Zambrano, President of the first National Government Junta.

▪ **Architecture**

The first temple of the Mercedarios was built with the help of Rodrigo de Quiroga. It was made of adobe with brick arches and whitewash. The roof was built from cypress wood and it was vaulted and coffered according to the testimonies of the time. From the columns where the arches are perched there were walls forming a chapel under each one of the arches. This temple was absolutely destroyed in the May 1647 earthquake.

The second construction raised in 1683 by Captain Ventura Carrión is a Basilica-like floor layout, built in brick formed by eighteen vaults, richly ornamented in the interior that also featured three cypress-made doors with bronze nails. This church collapsed and caved in during the 1730 earthquake.

The third temple was built around 1736 and corresponds to the current construction made by the Mercedarios. This building is the work of the Priests Alonso Rosas and Alonso de Covarrubias, and was finished in 1760. In 1795, it is said that Joaquín Toesca had participated in the terminations of the church, although for many historians it is not clear that he effectively contributed to its design, since the style of the architect is not evident. However, it is believed that the high altar was effectively designed by Toesca.

The construction is laid out in a Basilica-type floor layout, formed by three naves separated by large arches, held by huge smooth massive columns made of stone with an iron core. The high choir does not have any columns. The arches are built in brick without trusses and the foundation is made of stone. The roof is formed by colonial clay roof tiles.

The central nave has a vaulted ceiling and does not have lanterns or sources of natural light. The ceiling of the lateral naves is flat.

The towers were inaugurated in 1880, although the first tower was built in 1859 and the second one in 1885, made of brick and their top part is made of wood.

The convent had four cloisters and was built in 1758. In 1860 it was re-built with bricks and whitewash and, was later demolished in 1977, leaving only the first cloister standing and the yard is then opened to the public.

In 1928 the 25 bronze bell carillon brought from Hanover is inaugurated.

The façade shows the colors of the Mercedario shield. It is built in the neoclassical style, where the Doric style predominates with some ornaments in the Baroque style that were incorporated at a later stage.

▪ **Ornamentation**

The temple is formed by a three nave Basilica-type floor layout, a central vault type cannon floor layout decorated with molding frames that include ornamentation with organic motifs. The colors where the naves are developed are rose, peach and Nile green.

The vault has four large hanging lamps plus some smaller ones in its supporting columns. The lateral naves are separated from the central one by columns that hold semicircular arches, decorated in their intrados with marble paint. Its capitals are crowned by an organic decoration similar to the one in the lamps. The semicircular dividing arches of the naves are large and open. The pulpit is in the center richly decorated with human and zoomorphic figures made in polychrome and gilded wood that holds the structure. Angelic beings act as caryatids, holding the whole set.

The lateral naves, differently from the central one are not vaulted but are rather in the post and dintel construction, decorated with moldings and ornaments with organic motifs. In the central nave division with the left lateral nave there is a reproduction of the Virgin de la Merced, located within a decorated coffin.

Through the ambulatory of the lateral naves we can find a series of wall niches containing altars dedicated to Biblical characters and saints that are the Church's object of devotion decorated in an architectonic style, i.e. imitating small classic buildings decorated with columns, pillars, pilasters and topped by triangular or curved pediments, in original marble or rather with paint imitating marble, and with religious symbolism. Between each altar there is a small representation of the stations of the Holy Cross. Hence, there is in order: the left nave through the entrance to: Saint Pedro Armengol, Patron Saint of Children's Orphanages; Saint Serapio; the mortal remains of Saint Pedro Armengol (altar completely made of marble); Saint Ramón Unborn, Patron Saint of future mothers; Saint Pedro Pascual and the altar dedicated to the Sacred Heart of Jesus, where the Side Chapel is located, safeguarded by two sculptures of kneeling angels.

In the front, on the lateral right nave, from the high altar there is the following: Saint Pedro Nolasco, founder of the community of the Mercedario Fathers; ensemble of Jesus, Mary and Joseph; set dedicated to Santa Teresa de los Andes, accompanied on both sides by Saint Judas Tadeo on one and Saint Cecilia on the other, each one separated by columns finished off by a frieze holding a curved pediment; sculptural set of the Crucifixion of Jesus; the Virgin of Lourdes; and finally Saint Expedito. The lateral right nave is also finished off with a pictorial work, this time dedicated to the Sacred Heart of Jesus.

The high altar has two large figures. The lower one is of Jesus resurrected who has a palm leaf in one of his hands. It is within a shrine held by four fluted Ionic style columns. The top figure is of the Virgin de la Merced, the second virgin arriving to Chile after the Virgin del Socorro, currently found in the Church of San Francisco, and after which this temple was named. She is surrounded by a construction held by columns and pilasters, smooth and fluted. The lateral sides are totally decorated with pastel tones in pale rose, apricot and Nile green and decorated with ornamental moldings.

One of the attractive points is the altar dedicated to the Virgin of Lourdes, since it is the only one of its type that rebuilds at a smaller scale the grotto where the appearance of the Virgin to Saint Bernadette occurred. The niche is completely covered with imitation rock in relief imitating the Lourdes Grotto, where the Virgin is in the center of this piece and on the lower left side is Saint Bernadette kneeling before the virgin.

The altars of Saint Pedro Pascual and the sculptural ensemble of Jesus, Mary and Joseph are also interesting. Both altars face each other in the lateral naves. They are not done in the traditional architectonic manner, but rather they have used the *Trompe l'oeil* technique, more commonly called "Trampantojo" in Spanish. This means that the bottom of the niche is painted with an architectonic imitation, simulating a perspective. This technique is first seen in the Roman Empire and its maximum splendor is during the XVIII Century, where the technique reached such heights that it confused reality with the fantasy of the painting.

Metropolitan Cathedral of Santiago

▪ **Historical background**

The history of the Cathedral is, without a doubt, controversial. The little and almost no research and documentation regarding the art history in Chile during the Colony, and the absence of discussions regarding the topic, make difficult providing accuracy on the data that refers to the Cathedral's building history. Some authors refer to the fact that there were five stages, another author states there were seven and others mention only four stages until reaching the Cathedral that exists today. Some, simply, avoid the number of times that the Cathedral had to be rebuilt or remodeled, due to damages caused by fire, sacking and a number of earthquakes. Earthquakes are the fate of the Cathedral and incredibly, it is also its attraction for tourists and, certainly, a challenge for architects and builders, who have faced the force of nature in each stage of their proposals.

Even so, it is known that the Cathedral was the last church planned by Pedro de Valdivia, the founder of Santiago, on February 12, 1541, located on the west side of the Plaza Mayor (currently the Arms Square). This very first modest construction was completely destroyed after the indigenous uprising headed by Michimalonco (cacique that fiercely opposed the Spanish conquest) on September 11 of that same year.

Afterwards, the Cathedral goes through a series of both natural and man-produced disasters, being built numerous times with differences in terms of size, direction and materials, at the mercy of the bishops and architects of the day and according to the needs that arose from the community until reaching the construction there is today.

It is worth noting that the Cathedral was originally a humble chapel located in the Plaza Mayor (Main Square) and it was not until 1561 when Pope Pius IV, on erecting the Santiago Bishopric consecrated the building as the Cathedral. The erection ceremony of the diocese and, therefore, the building of the Cathedral were carried out in July 1563. These facts, therefore, mark the Cathedral's beginning and determine the history of Chilean society, headed by the church for many years.

The Cathedral currently located in the Arms Square goes back to 1745 when Bishop González Marmolejo entrusted the work to the constructor Matías Vásquez de Acuña, whose drawings were executed by the Bavarian architects Pedro Vogl and Juan Hagen. The most important aspect behind this building was its new location facing from east to west. Later it suffered several damages after the earthquake and fire occurring years later.

In 1780, with the support of the Bishop Manuel de Alday, the Italian architect Joaquín Toesca takes on the construction, and works on the existing layout introducing all his style to the new Cathedral. Toesca died without seeing the finished work and Juan José de

Goycoolea, as Vice-Chancellor, continued with the construction of the building strictly and rigorously following the drawings drafted by his master.

In 1899, Archbishop Mariano Casanova contracted the Italian Architect Ignazio Cremonesi to perform the beautification of the Cathedral, in order to “dignify” the state which was at that time, which was austere and somber. Cremonesi radically transformed the Cathedral and some of his excesses were corrected through time.

- **Architecture**

The disrupted historical background of the evolution of Santiago’s Cathedral can also be seen through its architectural structure. Although, there are several stages that the Cathedral's layout has gone through related to natural and human events, we can, however, differentiate four significant stages that in our opinion and for better understanding, the architectonical development of this building can be divided into: The first initial stage, ranges from its construction in 1541, including innumerable failed attempts to keep it standing, until the 1730 earthquake; a second stage entails significant modifications made by Matías Vásquez de Acuña; a third stage, relates to the contribution made by the architect Joaquín Toesca; and a fourth stage, which covers up to the final transformations performed by the architect Ignacio Cremonesi. Thus, the temple evolves in its construction from the use of adobe, to quarry stones, and from brick to structured concrete; and the spatial development goes from a small internal post and dintel place to the building comprising three naves, the central one being the largest, finished off by cannon vaults and its walls completely covered to include abundant decoration.

In its first stage, once the city of Santiago was founded and the land was divided in order to organize the city, the current cathedral’s works are immediately performed, erecting the church that according to Spanish customs brought to South America by the conquistadores, had to be located next to the main colonial buildings at the Plaza Mayor (Main Square). Thus, land is designated on the north-western side of the square, so that the temple had to be built according to projected drawings, and it had its main entrance going out to the actual Cathedral Street. It is known that this first provisory rustic building, made from adobe and with a straw roof was totally destroyed by a fire started by the Cacique Michimalonco. Later, after a series of unfortunate events through time, the temple is re-built over and over again. Earthquakes and fires were accountable for the destruction of these buildings and once the re-building works began after these disasters, they applied new materials, techniques and terminations that as time elapsed became part of modernizing the building.

The 1730 earthquake was very significant, since starting from this disaster begins the construction of what we know today as the Cathedral of Santiago. In this project, stone masonry was considered for the foundations due to economic and seismic reasons and a

different ashlar masonry stone was used for building the perimeter walls, pillars and arches. The person in charge of this project was the builder Matías Vásquez de Acuña who gives the temple the current spatial dimensions, forming the Basilica structure in three naves and is responsible for changing the location and direction of the building, which up to that time had an east-west direction, and its entrance, in turn was located on the Arms Square. He died while working in this building, finishing two-thirds of the temple construction. The construction is then allocated to Francisco Antonio De Barros who, due to health reasons, also stops working on the project. In 1780, the architect Joaquín Toesca takes on the direction of the works.

The Italian architect Joaquín Toesca combined two important aspects: he had to continue with the inconclusive work of Vásquez de Acuña by following the drawings projected previously by the Jesuit priests with the application of his own innovating architectonic ideas brought from the old continent and influenced by the new reigning neoclassic currents in architecture and decoration. He re-designs the Cathedral's façade into a "Toscan" style (called "Doric" by the reigning classicism of the end of the XVIII Century), using columns, fluted adjacent pilasters, circular pediments that crown the entrance doors and topped by huge semicircular arches. He also builds the side chapel and the Archbishops' Palace in the same style. Moreover, he designs the western tower of the side chapel, but dies before he is able to build it, which is why he entrusts this work to his disciple, Juan José de Goycolea. The building was also topped with a balustrade in its cornice and a triangular pediment.

Afterwards, the project is taken up by a series of successive professionals, who carry out different changes and remodeling. Eusebio Chelli unifies the Cathedral's façades and the side chapel and Juan Murphi builds the two-body tower located on the northern part of the side chapel, in 1874.

The last stage, and the one in which the most important transformation is performed and is still standing to date, corresponds to the one carried out by the Italian architect Ignazio Cremonesi, hired by Archbishop Mariano Casanova, in 1898. He develops the final transformation of the temple's east façade that goes out towards the Arms Square, although he respectfully maintains the previous work done by Toesca. The two main towers over the east façade and the central dome are then built, which were constructed with steel and structured concrete construction technology. The northern and western walls, which were built with completely naked stone, were covered with brickwork and whitewash mortar, so that it appeared like a "second skin" and the balustrade over the northern wall perimeter is used to conceal the new coating. He makes the small windows existing up to that time bigger, using them to create stained glass windows. In the church interior he had the roof wood framing demolished and built the cannon vault in the central nave.

Afterwards, in 2000, due to the extension of line 5 of the Santiago subway, the voussoirs of the arches were modified in order to transform their structure, thus keeping the exterior image that can be appreciated today.

▪ **Ornamentation**

On entering the Cathedral, there are three doors that face the Arms Square, engraved in cedar wood, which are believed to date from the start of the XIX Century. The floor is made of ceramics forming geometrical figures.

The **Great Pipe Organ** is located over the atrium, custom manufactured in London by the Flight House Company entrusted by the Archbishop of the time, Rafael Valdivieso. He arrived to Chile in December 1849 and the organ was played for the first time during the 1850 Holy Week.

In the **central nave**, many changes made to the Cathedral by Ignacio Cremonesi can be seen. He built a flat slab vaulted ceiling, covered in plaster and abundantly adorned with moldings, cornices, medallions and illustrations from biblical scenes, strongly influenced by Italian artists. Additionally, in some sectors and in the details marble paint is used.

Hanging above the pillars of the central nave are the images of Prophets and Apostles, illustrating the union of two Christian-faith alliances. This imagery is carved in wood and is fire gilded, ordered from France in 1850 by Archbishop Valdivieso (another version mentions that they were carved in the Jesuit workshop located in Calera de Tango in the XVIII Century, with a Bavarian Baroque Style).

We must also mention the two pulpits adjacent to each end of the central nave, with gold-leaf appliqués, in a neo-classical style, manufactured during the first half of the XIX Century. These were previously used to preach the Gospel and read the Epistles.

The central nave ends in the **Presbytery**, where the high altar, the Catedra and the priests' meeting space are located. Towards the back it all comes together with an altar piece, which has the image of the Ascension of the Virgin, center stage, with her arms opened wide, surrounded by angels. To the right there is the image of Santa Rosa de Lima, Patron Saint of the Americas, and to the left the image of Apostle Santiago, Patron Saint of the city of Santiago. The entire ensemble is French in origin, imported in 1865, and made out of polychrome and gilded wood.

Beside the choir, on the left pillar is the bronze crucifix donated by Pius IX to the Cathedral.

The **high altar**, located towards the back of the central nave is made with white marble, with stone appliqués and bronze ornaments and a large shrine welcomes and outstands to exhibit the Holy Sacrament. This valuable altar was built in 1912 by the Mayer House Company in Munich. The altar is crowed with a pelican, the symbol of Christ's love for His

Church. In front of the shrine is the Lamb of God, symbol of Jesus Christ, when he gave Himself in sacrifice, crucified on the cross.

In front of the altar there are some wood carved benches where priests seat. They were made out of mahogany by the Bavarian Jesuits of Calera de Tango during the XVIII Century. Located to one side is the **Cathedra**¹. It's a canopy made of carved gilded walnut wood also ordered by Archbishop Rafael Valdivieso, during mid XIX Century.

Between 2005 and 2006 the altar was remodeled along with the archbishop's crypt located under the high altar, where the human remains of Bishops and Archbishops of Santiago rest. It was created by the architects Sebastián Bianchi, Patricio Mardones and Rodrigo Pérez de Arce. The image of a crucified Christ is located in this area made of polychrome wood and one of the Pietá is made of ivory, both of them carved in a romantic style.

Behind the high altar, the naves are interconnected because they do not have an apse. In this area we also find the Diego Portales crypt that has a marble tombstone.

Finally, over the high altar you can see the richly ornamented circular **dome** preceded by two beautiful stained glass windows made by the Munich Mayer Company in Germany (1905-1912), ordered by Cremonesi. Both stained glass windows are in a Renaissance style and the technique used is that of painted and furnace-heated glass, horizontal with an extended arch and is excellently preserved. One of them shows Christ and His Apostles and the other shows Christ and His Church, where several saints can be identified.

The **lateral naves** have the ceiling built in such a way that they generate small domes separated by semicircular arches and ornamented with gilded moldings. The domes are painted in light blue and golden details, simulating a star-filled sky and as a connection with heaven.

Under each dome there is a stained-glass window, also made by the Mayer Company totaling 16 stained-glass windows (8 pieces in each nave), all in a Renaissance style using the painted and furnace-heated glass technique, horizontal with a semicircular arch. They show the portrait of a saint with his/her respective name. Most of them are well preserved and some have small restorations.

Further down there is an altar or monument.

¹ *Cathedra* (Latín) or *Cathedra* (in English) refers to the armchair in which the Bishop seats during the liturgy. The name Cathedral derives from *Cathedra* that denominates the churches that have greater hierarchy and that can only be located in important cities. It is worth noting that in each Cathedral there must be a *cathedra* in the presbytery.

South Nave (going through the main entrance)

- Access to the Parrish of the **side chapel** with the image of the Virgin del Carmen.
- **Altar of Apostle Santiago** (patron saint of the city). It is a polychrome image in a European style.
- **Altar of Saint Miguel Archangel**. Polychrome image possibly made by the Mayer Company.
- **Altar of the Virgin Dolorosa**. Donated by the Hermandad de Dolores.
- **Altar of Our Lady of Transit** (de la Assumption). Painting.
- Access to the **Chapel of the Holy Sacrament**. Built by Ignacio Cremonesi. The altar is carefully ornamented (with its front made of embossed silver) made in the Jesuit workshops of Calera de Tango, dated from the XVIII Century; as well as silver objects, including a lamp dating from the XVII Century.
- **Altar of Saint Joseph with Baby Jesus**.
- **Altar of Crucified Jesus**. Image in carved polychrome wood and it is said that it was donated by King Philip II of Spain. The images of the saints are said to be the work of the Chilean sculptor, Nicanor Plaza in 1870.
- Access to the **Sacristy**.
- **Sepulchral Monument of Monsignor Rafael Valentín Valdivieso**.

North Nave (through the main entrance)

- **Monument to the Heroes of the Battle of the Concepción**. It is made in a neo-Gothic style in white marble dating from 1912.
- **Altar of Saint Francis de Sales**.
- **Altar of San Francisco de Paula**.
- **Altar of Saint Alberto Hurtado**.
- **Altar of Santa Teresa de Los Andes**.
- **Altar of the Ascension of the Lord**.
- **Altar of Our Lady of Carmen** (Patron Saint of Chile). It is believed that this is the work of Jacques Pilliard, dated in Rome, in 1864.
- **Altar of Our Lord Jesus Christ**.
- **Altar of Saint Peter**. Painting.
- **Tomb Monument of Monsignor Joaquín Larraín Gandarillas** (founder of the Catholic University of Chile).

Church of Las Agustinas

▪ Historical Background

The monastery of the Augustinian Sisters was founded on August 13, 1571, being the first feminine religious order founded in Chile that is even previous to the masculine one, established in 1595. The need to have religious nuns is partially due to the demands of the Colonial aristocracy for places to educate their daughters and also instill in them a religious vision.

The place occupied by the monastery comprised the lands between the Agustinas, Ahumada and Bandera Streets, and later they acquired the land that goes to Alameda Avenue that was allocated for orchards, chicken coops and vineyards. In 1583, the Cabildo (town council) agreed to build the tower of the monastery.

In this period of time convent life was very peaceful, with luxury that was later eliminated deriving into austerity. The nuns had comfortable cells and private rooms, like small houses, even being called Mystic Chalets by the author Benjamín Vicuña Mackenna. Life within the convent was rather festive. The interns were visited by many, and they celebrated with chants and dances for the public, among other activities. However, with an ordinance passed in 1688, these activities ended. The private life style of the convent lasted until the middle of the XIX Century, when they changed to a common life system.

Their church was beautifully adorned with imagery of the saints made in wood and decorated with rich vestments embroidered in gold, diamonds and pearls that shined by the light of six lamps that hung from the roof beams. The beautiful temple, remaining as such due to eighty years of maintenance, was destroyed by the 1730 earthquake. Due to a lack of resources the new construction was much more modest than its predecessor, until the later moved to the current Moneda Street.

In 1812, the government demands part of their lands to be able to build Moneda Street, but that is not a reality until 1850 by a decree passed by the Court of Appeals, because the convent did not assign the lands. Starting from that year Moneda Street is now for public use and the convent is divided into two parts, which is solved with the construction of an underground passage way done by the architect Vicente Larraín.

Afterwards, with the sale of the lands, they have the block that goes to the Cañada left, where the new temple was built. The work was entrusted to the Italian architect Eusebio Chelli, which started to be built in 1857.

With the opening of the new streets in the downtown area of Santiago, their lands were once again reduced and therefore they decide to move to a more extensive place on

Vicuña Mackenna Avenue, where they remain until today, donating the temple and convent in 1913 to the Archbishopric of Santiago.

▪ **Architecture**

Once the Augustinian Nun Order was incorporated canonically in 1576, the first convent was built in the lands located between the current Moneda, Agustinas, Ahumada and Bandera Streets. On the corner of Ahumada with Agustinas the first temple is similarly built, made from adobe with beams, wood trusses and a straw roof.

This construction was absolutely destroyed in the 1647 earthquake and later it was rebuilt in the same site.

After some time the Order acquires the southern block, where the church is currently located, they joined together the two blocks closing Moneda Street with the permission of the Cabildo (town council). At this time, the southern block had a mass wine vineyard, orchards, a chicken coop and a laundry. The convent had built cells, designed and ornamented with the personal preferences of each nun, since most of the sisters belonged to wealthy families they even had personal servants within the convent to serve them. Further still, the cells were the private property that was inherited to the family of the novice or it was sold to another nun.

The second temple, re-built in the same corner is also made from adobe, formed by a nave, with a tile roof with two slants and an adjacent tower. A new earthquake, this time the one in 1730, completely destroyed the temple and was then re-built in the same place.

In 1850 Moneda Street becomes a road for public use, dividing the convent in two and it is the architect Vicente Larraín who solves the problem by building an underground passage that communicates both buildings.

Afterwards, the lots of the northern block are sold and they are left with the lands that comprised the southern block, moving the Church to the place we currently know.

The drawings of this new temple were entrusted to Vicente Larraín, but the work is built in 1857 under Eusebio Chelli.

The work takes many years to be built and in 1868, it still did not have the towers. Although the towers are attributed to Fermín Vivaceta, there is no document that backs this theory, however the style of these towers correspond to others built by Vivaceta. There are documents that state that Chelli had only been in charge of the framing and structure of the temple.

The Church of Las Agustinas is entrusted to Eusebio Chelli and is designed in a neoclassical architecture, whose façade has four Doric columns. It has an access staircase of five stone steps. On the side of there are double leaf wood entrance doors and have two columns in a Corinthian style with a chamfering abacus.

It has a wood inner doorway combined with stained glass windows in its top part. In the upper part of the Church, there are two Corinthian style octagonal towers, attributed to Fermín Vivaceta.

The church has a Basilica-type floor layout, formed by a high central nave and two narrow and low lateral naves, separated by a Serliana arcade formed three semicircular arches and architraves sustained by pillars with pilaster ornaments in a Corinthian style, plus five Corinthian style columns with a chamfering abacus.

The walls are of brickwork, structured with thick pilasters. The interior circular columns are of cast iron and the columns of the narthex are of stone. The roof framework is made of oak wood.

▪ **Ornamentation**

The Church of las Agustinas in its interior has a Basilica-type floor layout with three naves, its walls are painted in an apricot color with white areas and divided by fluted columns imitating the Corinthian style that hold semicircular arches.

The top part of the central nave is made in a reduced cannon vault completely adorned with biblical, and angelical scenes, and with architectonic decorative and symbolic elements such as discs, hanging decorations, scallop trims and floral ornaments. The ornamentation of decorative medallions in the ceiling can also be curiously appreciated, which are adorned with the “all seeing eye” symbolizing man searching for divinity in a spiritual hierarchy.

In the lateral naves, there is post and dintel construction, and there are altars with pictorial works that represent the cult of the parishioners, separated by the row of images of the Stations of the Holy Cross according to each station. The formation of the altars is of an architectonic ornamentation, framed by fluted columns of a Corinthian type and finished off by semicircular arches. Depending on the altar, the number of columns increase and it finishes change to a circular faltering pediment to top off at a greater height in a triangular pediment.

The altars of the ambulatory area do not have information on the representations it has; only some can interpret the figures due to the symbolism of the imagery.

Looking towards the high altar, on the left there are devotional altars: Saint Alberto Hurtado (that differently from the other altars, does not have a decorative architectonic construction, but rather a sculptural figure simple exhibited over a marble type cover. This might be due to the fact that the figure has been exhibited for a less period of time than the prior ones); sculptural ensemble dedicated to Saint Monica and Saint Agustín; canvas dedicated to the Virgin del Carmen accompanied by Saint John of the Cross and Saint Theresa; and the sculptural ensemble of the Crucifixion (the set shows the Virgin Mary, Mary Magdalene, Christ Crucified and God, crowning the altar). On the front there are altars dedicated to: Our Lady of Fatima; and Our Lady of la Merced. All exhibited in large altars with an architectonic decoration imitating Greco-Roman portico.

The high altar has a shrine which exhibits the Holy Sacrament, on Fridays, held by two angelical sculptural figures. The rest of the days of the week have a canvas dedicated to the Sacred Heart of Jesus. The apse is full of carved figures surrounded by religious symbols, immerse in wall niches topped by semicircular arches. All this high altar is crowned by a semicircular dome decorated with coffers that decrease in size as they come closer to the center.

The beautiful colonial XVIII century pulpit in a Baroque-Bavarian style is made in the workshops of the Jesuit priests of Calera de Tango. The original termination was fire-furnace decorated, but in order to restore it, it was done with gold paint.

Lastly, it has an organ from the Walker Company of four-hundred and ninety-two tubes, through which air is blown by means of a manual bellows lever.

Church of the Benedictine Monastery

▪ **Historical Background**

The origin of the Benedictine Monastery of Las Condes goes back to 1916, when Juan Subercaseaux, afterwards appointed Archbishop of La Serena in 1940 was studying in Rome and becomes familiar with the Benedictines of Solesmes. He thus gets the idea of founding a monastery of their order in Chile.

Thanks to the arrangements made by Father Juan and his brother Pedro, monk and painter, added to the effort of all the Subercaseaux family, everything possible was done to concrete the founding of the Benedictine order in Chile. Hence, the sponsorship of the French congregation of Solesmes is achieved and, in October 1938, the founders of the order arrive to Santiago, and Father Pedro Subercaseaux unites his efforts to theirs.

They settle in a provisory manner in the Farm of Lo Fontecilla, property of Carlos Peña and, due to diverse reasons, they were unable to achieve the sponsorship of the French Abby. The precariousness of this small community, the local ignorance regarding monastic life and the start of the Second World War stops all spiritual and material replenishment derived from France, impeding the design of a convincing image to attract applicants, limiting the development of the community in Santiago and, consequently, the Abby of Solesmes decides to stop the financing of the Chilean foundation.

Afterwards, they achieve the sponsorship of the German Abby of Beuron and in 1948 the first four Beuronese monks arrive to Santiago and the first Chilean vocations arise. They move to the lot that is currently occupied by the Air Force Hospital, the institution to which the installations were sold in 1953. The order, in the meantime, acquires the land in the Los Piques Hill and the Benedictine community is consolidated with the support of the Beuron Abby.

That same year, 1953, a contest is organized for the design of the new monastery, which is awarded to the team directed by Jaime Bellalta. Only the body of the building of two cells and a provisory chapel is managed to be built from this proposal in the Los Piques Hill.

In 1960, the Institute of Architecture of the Catholic University of Valparaiso takes on the building entrusted by the Order, in order to totally reformulate the prior project that includes the design of a monastery and a definite Church. The new proposal turns out to be more ambitious and the monks do not feel interpreted in the work, which is why it is not done.

The Order, then, after a long debate, decides to entrust the task to two of their architect monks. Although, both were young and inexperienced, they accept the challenge to design the monastery chapel and the complete complex.

The proposal for the Church, developed between 1961 and 1962, by the priests Martín Correa and Gabriel Guarda involves an intensive and detailed study of light, in order to achieve the illumination effects that were so fundamental in the project.

Between 1962 and 1964, the construction is carried out, concreting a space where all the elements are joined together to link the needs of the monks and the faithful, in complete harmony. A place of pure light that, conceptually, establishes a direct relation with God and that the modern aspect of its architecture appeals to a poetic interpretation of space.

- **Architecture**

On treating the architectonic topic of the Church of the Benedictine Monastery it must be built by incorporating other factors that are not commonly treated in a traditional temple. The formal typological development escapes all prior conception developed for a religious building, therefore, conceptual factors both mystic and devotional come into play that are integrated in the formulation of the work. This poetic conception of space is what Le Corbusier called “the indescribable space”.

Architectonically, the temple is developed starting from a modern configuration, of simple volumes: prisms, specially cubes and parallelepipeds as main figures that are associated among themselves through their sides and vertexes. Two “light cubes” linked by their vertexes form the main space, one contains the altar that faces the monks and the other one is where the faithful are located. A cube finishes off the work as a bell tower, which projects its shadow as the day elapses.

Access to the temple is through an ascending ramp simulating a procession that leads to the zone where the modern sculpture dedicated to the Virgin Mary with Baby Jesus is located. Slowly, on going up, the visitor can appreciate the architecture and interior space of the Church as it is revealed to spectators, until reaching the top part, from where the complete form of the nave can be appreciated. Two large areas can be observed, one for the faithful and the other for the monks. They are separated and face each other by a common area through a staircase that leads to the presbytery, where the union between the architectonic work and poetic religiousness can be understood in a single element, where the evolving route of its spaces is fundamental to understand it. Its walls are of structured concrete whitened with whitewash and with rustic terminations in an abstract type where you can appreciate the trace of the formwork.

Looking towards the altar on the left there is a small chapel for the Holy Sacrament, which is accessed both through the area of the faithful as well as that of the monks and it has a beautiful amber color due to the hue of the light entering the spaces between the walls. On the right and bordering the access ramp there is a small space that has a transparent urn containing a sculptural ensemble of the Sacred Family.

- **Ornamentation**

The decoration of the temple, as we know traditionally, is almost non-existent. It is mainly based on the natural light that escapes from between the superimposed and overlapping planes. These create rays of light that play in the interior depending on their intensity, illuminating the walls on the top, bottom and sides, achieving the union of the interior space with the exterior. The few elements present have a sense that is only understandable on walking through the Church.

When entering the temple, the ascending ramp invites the visitor to walk in and leads towards the niche of the Virgin. Such niche, differently from the traditional ones is convex and a sculpture of the Virgin with the legend "I hold your Cross" is sustained in an overhang. The sculpture is by the national art award winner Marta Colvin, along with Francisco Gacitúa, one of her students. The work measures two point thirty meters high and is made from wood. Its foundation in the precepts of the artist's style is to carry out a reposition of constructivism and dates from 1970.

The image of the Virgin guides the spectators' glance towards the Cross that presides the altar. The Cross, made from wood and formed by a Greek cross presents two faces: one, with Christ on the cross, and the other with an appliqué in embossed metal, with the image of the Lamb of God. Similarly, the altar, built in structured concrete, works as a link between the faithful and the monks.

The design of the units furnishing the choir is the work of the architect Raúl Irarrázaval. It is worth noting, that the organ was built by Oreste Carlini in 1919. This beautiful instrument, at one time belonged to the Monastery of the Clarisa Nuns, from the Recoleta neighborhood and between 1975 and 1976, it was brought to the Church of the Benediction Monastery. The psalter is located on its side. The psalter is a small harp played with a pick that is also used to accompany religious services.

There are some light entrances in the Chapel of the Holy Sacrament that are sieved by pieces that stain the space with amber colored lights, evidencing the Chapel of the Holy Sacrament from the nave of the faithful through an opening and, thus producing, a contrast between the amber of the chapel with the white of the walls. In this place, we can appreciate the image of "Christ on the Cross" and a structured concrete altar, a common space between the faithful and the monks that is extremely solemn.

Finally, in another space that comes off from the nave of the faithful, an altar dedicated to the Sacred Family is found, a polychrome wood sculptural ensemble, corresponding to the Quito School, dating from 1750.

The rest of the decoration is carried out by the light coming in through the different spaces deliberately formed in the work. The light is in charge of disassembling the construction cubes and making each one of the planes independent, thus forming the asceticism and union of the interior with the exterior and with the higher divinity, both in its architecture as well as in the faithful and monks.

Church of La Recoleta Dominica

▪ Historical Background

The secluded areas or retreat houses originated in Europe during the Renaissance as a response to the chaos generated within the Church, due to the Renaissance ideas that produced disputes, divisions and the loss of the monastic discipline. In 1583, in Toledo, a group of ecclesiastic clergy men met to search for a solution to this disorder and thus avoid the influence of these new prevailing ideas. Then, the retreat houses emerge in order to have the religious priests lead a more spiritual life, strengthening their interior life and reasserting their vocation through strict seclusion.

In Chile, once the Dominicans are installed in the current Santo Domingo Street, they were in charge of installing a strict religious observance house. However, that was only possible in 1750.

Along with the lands assigned to build their first Church in the closest sector to the Plaza Mayor, the Dominicans received two important donations in La Chimba. First, in 1557 Bartolomé Flores donates a farm house and then, in 1558, Rodrigo de Quiroga and his wife Inés de Suárez give them a large hacienda, managing to own land that included the current Cerro Blanco and the Chapel del Socorro (Church of La Viñita), whose limits towards the south were on Dominica Street, towards the north, it even included the General Cemetery, towards the east the skirts of the Saint Cristóbal Hill and towards the west the Camino Chile (currently Independencia Street).

In 1557, Fray Gil González was named “Vicario de la Nación” (Vicar of the Nation) in Chile and since his arrival to Chile fought with passion defending the indigenous people, which caused great difficulties with the government of the time which, punishing the monk, presented a series of impediments for the settlement of the Dominicans in these lands. When the donation was made, other owners appeared arguing the illegality of the donation and the occupation of such lands.

In 1558, the Cabildo annuls the donation and also adds that, it is of great detriment to the city to have the fourth part of the valley donated to a monastery. On facing this, Padre Gil recurs to the Royal Audience of Lima, which favors the Dominican Fathers, thus recovering the lost lands. Afterwards, the large lot of land is reduced by the sale and confiscation of the regular clergy property in 1824.

In 1750, the construction of the so-called Old Convent started, which was the first house of strict religious observance. The work is concluded by Padre Manuel Acuña, also building the old temple, formed by one nave. In addition, the library is formed, becoming a treasure of the Colonial time.

In 1853, due to the growth of the population the parishioners that attend the temple, the priests see the need to extend and beautify the church. In order to do so, they recur to Padre Andrés O'Brien, who was in Rome and that in turn entrusted Eusebio Chelli for the design of the new high altar.

That same year, Chelli arrives to Chile with the high altar and it is so wonderful that the Dominican Fathers think that the old temple is not dignified enough for such work and decide to entrust Chelli himself to build the new temple, inspired by the Roman Cathedral de San Pablo de Extramuros.

The construction was extended for 30 years and also had the participation of the Chilean architect Manuel Aldunate, who designed the dome and directed the work for 20 years. The temple comprises three naves, is carefully ornamented and has 60 Carrara marble columns that were brought from Italy and it was inaugurated in 1882.

In 1886 the old convent is demolished and in October that same year the current cloister is built and is concluded in 1890.

▪ **Architecture**

The project of the Church of la Recoleta Domínica was designed by the Italian architect Eusebio Chelli, who also participated in an important manner in other architectonic projects in Santiago. The temple is somewhat similar to the Church of Saint Pablo Extramuros in Rome, since Chelli also participated in the design of this work. It is one of the most magnificent churches of Santiago given the materials used and the proportions of the interior spaces.

The general structure is made of brickwork with whitewash. The entrance portico of the Church is designed in a classic-style. It is formed by eight columns made of Carrara marble in a Corinthian style, similar to the interior ones and are supported over pedestals that hold a triangular pediment.

The entrance doors made of American oak are completely carved by the Chilean sculptor José Miguel Blanco crowned in a dintel that holds a completely adorned semicircular arch. On both sides there are small panels with moldings decorated with ornamental scallop trims and are embellished with organic motifs.

The interior is organized according to a Basilica-type floor layout of three naves in a post and dintel construction, the central nave is higher than the lateral ones and ends in an apse where the high altar is located. The naves are separated by a series of columns that are crowned in semicircular arches. In the existing spatial difference between the central

nave and the lateral ones there are windows that are topped in semicircular arches that run through all the extension of the nave, providing its natural illumination. In the union of the central nave with the apse, there is a great dodecagonal dome made of Oregon pine with a lantern.

▪ **Ornamentation**

One of the most important characteristics of the Recoleta Domínica is the decoration that can be appreciated in its interior. Most of the ornamentation is done in marble. The fifty-two columns that are in the interior of the Church are done in marble brought from Carrara, both in the brick foundations as well as the shafts.

The lintel ceiling of the naves is completely decorated with molding panels, which have a geometric and vegetation decoration: discs, squares, rectangles and octagons inscribed on the panels that contain the decorative elements.

The capitals of the columns are in a Corinthian style, and are decorated with acanthus leaves and hold semicircular arches decorated both in their intrados and extrados through panels. Some of them are covered with marble and others with golden medallions and hanging figures. These semicircular arches hold in their key voussoir the hanging chandeliers brought from France to light the interior. Among the arches there are discs decorated with pictorial works relating to characters of the religious order. There are molding panels in the culmination of the arches and holding the windows that are decorated with scallop trims and gilded hanging figures.

The lateral naves do not have altars in their layout, with the exception of the ones located on both ends of the main entrance, one dedicated to the Crucifixion and the other to the Virgin Mary holding Baby Jesus in her arms, and they are ones located in an adjacent manner to the central altar. On the walls there are large format fabrics that decorate the naves, representing the mysteries of the Rosary, painted by Italian artists. The windows are crowned in a semicircular arch.

The main altars are made of marble. The high altar looks like a Grecian-Latin façade and is held by four fluted columns with Corinthian-style capitals that hold a triangular pediment that has a dove in its center. The frieze is completely ornamented with vegetation-type elements. In the central part there is a shrine, and over the niche there is a sculptural type figure of Mary with Baby Jesus in her arms. She is accompanied on both sides with the figures of a Dominican and a Franciscan monk. The altar is decorated by large semicircular arches ornamented with golden and marble elements with different colors. A series of decorative elements accompany the upper part above the presbytery, such as marble pedestals that hold marble vases, pedestals that have beautiful amphorae completely made of alabaster and gilded angels that support the chandeliers.

The lateral left altar is dedicated to the Sacred Heart of Jesus. It is made in an architectonic manner with four columns that hold a cut entablature finished off with a semicircular arch decorated in its interior with coffers and decorative panels as voussoirs. In the center there is a sculptural ensemble. Most of this altar is made in marble. The decoration of the altar includes pedestals that support marble Adam style vases and images of the Sacred Heart in the adjacent panels.

The lateral right altar also has an architectonic construction. Two columns hold an entablature decorated with scallop trims that support a triangular pediment. In the interior there is a fabric that shows a scene from the Calvary of Jesus. The whole ensemble is crowned with a molding semicircular arch, decorated with garlands, supported by two pilasters. The whole altar is made of marble.

The Dome is decorated with molding coffers that start decreasing in the measure that they get to the center and in their interior they are decorated with vegetation-type elements. The center is decorated with a floral element from which hangs the main chandelier. This dome is sustained by an octagonal drum with large windows, decorated with pilasters with a molding cornice. In the central nave there is also a large incomplete octagonal pulpit that shows six faces completely carved with biblical characters, sustained by a pedestal decorated with eight smooth columns with Corinthian capitals over a foundation and finished off with angelical figures; and a holy water marble fountain, represented by an angel located at the entrance of the temple.

Church of the Franciscan Recoleta

▪ Historical Background

The origin of the retreats or houses of strict religious observance go back to the XVI Century, due to the flourishing of the Renaissance disputes, divisions and the loss of the monastic discipline in the Church initiated. In 1583, some clergymen met in the city of Toledo to look for a solution and solve this disorder and thus avoid the influence of these new important ideas. Then, retreats emerge as a response to the chaos the Church faced. These were houses in which the religious led a more rigorous spiritual life, strengthening their inner life and reasserting their vocation, through strict devotion.

In Chile, the conditions to build a retreat center were provided in 1643, when the marriage without descendants of Field Master Nicolás García and María Ferreira, both devotees of San Francisco, donated to the Franciscans a piece of land in La Chimba, with the idea of building a house that strictly observed the devotion to San Francisco. In addition, there would be a temple for the people of La Chimba. With the constant increase in the river levels it was impossible to have access to the churches located in the downtown area of the city and the only chapel located in the sector, built by Ramón Aguayo, was too small for the growing population of la Chimba.

In 1643 starts the building of the Recoleta Franciscana (Franciscan Recoleta) retreat center, under the devotion of “Nuestra Señora de la Cabeza”, whose image was brought from the Spanish city of Andujar. A simple chapel is similarly built where the Aguayo one previously stood.

This retreat is built relatively independent from the Franciscan Order, because it has its own regulations since it is a house of reclusion. Such is the case that the retreat monks used a different color habit, adopting the grey ash color in their clothes as a way of evidencing their thoughts and holy vow of poverty.

Construction concludes in 1645 and very quickly the place becomes a place of encounter, and a community center.

The building collapses with the 1730 earthquake, is then rebuilt, and the works conclude its construction in 1811. This new building is formed by four cloisters; each had a yard and corridors, forming a building with a simple, somber and severe aspect, staying as such for more than a century without suffering many modifications.

Once the beautifying of the temple is finished with works of great value, the Independence process made Blanco Encalada order that the property of the Recoleta Franciscana would be used by the Army of Los Andes, due to the lack of adequate buildings for this purpose, and the army extended its stay there until after the Battle of Maipú in 1818.

The lands are only returned to the Recoletos in 1820 and, one year later, they were abandoned again to welcome the Clarisas de la Victoria nuns, since their property in the Arms Square was sold by the government, needing the resources to form a new army that would end with the Montoneras de Benavides who were devastating the southern zone of the country.

The religious order had three hours to leave their facilities and it generated such discontent that, in protest, the Recoletos filled the square with books and other property. They, in turn, were welcomed by the monks of the Recoleta Dominica and many years later, in 1837, they were able to return to their convent.

In 1843, Padre Vicente Crespo starts to reconstruct the Church, Antonio Vidal directs the work formed by three naves and construction starts in 1845. In 1848, it is said that Fermín Vivaceta participated and made some modifications to the interior columns, a new façade and the construction of the tower.

It is worth noting the figure of Fray Andresito in the building of the new temple, who in 1843 participates by collecting alms and begging for money, managing to get the largest economic contribution for the construction of the church. Due to his virtues of humility and simplicity, he has become a popular icon of great devotion and, is currently the central pillar behind the social work of the Recoleta Franciscana.

Finally, in 1905 the Recoletos go on to fully depend on the Franciscan Order, even abandoning the ash grey color habit for the brown one that is characteristic of the Franciscans.

▪ **Architecture**

The current Church of Recoleta Franciscana is the result of the last remodeling that was carried out in 1868, which went on to re-design the façade, interior columns and creation of the central tower. It is believed that these works had the active participation of the architect Fermín Vivaceta.

The building was constructed in the neoclassical style with Tuscan elements. Its façade has also been built in this style. It is rectangular with three divisions corresponding to the three interior naves, each one with a door that finishes off in semicircular arches with on-

sight voussoirs being the main nave the largest. Pedestal pilasters of an Ionic style accompany the decoration. It finishes in a triangular pediment decorated in its central part with motifs referring to vegetation and religious symbols. The façade is crowned with a molding frieze on both sides with wind volutes and pedestals holding decorative goblets.

The tower, covered in wood, has an octagonal formation in an Eastern style and is divided into four parts: the lower part with a window finished off in a semicircular arch; the next section shares the sides of the octagonal clocks and windows with wood shutters. It is finished off in a molding that holds the following section, an octagonal dome. The final section of the tower is also crowned by an octagonal lantern.

The interior of the Church is structured in a Basilica-type floor layout with three naves. The main one is the highest and is finished off in a reduced cannon vault. The lateral sides are made with a post and dintel construction. The naves are separated by Corinthian style columns, made in wood covered in plaster supporting the semicircular arches and vault. The lateral naves also have a separation through semicircular arches. The lateral brick walls have gabled windows in front of each dividing arch, where the devotional altars are located.

▪ **Ornamentation**

The decoration of the naves is simple, the main one finishes off in a reduced cannon vault in Colonial red painted wood with gilded moldings and is finished off with an entablature decorated with triglyphs and separated by large pillars made in wood and covered in cement to form a column. In the entrance there is an atrium also supported by two columns in a Corinthian style and bordered by a balustrade, where the main organ is located. The lateral naves have a lintel top, also painted in Colonial red.

The lighting of the church is through the candelabra located in the central part of each semicircular arch separating the naves.

The high altar is located in the central nave deep apse and visitors cannot visit that area. It is in a Baroque style made of carved wood, lighted by a gabled skylight that ends in a lantern found in the top part. The figure of the Patron Saint of the Church, Our Lady of el Monte de la Cabeza crowns the altar. There is no exact date for the arrival of the figure to Chile. There are two versions, one that it was brought to Chile in 1633 by the Franciscan priests and the other that it came in 1605. The apse is decorated with a variety of fabrics placed on the lateral walls, with scenes from the bible and saints. Its preservation condition is precarious.

The lateral naves have a series of beautifully styled altars, made of polychrome wood in a Baroque – Bavarian style, which are exempt from construction and are crowded by the

semicircular arches developed in the temple architecture. Looking towards the high altar from the left lateral nave, there are: the Nazarene of Great Power, representing Jesus carrying the cross on his shoulder; Santa Philomena, an altar designed by the architect Fermín Vivaceta and that has in the back, to the left, the tomb with the human remains of Fray Andresito venerated in this temple; Santa Clara, a sculpture located in an architectonic altar; the side chapel is located on the side of the high altar containing sculptural figures of guardian angels protecting the Holy Sacrament.

Historical polychrome wood sculptural figures of Saint Buenaventura and Saint Luis de Tolosa accompany the side chapel and there is a small art work dedicated to the Sacred Heart of Jesus. On the right side there is an architectonic altar dedicated to San Francisco; Saint Antonio; Saint Judas Tadeo; Santa Teresa de los Andes; Santa Margarita de Cortona, Patron Saint protector of dogs and cats; and the altar dedicated to the Crucifixion, all made in polychrome wood sculptures.

Church of Santo Domingo

▪ Historical Background

The Dominican Order is technically the third congregation to settle in Chile, after the Mercedarios and the Franciscans. They settled in 1552 and founded their convent in 1557, year which some historians date as the start of the church construction located originally on the corner of the current Puente and Santo Domingo Streets. Its entrance is on Santo Domingo Street and it is consecrated to Our Lady del Rosario. Other authors state that the block formed by the Puente, San Pablo, 21 de Mayo and Rosas Streets was given to them by the Cabildo in 1567, explanation that is more widely accepted. Along with these lands, they also acquired others that are on the other side of the Mapocho River, in the neighborhood known at that time as La Chimba; here they formed a center of strict religious observance.

The first church, destroyed by the 1595 earthquake, gave way to the second construction in 1606 that according to data available *"there was no other more magnificent..."* and it was one of the most beautiful churches in the Colonial style, which was destroyed by the May 1647 earthquake. They started to build the third church that was once again destroyed by the 1730 earthquake. Ten years later, they started to build the new church, which is the one still standing today and that was seriously damaged by the 1963 fire, being completely destroyed in its interior. It was restored by taking out the decorative stucco, thus leaving the perfection of the ashlar stone visible.

During the XIX Century, the Intendancy asks for part of the cloister lands, since they have the intention of making the covered streets "Las Ramadas" and "Las Capuchinas" public. Today these streets are Esmeralda and Rosas, respectively.

▪ Architecture

In 1557 the first temple consecrated to Our Lady del Rosario de los Dominicos is built. This original construction that is accessed through Puente Street was built with brick and whitewash, and was the work of Juan de Lepe and Anton Mallorquín. The humble chapel of los Dominicos was completely destroyed in the 1595 earthquake.

The second building was directed by Padre Martín de Salvatierra and its structure was in charge of Juan González, master quarryman of the time. This construction, which is outstanding for its noticeable colonial nature was formed by three naves, separated by twelve brick arches, six on each side, a main arch in the central chapel, girth in stone and excellent wood work on the roof and in the choir. Additionally, it had a two story cloister. Once again an earthquake, in May 1647 destroys everything that was built.

The third church, designed in the same site, directed by Padre de Castillo and finished in 1677 was formed by three naves separated by arches, built in brick with an expensive bell tower having a curious style. Similarly to the other works, they were completely destroyed in the 1730 earthquake.

The fourth and last construction is built in the current Santo Domingo with 21 de Mayo Streets in 1747. Work by the master quarryman Juan de los Santos Vasconcellos, who hires some Portuguese quarry men, among them Pedro Amado and Mateo González, and builds the church in a Basilica-type floor layout, with an ample central nave, apse and transept, and two lateral naves separated by semicircular arches sustained by pillars.

In 1771, although the construction has not concluded, the temple was inaugurated and between 1795 and 1796 the work is headed by Joaquín Toesca to carry out the terminations.

The church is built with on-sight lipped stone, extracted from Cerro Blanco and it is of a Neoclassical Doric style with Baroque reminiscent hues. Some mention the Cuzqueño Baroque or Mexican style as an influence, particularly in some of the ornaments and crowning.

The front is formed by a set of moldings and pilasters, completed with some sculptures in niches and in the attic there are another three statues, culminating with two towers on both sides. The access is formed by three doors with semicircular arches, and it can also be observed that there are three openings in the main façade, one is rectangular and centrally placed and there are two lateral ones are formed like a dodecagon. In the lateral façade buttressed ramparts and openings with semicircular arches can be observed.

The roof structure is made with iron covered in tiles and the towers are made with stucco bricks. The ceiling of the central nave is formed by a false vault made of boards and the one in the lateral naves is flat with coffered wood ceiling. In the interior buttresses can be observed.

In 1897, the stone walls were covered in plaster, however, the September 1963 earthquake considerably damaged the temple, the interior was completely destroyed and only the walls were left. A restoration project in charge of Carlos Cruz Montt and Escipión Munizaga, leaves, once again the uncovered ashlar in the perfectly styled stone.

▪ **Ornamentation**

In the interior, the church is formed by three naves separated by semicircular arches. The central nave is formed with a cannon vault, while the lateral naves are of a post and dintel construction with on-sight frames that are crowned in its walls with gabled windows in

order to have the exterior light come in. The separation of the naves is made by pillars holding large semicircular arches, from which lamps for interior lighting hang. The construction is made with blocks of on-sight stone without coating, which gives it an important aspect of sobriety.

Through the lateral naves there are square niches that in some cases are crowned in semicircular arches made in the same stone construction, and are used as altars for the devotion of certain religious figures that are separated by construction buttresses in order to reinforce the walls. The following sculptural ensembles can be mentioned starting from the lateral left nave: the Virgin del Carmen, and Saint Martín de Porres. Towards the back, next to the high altar, there is an ensemble of three figures: in the center is Santa Rosa, with San Francisco on her left and Santo Domingo on the right.

In the lateral right nave there is: The Crucifixion, Saint Pancracio, and Saint Teresa, the first Chilean Saint. On the back, next to the high altar, there is an altar dedicated to the Holy Sacrament.

Located in the high altar there is an image of the Virgin del Rosario, or also known as the Virgin de Pompeya, which is venerated in this temple. She is crowned with a large figure of Jesus crucified hanging from the roof, and a central sky light that illuminates the high altar, giving the whole ensemble a dramatic daunting character.

Without a doubt one of the interesting points of this temple is the construction type, with on-sight material, lacking any ornament, and the simplicity of its terminations convey the sensation of a construction that has remained standing throughout time, despite the ravages of time, and the dramatic layout of its figures that have been spectators of all the evolution process of this church.

Church of Santa Philomena

▪ **Historical Background**

The planning of a temple for Saint Philomena in Santiago goes back to the period in which Fray Andresito, a great devotee of the Saint, began the first dealings with the government authorities to build a church in her name.

However, just in 1892 the Church of the Patron Saint Santa Philomena is built as a response to the Encíclica Rerum Novarum proclaimed by Pope Leon XIII in 1891, with the purpose of evangelizing the workers and their families.

In 1889 Eugène Joannon arrives to Chile hired by the government of the time to carry out some public works. Afterwards he decides to stay in the country and is hired as the architect of the Archbishopric. Acting as such, he designs many churches, among them the Church of Saint Philomena in 1892, which was concluded in 1894, thanks to the task of Padre Ruperto Marchant Pereira, who was the first parish priest of the Church.

The Church of Saint Philomena is of a neo-Gothic style and is richly ornamented inside. Its architecture stands out in the neighborhood where it is located, being an architectonic and cultural milestone in an area that is packed with low-rise constructions, allocated to trade activities.

The church was somewhat damaged after the February 2010 earthquake, which has now been repaired.

▪ **Architecture**

The Church of Saint Philomena was designed by the French architect Eugène Joannon in 1892 and its construction was concluded in 1894.

Joannon's work stands out given the mixture of styles, predominantly the neo-Gothic style of the church. The church is formed by a cross-type floor layout, with three parallel naves, the central nave being the highest.

The naves are separated by ogival pointed arches, which are sustained by polistil or clustered pillars that extend through the nerves of the groined or ribbed vault. The complements or lengths are concave, adapting to the curvature of the vault.

The capital of the pillars is adorned with floral motifs. The clerestory has 6 trefoil arches with simple pillars in the same style as the main ones and complies with an ornamental rather than a gallery one.

The clerestory has large windows with ogival pointed arches that provide great luminescence to the area.

On the walls, where the transept finishes off, there is an ogival arch that has large ceiling roses on both parts. However, most of the luminescence of the transept is due to the large windows of the lateral walls clerestory.

The retro choir starts as an extension of the lateral naves and is formed by an arcade in the same style as that of the central nave, continuing the polygonal form of the apse. Similarly, it is covered with ribbed vault and smaller windows, two large ogival arch vertical windows and one in the circular center. The lateral naves can be appreciated in the same way. The zone of the presbytery is also illuminated by large ogival arch windows.

The choir is over the entrance and it is semicircular in shape and has a wood balustrade that forms the ogival pointed arches. Additionally, there are two large windows similar to those in the clerestory of the central nave.

The entrance is gabled con ogival pointed archivolts and there is a brown aluminum inner door, with glass windows. The entrance door is made of wood. Over the archivolts and linked to the choir you can appreciate the ribs shaped like a fan, in the manner of the palm vaulting characteristic of Gothic architecture.

In the exterior we can observe the flared portal with ogival pointed arches and a triangular pediment. An octagonal base tower can be observed, formed by ogival pointed arches and wood points. Further below, there is a niche formed by ogival pointed arches. Buttresses can be seen on the side.

Finally, the building is made of brick and the interior of the building and façade have been covered with stucco. The ribbed vault is made of wood.

- **Ornamentation**

In the interior of the Church of Saint Philomena there are fasciculate columns and is decorated with marble-type paint.

The interior of the entrance door is decorated in a Gothic portal style, with archivolts that form successive growing ogival pointed arches. The decoration continues with golden paint on the walls with different symbolic motifs, including a monogram of Saint

Philomena. The upper finishing touch of this portal is a set of ribs pictorially decorated that ornament its union with the upper layout.

The central nave is higher than the lateral ones and is finished off in a ribbed vault, from which hang five hexagonal lamps. The upper part is finished off with stained-glass windows. The motifs of the stained-glass windows of this nave are religious and curiously they are inscribed with the names of the donors. From south to north, on the left: Ms. Loreto Cousiño de Lyon, Villaseca Ossa, Ms. Olea, Paulina Clunes and Isidora Lyon. On the right: Ricardo Lyon Pérez, Carlos Cousiño Goyenechea, Círculo Social del Patronato, Saint Philomena, Juan Nazar and Adriana Cousiño and Instituto Juan Pablo. In all the walls are abundantly decorated and painted with organic motifs linked to crosses and religious symbols. The colors used in the ornaments are mainly light blue and gold over a brown background.

There is a similar decoration in the transept. However, the stained glass windows that crown the top part are based on the themes extracted from the life of Saint Philomena and topped on both sides by a ceiling rose. The set of stained glass windows related to Saint Philomena are nine and they are not placed in an exact chronological order, which show more important passages in the life of the Saint. These were made in the workshop of Félix Gaudin and arrived to Santiago in 1905. They are neo-Gothic in style, their formats are vertically topped in ogival pointed arches and the technique used is painted and furnace-heated glass.

The high altar is located in the apse of the central nave and people can walk about through its back part. It has a gilded Gothic-style shrine with a rather high pinnacle somewhat similar to the Gothic European cathedrals. The Holy Sacrament is kept within this shrine.

In order to understand the scenes portrayed in the stained glass windows it is necessary to be familiar with the history of Saint Philomena. Her parents were imprisoned by their suffering because they were unable to conceive children, until they were healed by a Roman doctor and thus embraced the Christian religion. They named their daughter *Lúmen*, light of the faith (Philomena), and brought her up with the best care they could give her. At age thirteen Philomena accompanied her father to Rome in order to establish a peace treaty with Emperor Diocletian on behalf of one of the small Greek countries existing at the time. The emperor offered the people peace and protection in exchange for Philomena. Although her father thought it was a good offer, he did not know that Philomena was already following the path of the Lord, refusing at all times to follow her parents' wishes to get married. The emperor was in a rage and went on to torture her and put her in jail. After thirty-seven days in prison the Virgin Mary and the Holy Child appeared before her, telling her that in three days she would ascend to heaven. Thus, Philomena was tied to rocks and thrown into the river, and was saved by two angels. Afterwards, she was tied to a tree trunk where she was to await her death by bow and

arrows, but when the arrows were shot they turned around and killed the archers. On the third day she was ordered to be decapitated by the Emperor, complying with the deadline prophesized by the Virgin, which according to tradition, was on August 10th.

The scenes represented in the stained glass windows correspond to: The discovery of the tomb of Saint Philomena; The sentence dictated by the Emperor of throwing Saint Philomena into the river; The sentence to decapitate Saint Philomena; The sentence of killing her with bows and arrows; The ascension of Saint Philomena; The appearance of the Virgin with the Holy Child; Emperor Diocletian asking for Philomena's hand in marriage; Philomena's education and the Consecration of Saint Philomena.

The altars are located on both sides of the transept, decorated with architectonic motifs associated with the neo-Gothic style. To the right of the altar is the Crucifixion of Christ and the left side of the altar is dedicated to the Holy Virgin and Child.

In the lateral naves, built in ribbed vault, are the confessionals, made in wood and decorated with Gothic architectonic elements related to the general style of the temple, such as the altars. Thus, the observer can see figures dedicated to Saint Philomena, the Holy Virgin Mary and La Pieta.

San Francisco Church

▪ Historical Background

The first Franciscans arrived to Chile in October 1553. Five monks were the first to step on Chilean land, traveling from Peru to establish their convent and church. They were the second religious order to arrive to Chile after the Mercedarios. At that time, Juan de Alderete donated some land to them close to the Plaza Mayor, where they lived for eight months, and then for some reason that was not too clear they abandoned the land.

In April 1554, the Franciscans installed themselves on the land located south of the Mapocho River, which was previously assigned to Pedro de Valdivia, upon the request of the Cabildo to raise the shrine with the image of the Virgin of Socorro, a piece that he himself brought in his expedition and that survived the Indian attacks. Once the founder of Santiago died, the land was donated to the Franciscans, where they committed before the Cabildo to raise an “architectonic factory” and to place the image of the Virgin del Socorro (Patron Saint of the city) on the high altar.

In 1572, an adobe and rammed earth church is built with indigenous hand labor, which was completely destroyed after the 1583 earthquake.

They then decided to build a definite church made of lipped quarried stone and asked for help from King Phillip II who made a significant donation, allowing them to start the new construction under the direction of Fray Antonio and they were able to finish its construction three years later in 1618.

The church has a layout with a Latin cross and stone walls that has survived to date, with the exception of the tower that has been built over and over again due to the earthquakes that have damaged it, as is the case of the 1647 earthquake that completely destroyed it.

The tower seen today was built by Fermín Vivaceta in 1857, it has a neoclassical style and the clock was added becoming an urban milestone in that area of the city.

Due to the difficult economic situation that the Franciscans were going through in 1913, they sold the land corresponding to the interior cloisters of the convent, which were demolished giving place to the current Paris and Londres Streets in 1925. Similarly, in 1940 a series of transformations were made, widening the current Alameda Avenue to facilitate vehicle transit that had had significant growth during that period. However, the Franciscan temple survived the inevitable evolution of the city.

Later in 1960, the San Francisco Pro-Restoration Committee is founded in order to maintain this religious and cultural patrimony alive that is maintained from the time of the colony to date.

Currently, work is being done in a restoration project to recover the tower after the damages caused by the February 2010 earthquake.

- **Architecture**

The Church of San Francisco is the only architectonic work of the XVI Century that is preserved to date. Its construction was originally started on July 5, 1572, when the first stone was placed in the land where the Chapel del Socorro was erected in 1545 by Don Pedro de Valdivia. Its original construction was with a Latin cross floor layout and made in granite block walls. Since the Franciscans did not know about the seismic characteristic of that zone, they made an adobe temple, which was practically completely destroyed in the 1583 earthquake.

The Spanish Crown sent money every year to restore the church, and they managed to build the church again, but the works just ended in 1618. This new temple with a central nave and two lateral chapels did not have the red walls, stone portal or tower that there is today. It was built in white quarry stone. Therefore, the wall stones were extracted from the hills surrounding the city, the wood was from the forests of La Dehesa and the pillars were made with Andes Mountain cypresses. The high tower and its cross was the first thing you saw when coming in to the capital city.

The church resisted the great 1647 earthquake well, since it was built with stone blocks and with very thick joints and frame. Despite this, the tower was lost, which on falling, brought down the choir that had an expensive ashlar. The reconstruction works started immediately. In 1698 work started in the new tower. Starting in 1703 the convent of San Francisco was considerably extended, the corridors of the first cloister were reinforced and a portal was opened.

A series of repairs were made between 1703 and 1710: the trans-refectory, the pharmacy and the kitchen were finished as well as some decorative remodeling, when the 1751 earthquake came and later the one in 1751, leaving more disasters than the previous quake. This quake caused great damage to the high altar, to the old altar piece and produced the inclination of the tower, making it necessary to demolish it and build another higher one. At the end of the century the temple is extended to three naves.

The main transformations in the XIX Century are the tower and the portal. The tower was re-built by Fermín Vivaceta, who remodeled and constructed the current tower. Its structure and terminations were made in wood with a neoclassical style, closer to the

Georgian-American Style. The church still kept its whitewash white color, since it was only in the XX Century when the red-like tone was painted that can still be seen today.

At the doors of the temple, and once the Alameda de las Delicias Boulevard was established that started from the current Saint Martín Street to the temple, the “Pérgola de las Flores,” or Santiago's flower fair was established, in order to fulfill the great need of the devotees in religious festivities.

Starting from 1940, the temple begins to be restructured due to the number of vehicles circulating by the main avenue. This situation results in the disappearance of the Pérgola de las Flores and the Parque Inglés that marked the extension of Alameda Avenue to the east, both projects were created by O’Higgins. The neighboring blocks were organized and in 1925 a residential zone was established: the current París-Londres neighborhood, beside the church.

The number of structural, architectonic and decorative transformations that the Church of San Francisco has gone through have left their mark as the years go by. However, the four centuries that the Church has remained in the city have allowed it to witness Chile's history evolution, the progress of its society and the growth and development of our city of Santiago.

▪ **Ornamentation**

When you enter into the Church of San Francisco the beauty of the craftsmanship adorning the ceiling of the **central nave** of the temple is impressive. The ceiling in addition to forming the roof, contributes to the solidness of the structure that has helped the church to survive through so many earthquakes. It is an architectonic colonial jewel of 1615 that we can still appreciate.

Similarly, the huge white stone walls are also imposing, in contrast with the coffered ceiling, the huge white stone walls showing all the colonial splendor of the church, thus forming one of the few examples of architecture and colonial art present in the city today.

On one of the sides, in a glass cabinet keeps the image of the "El Señor de la Caña", a polychrome wood image, brought from Peru.

A pulpit can be appreciated in the central nave and the high altar is located at the end of the nave presided by the Virgin of the Perpetuo Socorro, the same image that Pedro de Valdivia brought with him on his travels to Chile. This image dates from the XVI Century and is carved in polychrome wood, representing Mary's Advocacy of the Assumption, which the conquistadores called the Virgin del Socorro. The Baby Jesus that she holds in her arms was placed at a later date. She is dressed with clothes from the XIX Century.

Two sculptures accompany the Virgin, one of San Francisco and the other of Santo Domingo. In the top part of the altar there are the sculptures of four angels and an oil painting. The altar is also formed by eight Corinthian-style columns.

In the **presbytery**, what was recovered after the 1647 earthquake from the choir ashlar can be seen, as well as the oldest carved figure preserved in Chile showing beautiful Chilean work made with cypress wood dating from the XVII Century, with Renaissance motifs.

Over the presbytery, on the ceiling, there is an octagonal lantern built in 1881, richly ornamented on its sides and ending in the top part with glasses that give great illumination to the zone.

The ceiling of the lateral naves is made of tongued and grooved solid wood planks, decorated with some moldings and with religious motif paintings that stand out. The altars were made in a Baroque style, replaced by others in a neo-classical style in 1881.

North Lateral Nave (from the entrance)

A wood crucifix can be appreciated under the image of the Virgin and the Madre Dolorosa.

Altar of San Francisco, the altar keynote is the image of San Francisco who has a large cross in his hand. Over the cross the caption that reads "*Sanctus Didacus*" can be seen. He is accompanied by Saint Cayetano and Saint Roque. The altar is made of white marble with Corinthian style columns and the floor combines white and black marble.

Altar of Saint Jose, the altar keynote is the image of Saint Joseph who has a staff in his hand. There is a caption on the top that reads "*Jesus María Joseph*". The altar is made of white and black marble, with Corinthian style columns built by the architect Eusebio Chelli.

Altar of San Francisco, the altar keynote is the image of San Francisco. The altar is white with Corinthian style columns in brown veined marble.

Altar of the Sacred Heart of Jesus, the altar keynote is a sculpture of Jesus accompanied by two sculptures of Saints. There is an independent chapel that leads to the high altar and is connected to it by a small door. The altar is built in white marble, with two Corinthian style columns in green marble.

South Lateral Nave (from the entrance)

Altar of Saint Buenaventura, White marble altar with Corinthian style columns and chamfering abacus and black marble applications; it also has the image of the Saint in polychrome wood.

Altar of Our Lady del Carmen, White marble altar with Corinthian style columns, presided by a polychrome wood image of the Virgin del Carmen.

Altar of Jesus, the altar keynote is the polychrome wood image of Jesus on the Cross agonizing, accompanied by two Saints; there is a white marble altar with Corinthian style columns, on the top you can read the caption "*Salvatori Mundi*".

Altar of Saint Antonio, the altar keynote is the image of Saint Antonio. It is an independent chapel from the high altar, communicated by a small door. The altar is built in marble with Corinthian style columns.

Church of Saint Lazarus

▪ **Historical Background**

The history of the Church of Saint Lazarus goes back to 1775, when it is built by Bishop Manuel Alday, however in those years it was named as the Church of San Francisco de Borja.

In 1781, by decree dated October 22, Bishop Alday himself re-located the parish in an old chapel that was located in la Cañada (Alameda), between the current San Martín and Manuel Rodríguez Streets, which was named Saint Lazarus, and where it existed for more than a century.

In 1875, on facing the need of having a larger church, Monsignor Valdivieso appoints a commission in charge of preparing the building of a new temple, for which land is acquired on Ejército Libertador Street and whose construction concludes in 1877.

In January 1928, this building was completely destroyed by a fierce fire. Its reconstruction was in charge of the architects Gustavo Mönckeberg and José Aracena, concluding the works in 1930.

The construction shows a combination of several styles, the neo-Gothic style predominating and for half a century it welcomed the parishioners of what was one day an important residential district of Santiago.

▪ **Architecture**

The Church of Saint Lazarus is currently located on Ejército Avenue with Gorbea Street and it is the second temple built, since the prior one was located on Avenida Bernardo O'Higgins, however its design is similar to the original one. The architectonic style of the work is rather eclectic, since it collects classic, romantic and Gothic ideas. In the exterior, it can be seen that the construction is divided in three entrances, the main one being in the center, accompanied with ornamental ceiling roses and semicircular arches, which go into the three interior naves and is finished off in the great central tower with the figure of Saint Lazarus.

The interior of the Church reveals what can be appreciated in its exterior. It has a floor layout of three naves, the central one being the highest, finished off by a large cannon vault. However, there is also certain eclecticism in its structure, since it is mixture of the Basilica-type floor layout with its large main half-sphere dome that is not located in the high altar but rather in the center of the temple. There a transept crosses with the cannon

vault that only reaches the lateral naves. In the entrance there is a small atrium supported by columns that hold an upper floor where the large organ is located.

The division of the central nave with the lateral ones is done through large columns that hold semicircular arches, all the structure is of on-sight cement blocks. The walls are made with cement covered brick. The lateral naves are formed by a set of domes that are located between each dividing semicircular arch held by columns and that allow incorporating the devotional altars. The high altar is located in the apse of the central nave that finishes off in a clerestory and a gallery of semicircular arches containing decorative stained glass windows. They are linked through ogival pointed arches and their ribs meet in the central point forming a dome.

▪ **Ornamentation**

The ornamentation of the Church of Saint Lazarus is done in different forms. There is decoration within the architectonic work, located in the capitals of the columns, topped off by semicircular arches and crowning some devotional altars. There are fresco paintings developed on the discs located in the altars of the transept, ornamenting the existing architectonic decoration. There is also a great dome that is decorated in a heaven-like manner, i.e. completely full of stars. This ornamentation is accompanied by the paintings made in the scallops, corresponding to the main scenes in the life of Jesus: the Annunciation, Birth, Descent from the Cross and Ascension of Christ. Decorative garlands border the dome and the intrados of the adjacent semicircular arches.

The high altar is crowned by a large semicircular arch that is decorated in its extrados by six figuratively painted discs that increase as they reach the key upper part. This is repeated also in the transept altars that have decorative discs with religious images.

The altars are located on the sides of the lateral naves and represent the devotional figures of this temple. On entering the temple, there are two wall niches within the work that are between the doors of the lateral and central naves. They are dedicated to Santa Marta, the sister of Saint Lazarus and Santa Mary Magdalene; and Santa Rosa. Both are polychrome wood figures.

The lateral left nave, looking towards the altar, has the altars dedicated to the following: San Michael Archangel, completely decorated with forged iron work that covers the complete wall dedicated to the devotional space, resulting in a work style that is very interesting solving the decoration of the open access altars; an open access table with a sculptural figure dedicated to Saint Expedito. The place where the transept lies has a great altar located with a wood polychrome figure dedicated to the Crucifixion of Christ, accompanied by images on its sides of Santa Teresa de los Andes, San Alberto Hurtado, and in the upper part wall niches included in the art work with non-polychrome wood

figures. All the ensemble concludes with a large ceiling rose of stained glass windows and is crowned by a semicircular arch with seven painted discs with religious motifs.

The lateral altar adjacent to the high altar is dedicated to the Sacred Heart of Jesus, which is decorated with Gothic style architectonic motifs, as well as the table of the altar that is decorated with foliated ornaments formed like arches, such as the Gothic pinnacle with an overhang that finishes off the group. Similarly, the lateral right altar adjacent to the high altar is entrusted to Saint Lazarus and the Holy Sacrament. A small shrine is decorated in the same manner. It has a large polychrome wood figure of the saint accompanied by other smaller figures dedicated to San Juan María Vianney, Santo Cura de Ars and San Francisco.

The lateral right nave looking towards the high altar has a less number of altars. It is located beside the door and was made in cast iron in the same manner as the Altar of San Miguel Archangel, the altar dedicated to the Baby Jesus of Prague. Close to the front there is one of the columns that hold the division of the lateral nave and there is an altar dedicated to the Christ of the Trenches. It is a piece of carved non-polychrome wood with the image of Jesus, which is located within a picture frame covered with plush cloth. The carving was given the name since it was venerated in a European cathedral that dates to the XV Century and was taken out from the ruins of a trench in 1920.

One of the main characteristics in the ornamentation of the Parroquia San Lázaro is its stained glass windows, which comprise two series. The first is in the high altar and the second run through the walls of the lateral naves. These stained glass windows were built by the Mayer Company and date back to 1929 and were done in painted and furnace-heated glass in a vertical format, topped with semicircular arches. The series located in the high altar corresponds to the "Theological Virtues: Faith, Hope and Charity".

The second series is located along the lateral naves and comprises eight stained glass windows, and shows the theme "Christ and His Family" and is broken-down in the following manner: The Sacred Heart of Jesus; Saint Joseph, the earthly father of Jesus; Saint Lazarus, Mary and Martha's brother, and therefore Jesus' uncle; Saint Margarita; Saint Joaquín, father of the Virgin Mary; Saint Ana, mother of the Virgin Mary; the Virgin del Carmen and Christ on the Cross.

Church of Los Santos Ángeles Custodios

▪ Historical Background

In 1853, Archbishop Rafael Valdivieso buys part of the farm Quinta Alegre and other neighboring lands to establish the Seminary of Santiago. These lands that were acquired are characterized by their abundant vegetation, clean air and their proximity to Santiago and were located between the current Rancagua, Providencia, Condell and Seminario Streets, where the Conciliar Seminary was initially built for the spiritual formation of priests for almost a century.

The Spanish architect Manuel Calvo was in charge of the work and designed the first chapel, the rooms of the seminarians and quarters. The construction of the building started under the direction of the vice-chancellor of the seminary, Monsignor Larraín Gandarillas, who was familiar with some convents and European seminaries from which he got some ideas to add to the new construction. He added beautiful gardens, a pool to practice swimming, a soccer field (the first one in the city and in the country) and a lake surrounded by trees and exuberant vegetation.

In 1884, Monsignor Casanova orders the construction of a new temple for the Seminary, since the old chapel, in time, became too tight and small. Taking advantage of the trip made to Chile by the Italian architect Ignacio Cremonesi, he is entrusted with the design of the new church for the Seminary, which would be used only by the clergy and the seminarians.

Cremonesi applies a romantic style, the interior is formed by three naves and, in the same manner as the Cathedral, the ceiling is abundantly ornamented and the lateral walls have beautiful German stained glass windows. The old chapel became the Seminary library and had more than 30,000 books and manuscripts.

The Seminario Conciliar de los Ángeles Custodios remained in that location until 1955. Although the property began to be too small for their use, up to the start of the XX Century, until a new construction was built on the other side of the city. It was preserved to service the parishioners in the sector and it safeguards pieces from the old 1857 chapel, such as the high altar, the imagery in furnace-heated gilded wood of the Adoring Angels and the bronze lamp of the Holy Sacrament.

- **Architecture**

The Church of los Santos Ángeles Custodios started to be built when the land of the Chacra Quinta Alegre were acquired. In time the location was too small and a new larger chapel had to be built, leaving the previous one as the library. Thus, the Italian architect Ignazio Cremonesi is given the mission to carry out its remodeling, since he had participated in several other works in the Cathedral of Santiago.

Cremonesi stamps a romantic style seal to the façade of the church, finished off in a triangular pediment that is sustained by two pairs of Doric style columns and has both sides decorated with wall niches to later incorporate sculptural type figures that are crowned by two medium size bell towers, with a small lantern dome in the upper part of the roof, similar to the transformation made to the Cathedral.

The interior of the temple is built with a Latin cross layout of three naves. The central nave has the greatest height with a reduced cannon vault and a transept that has devotional altars on each corner. The entrance has a completely decorated dintel supported by columns, holding the main organ on the top.

The naves are separated by columns that are of a compound Ionic – Corinthian style with cornered wind spirals in their capitals that hold decorated semicircular arches. In the transept there are decorated scallops with paintings that accompany the larger disc that, previously, must have been opened to give way to the dome with a lantern. Today it is sealed.

The high altar is located in the apse of the central nave, with abundantly decorated walls with pictorial, sculptural and illuminating elements that underscore their beauty.

- **Ornamentation**

The ornamentation of the Church is divided into two large areas: the pictorial and imagery decoration and that of the stained glass windows.

The interior of the Church is abundantly decorated on the walls, roofs and crowning. The walls are complexly painted and decorated with gilded moldings that frame the panels, in the Boiserie European XVIII Century style, also supplemented by gilded molding discs. These are tied to the decoration of scallop trims, floral and vegetation elements. The roof has rich fresco paintings made by the Cabral Brothers, where there are abundant angelical scenes, as per the name of the church.

The dividing columns of the naves are decorated in their shaft with brown marble-type painting that hold semicircular arches decorated both in their intrados as well as their

extrados with gilded garlands. Between the arches, gilded molded triangles can be seen with white vegetation decorations. In the upper part, the frieze and cornice can be seen also decorated with scallop trims and architectonic elements, supporting the cannon vault that is completely decorated by holding panels with vegetation ornamentation and garlands that accompany the central discs with Fresco paintings dedicated to biblical and angelical scenes.

The transept has devotional altars on each end. On the left looking towards the high altar the decoration is dedicated to the Sacred Heart of Jesus. In its central part it is formed by a sculptural work of the Sacred Heart of Jesus, adorned in the back by a pictorial work dedicated to the Birth of Jesus. On the other side, there is an altar dedicated to the Guardian Angel, the reason behind the naming of this temple. The altar is formed by the sculpture ensemble of the Guardian Angel accompanied by a child and adorned in the back by a pictorial work dedicated to the Virgin with Baby Jesus in her arms surrounded by angels on the top. Both altars are decorated in a similar manner: in a symmetric manner. They have decorations in the molding panels decorated with garlands, scallop trims and gilded hanging figures that crown the semicircular arches. There, there is a key voussoir transformed into a gilded winged angel on the top.

The lateral naves have a lintel roof formed with small celestial truncated domes that are decorated in a light blue background with a golden starred decoration. Among the domes the decoration of the gilded molding panels with central discs can be appreciated. The lateral walls are decorated in a similar manner as the division of the naves, i.e. pilasters that support molding semicircular arches. These arches surround the other type of decoration in this temple, i.e. stained glass windows.

The set of stained glass windows of the Church of Los Ángeles Custodios are of painted and furnace-heated glass dating from 1898 and derived from the Zetler German workshop, famous for creating a style defined as “Munich” in the production of stained glass windows.

In the lateral naves there are 5 stained glass windows on each side, plus two in the skylight and two in the transept altars. The stained glass windows of the lateral and vertical naves are topped with semicircular arches, and are dedicated to the Intellectual Saints who with their studies contributed their theological knowledge, also called the “Doctores de la Fe” (Doctors of the Faith). Looking towards the high altar, in the lateral left nave, there are stained glass windows dedicated to: Saint James the Great (better known as Santiago the Great), the first man to follow Jesus and one of His three Apostles who witnessed the transfiguration and the Agony of the Lord in the Orchard of Gethsemane; Saint Francis de Sales, author of the Introduction to the Devout Life and Treatise on the Love of God; Saint Alfonso de Liguori, founder of the congregation of the Redemptorists in 1732 and author of the Moral Theology and Las Glorias de María; Saint Toribio, Archbishop of Lima in 1579

who drafted the catechism in the autochthonous tongues Quechua and Aymará; and Saint Agustin, the most eminent of the Christian theologians.

In front, there are stained glass windows dedicated to: Saint Michael Archangel, appointed as the head of angels, who defeats Lucifer with his contingent placing him, at his feet, with a spear over him; the Guardian Angel, protection symbol of the innocents; Saint Thomas of Aquino, one of the most important and influential figures of Christian thought, author of the recognized "Summa Theologica". He is depicted with his characteristics symbols: the sun on his chest, the dove that comes to him and he holding a red book in his hand; Saint John the Evangelist, the youngest of the four evangelists and organizer along with Saint Peter of the primitive Christian church; and Saint Charles Borromeo, who was responsible for starting the reform of the clergy and the final deliberations of the Council of Trent, and the Bishop of Milan. In the stained glass window it can be seen that he has a model of the Cathedral of Milan in his hands.

The stained glass windows located on the top of the transept, adjacent to the dome, are horizontal and topped in a semicircular arch dedicated to the life of Jesus. The first window has the following caption "Let the children come to me," where Jesus asks that they let the children come to him. On the front is the following, "Christ gives the keys to Peter," where the image of when Apostle Peter is given the keys of the kingdom is depicted.

Two circular-form stained glass windows are located in the roof of the altars of the transept with angelical scenes, which illuminate the space of the lateral altars.

Church of La Vera Cruz

▪ Historical Background

Popular legend says that in the place where the Church of la Vera Cruz is located, at one point there was the site that the conquistador Pedro de Valdivia had built for staying in Santiago, thus marking the start of the settlement of the “Christian Civilization” in Chilean territory.

Such legend has never been verified, there is even talk that there are documents stating to the contrary, however, in 1847 it turned out to be very useful for reestablishing the relations between Chile and Spain after the Independence process, even though the attempts to tie links dragged on since 1844 when the Spanish Crown recognized Chile as an independent country.

In 1847, the representative of Queen Isabel II of Spain, Salvador de Tavira y Acosta arrives to Chile and brings with him the peace treaty between both nations. His task was additionally to consider strengthening the ties between both countries even further.

This fraternal environment continued to grow and Tavira managed to have the Chilean people feel gratitude towards the conquistador and founder of the nation. Then, in 1852, through a unanimous agreement and taking on the proposal made by Archbishop Rafael Valdivieso, the Municipality of Santiago decides to give homage to the conquistador, perpetuating and dignifying his memory, thereby building a chapel in the mythical site.

The temple is built with fiscal funds and with the economic aid of the Spanish government. The construction is entrusted to the French architect Claude-François Brunet des Baines, who dies in 1855 and the architect Fermín Vivaceta concludes the work that lasted until 1857.

The design of this chapel includes the transfer of the image of the Señor de la Vera Cruz that was donated by Carlos V to the Church of la Merced in the XVI Century, with a relic belonging to the cross where Jesus was crucified. This is why the church was called Vera Cruz (the True Cross).

- **Architecture**

The Church of la Vera Cruz is a neoclassical style construction with Doric elements, designed in 1852 by the French architect Claude-François Brunet des Baines, who suddenly died in June 1855, making Fermín Vivaceta the architect in charge of concluding the work.

The Church is formed by a nave that has a roof with two slants. In the façade, the portal is located in front of the wall's flat side and is characterized by two Doric columns that hold a semicircular arch and frame the entrance opening. The portal ends, over the attic, with a belfry of mullioned window span with two bells. On the walls there are four niches, only the two lower ones contain images, that of Saint Pedro and, possibly, Moses. The two neighboring houses, allocated to the parish activities are on one floor and are built in the neoclassical style.

In the interior, the temple is rather simple. The only nave finishes off in a semi-dome apse. The walls are decorated with a set of moldings, located mid-height; the upper stretch contains the semicircular arched windows and the lower stretch has three niches.

In addition, oak beams can be seen with which the two-slant roof is made. The stretches of the ceiling are ornamented with moldings.

The choir is over the entrance, which is reached by a spiral staircase made in cast iron.

The walls are made of brick with whitewash mortar and are made with stucco. The roof at some point had tiles, but currently it is made with galvanized iron. The doors are made of wood.

The church had some modifications made for the centenary adding a lateral chapel and the niche that holds the confessionals.

Finally, between 2001 and 2002 a restoration project was executed under the architect Amaya Irarrázaval, where the flexit floor in the nave is replaced for a ceramic one; in the presbytery, Carrara marble is placed and a marbled balustrade; a new lighting project is added; radiant heating is installed on the floor and the wall and ceiling painting is done with an array of colors that provide warmth and a luminous aspect to the interior space.

- **Ornamentation**

On entering the Church of la Vera Cruz the simplicity and plainness of its ornamentation causes an impact. Immediately, the observers look towards the central Christ, which hangs on the first beam. The altar emphasizes the reliquary that contains the relics of the True Cross without being pretentious.

In the same manner as in the presbytery, two niches can be appreciated that show the images of Joseph and Mary, both with Baby Jesus in their arms, possibly made of polychrome wood. The altar is also accompanied by two figures of angels in polychrome wood.

On the right, going from the entrance towards the presbytery, a large painting with the image of Christ can be seen on the corner, where the caption *Cristo confío en ti* (Christ I trust you) can be read. Then, there is a spiral staircase that goes up to the choir; close to the staircase there is a polychrome wood image of Saint Antonio de Padua; then, the confessionals can be seen and finally part of the paintings representing the Stations of the Holy Cross.

On the left, going from the entrance towards the presbytery, on the corner, is the Altar of Saint Josemaría Escrivá de Balaguer, creator of *Opus Dei*; then, there are other paintings that represent the Stations of the Holy Cross and the Self Building of the Church of la Vera Cruz; after that, in a niche there is the plaster image of Santa Teresa de Los Andes; on the side of the niche, there is a photo of Saint Alberto Hurtado and, finally, there is the access to the lateral chapel.

In the upper stretches of the lateral walls, two large paintings can be observed; one is the portrait of the “Asunción de la Virgen” (the Ascension of the Virgin) and the other one is of Christ.

Templo Votivo de Maipú (Maipu Votive Temple)

▪ **Historical Background**

The Templo Votivo de Maipú is originated as a result of a promise made in the Cathedral in 1818, during the middle of the independence process, in order to give homage to the Virgin del Carmen, Patron Saint of Chile. The Army of the Andes asks the Virgin to intercede and help them to stop the progress of the Spanish armies and, in her honor they would erect a Sanctuary in the same place where the victory is obtained.

Thus, in 1818, Bernardo O'Higgins placed the first stone in the Capilla de la Victoria, in the exact place where the Battle of Maipu was won. However, the organization of a squad that is to free the continent leaves aside the construction of the chapel, and just in 1892 the promise made to the Virgin del Carmen was finally fulfilled with a modest construction.

The 1927 earthquake only left the lateral walls of the Capilla de la Victoria (Chapel of Victory) standing that we can appreciate today as a testimony of that period.

In 1942, during the celebration of the "Congreso Mariano" in Santiago it was agreed to transform the humble chapel into a great Sanctuary of the Nation. In order to do so, in 1943, an international public bid was called that was awarded to the Spanish-Chilean architect Juan Martínez, who would dedicate several years to the work, until 1966, when he gets sick and the work is then taken by Rodrigo Márquez de la Plata.

The construction of the temple lasted more than thirty years and was inaugurated in 1974.

It is laid out in a large leveled lot of land, aligned with the construction of the old chapel, designed with all the expressionist strength and monumental dimensions.

It is worth noting that, in 1956 the image from Quito of the Virgin del Carmen arrives in a procession, as a donation made by Rosalía Mujica de Gutiérrez to be venerated in the Maipu Sanctuary and that was temporarily housed in the Cathedral.

▪ **Architecture**

This temple has the main characteristic of being "magnificent," as a creation that is a symbol of the historical facts that occurred on that site. The project belongs to the architect Juan Martínez, winner of the contest called in 1943.

From the exterior one can observe a monumental building of structured concrete measuring ninety meters that can be seen from far away, preceded by a large plain area surrounded by a lateral colonnade, crowned by a large tower that ends in a point and that is accompanied on its lateral side by two terraced structures. The interior space is different from the interior space that is rather smaller in comparison to the total structure. The cathedral-like verticality of the entrance is indicated by a double stairway with 12 steps, large metal doors, the largest measuring eight meters, decorated with colored glass mosaics that with the exterior light rays, add a diversity of tones to the building interior.

In the interior there is an internal space developed with a radial layout having three naves, a central one and two lateral ones. These, in turn, are divided by parabolic arches. The central nave has the largest arch. In the first part of the construction there is a large convex roof decorated with coffers that go from the finishing point of the parabolic arches towards the top part linked with the main entrance tower. This provides an even more monumental sight perspective from the lower part of the temple.

The central radial nave has its culminating point in the curved high altar, surrounded by the flags of Latin America, which is geometrically the central point of the radius. It is crowned by the image of the Virgin del Carmen, Patron Saint of Chile, finished off architectonically with a parabolic arch.

Before the zone of the presbytery, there is a curved transept that is integrated to the formal radial union of the naves and there are devotional altars in its two ends. The transept, i.e. the union of the transept with the central and lateral naves, is also crowned with parabolic arches.

The high altar is surrounded in its exterior, on both sides, by a curved stairway that leads to the figure of the Virgin del Carmen located in the top part of the altar. From this point one can appreciate only a few meters away the sculptural figure and there is a panoramic view of the temple crowned by a large stained glass window. The curves formed by the staircase leading to the Virgin del Carmen and the one to the transept form a Mandorla layout, or a mystic almond arm, a sacred symbol of the religious iconography dating from the Medieval Period.

Without a doubt the temple has three significant attractions: the external monumental architecture, the interior development based on curves and parabolic arches and the great decorative work of the stained glass windows of the entrance, which give the historical place the identity and importance in which it is located.

- **Ornamentation**

The architecture of the Votive Temple of Maipú is very imposing both in its exterior and interior construction where the decorative contribution of the design and the forms and spaces that are generated with the set of parabolic arches is undeniable, facilitating the admiration of the construction.

The set of stained glass windows that take away the cold aspect of the huge walls are marvelous, the giant stained glass window in the front being the most outstanding, with a semicircular arch, in honor of the Virgin del Carmen, the only one in a figurative nature, since the others are abstract works. The small stained glass windows of abstract forms and colored in tones of yellow, blue, pink and purple provide the illumination and color to the interior of the temple that, during the course of the day change in a chromatic manner.

The stained glass windows were entrusted to the Austrian Adolfo Winternitz, who used the technique “*dalle de verre*” for the execution of these pieces. This technique, consists on assembling the window in the glass of a cement structure frame and, that on-sight, become the lines that define the drawing, thus, volume is given by the succession of pieces in different tones. The format is vertical, and measures twelve by twenty-nine meters, made in Chiara, Switzerland and is found in an excellent state of preservation.

It is said that Winternitz, himself, would have installed the stained glass windows in the Votive Temple in 1971. The stained glass window of the Virgin del Carmen is one of the largest in the world.

The **high altar** is presided by the Quito-style image of the Virgin del Carmen, in polychrome wood. This figure dates from 1785, when the Spaniard Martín de Lecuna entrusts the image to Quito for its veneration in the Chapel of the Saint Martín Ranch, located in Ñuñoa. For a long time, on July 16th of each year, it was taken to the Church of Saint Agustín, to celebrate the Solemnity of the Virgin del Carmen.

Afterwards, the image gets to the hands of Rosalía Mújica de Gutiérrez, descendent of Martín de Lecuna, who donated the figure of the Virgin del Carmen so that it could be venerated in the Sanctuary of Maipú.

While the temple is built, the image was transferred to the Cathedral and, in 1948 it starts to be shown throughout Chile, starting from the Church of Saint Lazarus of Santiago, so that it can be venerated and also to collect money in the pilgrimages to reunite funds for the construction of the temple. Finally, in 1956, the figure of the Virgin del Carmen accompanied by thousands of faithful followers solemnly arrived to the Votive Temple of Maipú.

The image is located in the top part of the presbytery and is surrounded by a bronze halo, designed by the Peruvian sculptor Susana Roselló.

The altar of the chapel located in the right transversal nave, looking from the entrance towards the front is dominated by the image of the Holy Trinity, imagery made in polychrome wood. The colonnade has a bronze text with extracts from the Gospel and the "Our Father" Prayer.

In the same manner, the altar of the left chapel is dominated by an image of Jesus made of polychrome wood.

In the lateral naves a series of small altars can be appreciated without a defined style, dedicated to devotional figures, which are separated by large images representing the Stations of the Holy Cross. It is worth noting that, since it is a votive temple, it receives donations from all parts of the country, so that there are different styles in the development and ornamentation of the figures of the devotional altars. The way it unifies the styles, which is carried out by means of color canvases located in the top part of each altar, thus providing order and rhythm to them. The Stations of the Holy Cross are represented over large size wall panels, with printed graphics.

At the entrance of the temple, visitors can appreciate the Cross of Chile, which was created in 1967 and traveled throughout the country and at that time was called the Cross of Maipú, representing the national church and venerated in many processions.

This first cross was built by the Bishop of Osorno, Monsignor Francisco Valdés, with wood from the different southern forests and a silver star.

Afterwards, in 1974, the current Cross of Chile is raised, as a symbol of union, formed by twenty-five wood cubes, each one carved and ornamented in the different Dioceses that there were at that time and the star was made from olive wood by craftsmen from Bethlehem.

Saint Agustin Church

▪ **Historical Background**

In 1595 the first Agustin friars arrive in Santiago from Peru after disembarking in Valparaiso. On their arrival, they were welcomed in the La Merced Convent; it is important to remember that the Mercedarians were already settled in Santiago, as well as the Jesuits, Dominicans, Franciscans and Augustinian Canonesses.

A few days later they got a homestead on the block from the Plaza Mayor (Arms Square), which profoundly bothered the Dominicans, calling on the fact that the distance there must be between one convent and the other was not being respected, a provision of the canonic law expressed in the Laws of the Indies, before which the Provincial of the Dominicans, managed to have the Agustin priests leave the place, thus returning to the Mercedarians Convent.

Afterwards, Don Francisco Riveros offered the homestead corresponding to the front of the current Moneda Street, between Estado and Saint Antonio for sale. These houses, it is said, were two story buildings, where the Agustin priests settled, adapting one of the rooms as a church.

Due to this, the upset Franciscans (for the same reason as the Dominicans), history states, harassed the Agustin priests, on a certain day, flooding the installations and later on setting fire to them. Finally, the Royal Audience, with the arbitration of the Jesuit father Luis de Valdivia, resolved the conflict in favor of the Agustin priests.

The small haphazard church and, later, damaged by the fire was restored in a precarious manner, to which Padre Juan Vascones travelled to Peru to ask for help to the Provincial Office and to collect some donations. Four years later he returned to Chile and the church was completely remodeled, where religious services were held until the lateral nave of the new church was being built, created by a Peruvian architect, which was completely destroyed after the 1647 earthquake.

Over the same floor plan, in 1665, Juan de Lepe re-built the brick church, which is inaugurated in 1707. But, the 1730 earthquake once again seriously damages the church, being restored in 1738 and embellished, from 1799 to 1803.

In 1850, Fermín Vivaceta takes on the works and, thanks to his interventions that have remained through time; the Saint Agustin Church is the one remaining today.

■ Architecture

The Saint Agustin Church's architectonic evolution can be broken-down into stages according to the disasters that it went through and with its later reconstruction attempts. Thus, the temple's evolution can be divided into four main phases: the first church, which began on the year the Riveros Family assigns the homestead where the temple is currently located and first it was enabled as a large estate that ended on the same year, on February 13th when a fire broke-out; the second church that started to be reconstructed after the fire and until it was destroyed by the May 13, 1647 earthquake; the third church, that began with the later reconstruction after the earthquake to the 1730 earthquake; and a fourth stage that goes from the reconstruction after the earthquake and the modifications performed by Fermín Vivaceta.

In reference to the same stage, or the first church, there is little information in relation to the temple's architectonic formation. According to the historical writings of the time, these were the same homes offered for sale by the Riveros family located in that homestead that were the ones the Agustin priests adapted and used for their religious practices and for housing, linking several of the facilities to create a small meetings church, since it is noted in the chronicles of the time that these houses were two-story buildings. Afterwards, the priests acquired the remainder of the house to obtain the complete block, which is why some historians call this stage "La Casa Grande" (The Large House). However, its duration was rather brief, since on December 13, 1595 the church is burned by hooded persons. According to some documents used by the chronicle writers of the time, it is said that it was the Franciscans who started the fire, managing to save only two rooms: the church and one of the houses.

After the fire, the church was restored in a light manner while the priest Father Juan de Vascones was sent to Lima to collect funds, a trip that lasted four years. The church was reconstructed with the collected money, while the construction of a new one was started by the Peruvian architect that was planned with 3 naves and built with white evenly cut stones. In its interior, it had three altars: one dedicated to Our Lady of Grace, another to Saint Nicolas de Tolentino and the third one, located in the center as a High Altar, the painting was dedicated to its founder: Saint Agustin, all of the altars surrounded by altar pieces, statues, paintings and the import made by Padre Vascones: its Chinese ornament. Unfortunately, it could not be included since it was destroyed by the 1647 earthquake.

The May 13, 1647 earthquake assumes the start of the third stage in the temple's architectonic evolution, which is re-built by Juan de Lepe in brick, over its old floor plan. There is no greater information available regarding this reconstruction, but only up to the chronicles of the 1730 earthquake, which ruins the transversal wall and the towers, which in later years are restored and the temple's interior is also beautified, in a baroque style,

appealing to the Santiago neighbors; although the exterior continues to keep its primitive image.

In 1850 Juan de Lepe takes on the remodeling of the church. He is responsible for the current appearance of the church. The main transformation was to change the temple front, adding a porch with six columns in a Doric style and finished in an entablature with balustrade, that can be seen even today. The bell towers and dome are also reconstructed, and the main doors are carved, giving the façade the actual neo classic nature. The floor plan of the basilica-type of three vaulted naves is preserved in its interior and is divided by columns holding the Roman arches.

Last century, the church did not go through any large modifications. However, in 1982 the front area was restored, as well as the temple interior and the towers were finished, work done by the architect Francisco Beltrán that we can appreciate even to date.

- **Ornamentation**

In 1874, the Agustin priests contracted Santiago Eastwood to carry out the remodeling works in the church exterior and interior. Santiago Eastwood, sub-contracts architects, marble masons, stucco plasterers and painters, who will work under his direction and supervision. Many of these works still remain visible in the Church.

The **central nave** with its vaulted ceiling is richly ornamented with different moldings and with 32 paintings of Benito Rebolledo.

The golden pulpit with an octagonal floor and ceiling can also be highlighted with golden stairways, where in the front there is a sculpture of a full bodied Saint statue, work attributed to the Bavarian Jesuits of Calera de Tango.

As mentioned, the Saint Agustin Church has been submitted to different beautification processes, “modernization” and later restorations all along their existence. What an artist creates one day is then eliminated by another as is the case of the High Altar.

The emblematic **High Altar** of the Saint Agustin Church, entrusted by the Augustine fathers from the sculptor Bernardo Godoy, around 1798 was built with brick masonry and polychromatic wood; in 1874 the architect Aquiles Dell’Aquila designs a new altar that is built with stone foundations, columns and brick walls, all covered in its exterior with artificial different color marble; the table and slipways are supposed to be made of natural marble. The altar built by Bernardo Godoy with these remodeling works was buried for more than a century.

In the last 2004 restoration (verify date), the work by Aquiles Dell’Aquila was eliminated uncovering the High Altar designed by Godoy, which we can appreciate today.

The painting of **Our Lady of Grace**, located in the High Altar was painted in 1874 by the Italian Helios Rodolfo Gagliardi. He painted it at the same time as the altar structure was built. Recently restored, all its colors can be appreciated.

To the left there is an image of Saint Agustin and to the right of Saint Monica (Saint Agustin's mother), in carved wood, fire-gilt (verify this information and date).

The **lateral naves** have a ceiling ornamented with different moldings, in general, to the visitor's view it has warm and luminous colors, setting a direct connection to the heavenly.

Then we see the altars.

The **Lord of Mayo Altar** (Christ in Agony), popularly known as the Mayo Christ, made in Italy and built with different colored marbles; it has two columns on each side in a baroque style and with a chamfer abacus. Christ's image, made of polychromatic wood is the work of Father Pedro de Figueroa, who with the help of an anonymous carpenter concluded the work in 1612 and, afterwards, it was placed in the temple. Devotion to this Christ increased with the May 13, 1647 earthquake; as the story goes after the earthquake the only wall standing was the one holding this image of Christ and the crown of thorns came down to the rest around his neck, being impossible to return it back to Christ's head, which is why it is considered a miraculous image. Since then, the image is taken out in procession during May, being one of the oldest religious ceremonies in Chile, from the time of the Colony to today.

In reference to the myths and legends regarding the Quintrala and the Christ of May, are only those, since the Lord of Agony was installed in 1612 in the temple and it never belonged to the infamous Quintrala.

The **Jesus Sacred Hearth Altar** is made with white and pinkish marbles, with Corinthian style columns with chamfer abacus and contains Christ's image in polychromatic wood; in the cornice there are two angles, in a baroque style, belonging to the temple's colonial stage. There are two accompanying figures, the Dolorosa and Saint Clara de Montefalco, both figures in polychromatic wood.

The **Saint Rita Altar** (Advocate of the Impossible) made in white, red and black marbles in 1909 by the Bottinelli Company, with Corinthian style columns with chamfer abacus; it houses an oil painting of Eucarpio Espinoza, painted in 1909. This art work, presents the Saint when she has the thorn stigma on her forehead.

The **Altar of Our Lady of Carmen** made in Italy, similar to the Cristo de Mayo Altar, with red, white and black marble. The image of the Carmen Virgin is supposed to have been

donated by Ms. Rebeca Rodríguez Mena, in 1970, who kept it with great care since it was an inheritance from her ancestors. Such image, dressed was made in polychromatic wood.

The **Altar of Our Lady of Good Advice**, made in 1901 by Eusebio Ceppi, with white, pink, yellow, red and black marble, with Corinthian style columns with chamfer abacus. It houses an oil painting of the Virgin, artwork by Pedro Lira.

The **Saint Nicolas de Tolentino Altar** made with white marble with black and red ornaments, which has a similar style as the prior ones, contains an oil painting representing the Saint, work attributed to Saverio Morra, with an undetermined date.

The **Altar de Our Lady of the Sacred Heart Altar** (Advocate of difficult and desperate causes) is made of white marble, with Corinthian style columns with chamfer abacus. It was at one time dedicated to Saint Tomas de Villanueva, and currently holds a lithograph, with golden frames representing our Lady of the Sacred Heart, donated in 1955 by the singer Arturo Gatica to fulfill the promise he made to the virgin when he was diagnosed with the loss of his voice.

There are other carved images in polychromatic wood and some made of plaster, located in different parts of the temple. The most important is an old polychromatic wood sculpture with the image of Saint Agustin; behind this image one can see the recuperation of one of the walls made in white stone sitting of the Saint Cristobal Hill, corresponding to the XVII century, after its restoration in 2004, it is a true relic of colonial construction.

On the other hand, there is the **organ**, entrusted in 1870 by the priest Father Eleuterio González to the outstanding Italian organ maker Angelo Morettini. The story says that Morettini took 18 months to build it with the help of his son Nicolas and it turned out to be such work of art, that it was exhibited to be admired, before starting its trip to Chile, in the Temple of the Holy Spirit of Perusa, giving great celebrity to the Morettini workshop.

It arrived to Santiago in November 1877 and it was an instrument with such sophisticated technology, that the Agustin priests had to ask for help to assembly it. Manuel Larraín took on the challenge and, finally the Morettini organ was inaugurated on April 24, 1878.

In 1920, the Argentinean organ maker Oreste Carlini was hired to remodel de Morettini organ.

Finally, there is a collection of textiles called “Chinese Ornaments”, although they are in the Sacristy, were brought to Chile by the priest Father Juan de Váscones in 1598. It was wrongly believed that the embroideries has Chinese, Confucius, and Buddhic motifs when in fact some of the textiles were intervened so that they could be useful for religious practice, but it has been studied and concluded that the embroideries represented bucolic and courtesan scenes.

Another textile that can be highlighted is the famous *Terno Frutilla (Strawberry Suit)*, French origin design of the XVIII century, whose main decorative element is the strawberry, made of silk with gold threads, an excellent embroidered and colored artwork.

QUINTA BELLA ORATORY

▪ Historical Background

José Tomás Urmeneta (1808-1878) was the most important mining entrepreneur of the XIX century; he was a politician and philanthropist, according to Vicuña Mackenna, the wealthiest man in South America.

He starts his activity as a mining entrepreneur in 1831 when he returns to Chile after remaining some time in Spain and three years in England. In London, he is witness of the significant social and economic changes that the Industrial Revolution is bringing forth and he is influenced by the bourgeois virtues such as economic rationality, business spirit and morality.

After several comings and goings as a mining entrepreneur and practically falling into bankruptcy, in October 1852, Urmeneta stumbles into a good grade copper deposit in the “Pique de Tamaya”. The large copper extracted amounts, their quality and increase in the international price due to the Crimea war, would make him become the richest man in the country within a few years.

Starting 1853 he starts to diversify his investments. In mining he was also dedicated to gold, silver and coal extraction. He created the Smelter Chilean Association and Santiago Gas Association. As a capitalist partner he invested in the Tiles and Bricks Factory and Molinos Saint Cristóbal; gave loans to merchants; invested in closely-held companies such Ferrocarril del Sur; the Compañía Chilena de Seguros; and the Banco Nacional de Chile; in rural and urban real estate properties, thus becoming one of the most important businessmen in the second half of the XIX century.

His political activity began when he was chosen proprietary member of the House of Representatives for Ovalle (1846-1849); was member of the On-Going Treasury and Industry Commission. He was elected member of the House of Representatives for Ovalle for the 1849-1852 period, but did not hold office. Afterwards, for the 1852-1855 period, he was elected proprietary member of the House of Representatives for Elqui. He formed part of the Senate when he was elected proprietary Senator for the 1855-1864 period. In 1853 he was chosen State Counselor.

In 1871 he was presidential candidate of the Republic supported by radicals, liberals and nationals, but he was not successful. Federico Errázuriz Zañartu won the election by 226 votes versus his 58.

Real Estate Patrimony

All along the years Urmeneta invested in real estate goods, both for personal and family use (mansions, ranches and a country recreational house), as well as part of the real estate business.

The most outstanding are the private houses: the Urmeneta Palace (patrimony that we will never be able to know) and the Quinta Bella, both properties located in Santiago and the Limache ranch in the region of Valparaíso.

By 1848, Urmeneta acquired a house on Monjitas Street that was particularly used by his daughters who studied in the capital city and for when he came to visit. In 1853, he definitely moved to Santiago and the house became too small for this business man and politician, with an intensive social life. So he buys the house next door, reforms it and links it to the old one, making it into a large mansion. Still not satisfied, in 1868 he acquires the back lots of the houses, demolishes everything and builds a palace, under the architect Manuel Aldunate and executed by the builder Eduardo Von Moltke. The works lasted until 1873 and the palace was richly ornamented with stained glass windows, furniture, tapestries, crystal glassware, paintings, silverware, marbles, etc. objects that were specially brought from Europe on trips that Urmeneta took. The palace was considered as the most luxurious and solemn of all Latin America. Unfortunately, like many patrimonial buildings, the Urmeneta Palace disappeared as time elapsed. In 1929, it was auctioned and since there were no people interested in its purchase, the building was demolished.

La Quinta Bella and the Limache ranch were also outstanding due to their luxury and refinement; they were designed and decorated at the purest English bourgeois style. Their distribution was on one side of the park and the *chateau* and on the other, the farm with administration and collections departments.

In 1853, Urmeneta started the purchase of several lands outside of Santiago, in the Llano de Saint Domingo (North of Recoleta), which by 1862 gave origin to the famous ranch Quinta Bella (also known as Quinta Urmeneta). This had a mansion that was exquisitely decorated, beautiful with imposing flower gardens designed by an Italian gardener, with water fountains and a forest with exotic trees that was admired by the guests.

In 1864 Urmeneta entrusts the architect Manuel Aldunate building an oratory for the Quinta (country side house). Martina Barros de Orrego mentions the following regarding the matter "I remember that at one time he invited us to the inauguration of the chapel

on a Holy Thursday. It was small and pretty outside, but we could not see the altar and its interior ornaments, because it was totally covered with black mourning hangings; we could only see in front of the altar where there was a large crucifix surrounded by high candlesticks with lit wax candles, with that dim light that shows such a painful impression. People from the neighborhood would come in and out praying out loud as well as the tenants from the neighboring farm, while a priest was on the pulpit praying the Stations of the Cross...". (Recuerdos de mi Vida (Remembrances of my Life), 1942:98).

When Urmeneta dies in 1878, his wife inherits the Quinta Bella, but many years later, Martina Barros evidences that the property belonged to her brother Manuel and that he had even died there.

It is known that in 1923 the lands were sold to the Casa de Orates to implement the rehabilitation project with an opens doors program and ergotherapy, very much in vogue in Europe since 1920 and they also acquired the Fundo El Peral (El Peral Ranch), where the open door was inaugurated in 1928.

In 1950 its fate changes, the lands are bought by the Housing Corporation and in 1952 the Quinta Bella Housing Project was inaugurated. 20 years later, the old Escuela Perú Nº 126 (No. 126 Peru School) was installed in this line. The chapel belonged to the school when it was declared Historical Monuments in 1994 by the National Monuments Council. It remained so until 2002, when the school was later moved from the area as it was merged with the school, Escuela Rómulo Gallegos to form part of the school, Escuela de Puerto Rico.

It currently belongs to the Recoleta Cultural Corporation and it is expected that the funds will be obtained as soon as possible to restore it, although there is still doubts on understanding what happened to the 500,000 million that IDB (Inter-American Development Bank) had granted to the district as a result of the Patrimonial Reconstruction Program and whose works should have concluded in 2012².

For more than 40 years and to date it continues to be closed, it has been used as a materials deposit, and has been ransacked and looted, even the stairways that allowed access to the towers have been stolen and the only image that there still was there was rescued by a neighbor who, after 40 years, returned it, is now restored and it is expected that it will be exhibited soon.

- **Architecture**

² Please see the note "The church of Recoleta built in adobe in the XIX century is restored" published in 2011 in the La Tercera newspaper <http://diario.latercera.com/2011/01/24/01/contenido/Santiago/32-57163-9-restauraran-church-de-recoleta-construida-en-adobe-en-el-siglo-xix.shtml>

The Quinta Bella oratory was designed in 1864 by the architect Manuel Aldunate and was officially inaugurated by the Catholic Church in 1865.

The building a mixture of several styles such as neo-classic, byzantine and baroque, the oratory has an octagonal floor plan (the only one in Chile), the entrance is framed by two octagonal high and slender domes that are formed by columns that end in Roman arches and culminating with an octagonal wooden point with a triangular arch base. The door was carved in wood, but due to its deterioration, it was replaced by some plywood panels.

The octagonal dome grants brightness to the space, it has geometric stained glass windows, but most of it, does not have any windows at all. It is richly ornamented inside, in its vertical the Scandinavian cross of Saint George can be highlighted and the upper part is crowned by a halo and with the "all seeing eye". It is also evident that, the pigeons come in and out, that the oratory is their nest and that in many of the images you can see their eggs.

The oratory is made of stuccoed masonry and its towers were made of wood stuccoed with lime. Both columns are ornamented with plaster moldings, as well as friezes and cornices. Colors, such as light blue and gold can be appreciated in its interior. In the arches different motifs and symbols can be seen such as the faces of cherubs, and bunches of grapes representing communion, among others.

It is said that the oratory in old times was laid out in a Greek cross floor plan and that possibly, in 1873, the two towers were incorporated, as well as the renewal of the sacristy behind the altar and the second choir level.

▪ **Ornamentation**

Not much is known about the ornamentation of the Quinta Bella Oratory, there are few testimonies found and they all refer to pieces exquisitely manufactured and with rich materials, however all was ransacked and looted. It is known that all the imagery was brought from Europe and that the organ was acquired in France in 1873. As mentioned previously, there is only an image, rescued from a neighbor of the sector after there was a robbery in the oratory. It is the image of the Virgin Mary and is made in polychromatic wood.

We can also see what is left of the High Altar, which is framed by fluted columns of the Corinthian type that end at a higher altitude in a triangular pediment and that the niche is ornamented with moldings of cherubs.

The image of the Virgin has already been restored and the people in charge are only waiting for the adequate time to exhibit it, thus this small temple is also waiting to be rescued from its permanent oblivion.

SAINT ISIDRO LABRADOR CHURCH

■ Historical Background

The Saint Isidro Labrador Church was founded in 1686 by the Franciscan Bishop Diego de Umanzoro, who realized that south of the La Cañada there were numerous farms which did not have religious services. Then, a small adobe chapel was built among the small farms in honor of the patron saint of farmers, Saint Isidro. Beside the temple the vicar's house was built that had a front of corridors that would soon house the muleteers and traditional farmers that were heading to Santiago. A corral for animals was built in front of the house. Afterwards, part of the farm was separated into lots and the population increased. Very quickly, it became the social and spiritual center of the first sub-urban housing project in the central zone.

After the 1730 earthquake the church was completely destroyed. However, in 1754 Francisco García Huidobro, the Marquis of the Royal House (Marqués de Casa Real) had demolished what was left of the original temple and ordered the construction of a new parish with cut stone foundations, made in brick and lime. Afterwards, García Huidobro himself processed the extension of a lateral road up to La Cañada, which at the beginning was called the Calle de la Pelota (Ball Street) because it was used as a sports field to play Basque Ball; currently, the street is called Saint Isidro, due to the temple's name.

In 1842 the building of the third church starts, located 100 meters south of the old church that was already falling in. The project was in charge of the Vicar Blas de los Reyes and was finished in 1848. The December 6, 1850 earthquake produced irreparable damages and left the church in deplorable conditions.

The works of the fourth and current temple started in 1896 entrusted by the vicar Eduardo Gimpert. The works is laid out in the same place as the previous one and was designed by the architect Ignacio Cremonesi, concluding the works in 1903. After the 1906 earthquake refurbishment works were done and the dome was added over the High Altar, done by Ricardo Echeverría. This dome caved in with the 1921 earthquake, then being substituted by the current one.

At present, the Church de Saint Isidro is in regular preservation conditions according to what was declared by the National Monuments Council, although here is deterioration dating back to the 1985 earthquake, the February 27, 2010 earthquake ended up leaving it in a regretful condition, with structural damages. On Saint Isidro Street and in the temple's interior, the separation of the wall can be seen in reference to the rest of the structure, there are cracks everywhere and a feeling of total abandon. The church is closed to the

public and a space was enabled on one side to continue offering religious services to the people of the sector.

According to what is told, the church would have been ransacked and looted by an antique dealer, who did so backing itself on a restoration and piece replacement contract. He was accused that from March 2010 he took away from the church for a year around 389 religious objects, among them a 200 kilo bronze bell, candle sticks, an Episcopal armchair, a bronze stand, a missal, a 2 meter silver Christ, a silver bell for mass and even an oak chimney from the parish house; it is even said that he took the marble from some of the altars and replaced them by coarse MDF trupan (wood, resin and wax board) plates with marble paint of the work kind. There is no information available as to how the plainclothes police department investigation (Policía de Investigaciones PDI) concluded, or if the culprit was declared guilty by the justice courts of law. But that the church has been ransacked and looted is a fact.

Maybe one day resources will be processed to restore it and thus continue forming part of our patrimony, on the contrary its fate is to disappear and be replaced by some building or a *strip center*, in what seems to be the near and not far future.

On November 24, 1977 it was declared a Historical Monuments, given its architectonic characteristics and given the age of its construction.

▪ **Architecture**

The current Saint Isidro Labrador temple is the work of Ignacio Cremonesi whose works started in 1896 and concluded in 1903. Although, after the 1906 earthquake, Ricardo Echeverría repaired and refurbished the church, and also added a dome over the High Altar, the design proposal continues to be that of Cremonesi.

The church erects in a simple neo-classic style volume over a basilica-type floor plan. With Roman architecture reminiscences, the front is highlighted by two large columns that frame the three accesses forming the narthex that is framed with Roman arches. Later accesses are closed with metal fences and over them there are two niches with religious figures. The attic can be appreciated as an extension of the central nave, getting closer to the façade flat area and crowned by a triangular pediment. The main entrance is formed by several columns and a triangular pediment, over which we can see a rosette.

On the later faces, the façade is formed by over pilasters and large picture windows with a Roman arch and in the accesses to the transept, there is a porch formed by a triangular pediment and two pairs of isolated columns.

The particularity of the construction is its on-sight brick masonry walls. The foundations and over foundations are of semi-cut rock. There are reinforcements of the metal plates in the cantilever of the cornices and in the hollow brick vaults of the entablature's architrave. The roof structure is made in oak and the cover is made of galvanized iron.

In its interior, the lateral naves are formed by barrel vaults located between each set of columns that hold a Roman arch and will give place to the incorporation of devotional altars. The central nave is also formed by columns and Roman arches, but the ceiling is built by five lowered curve small domes and finished by a large dome. The dome central, located in the transept stands out for having French style windows (XIX century), which provide certain lightness towards the space. The central nave ends in the apse, which is rather ornamented and that houses the High Altar.

▪ **Ornamentation**

The temple's ornamentation, in general, is rather sober. The brick masonry is stuccoed and uses an array of colors that go from cream to terracotta, in pastel tones and some details in gold. Walls, domes and pendentives are all ornamented with moldings of vegetation and geometric designs.

The altars keep the temple's Roman style and the niches are painted, imitating the marble. Most of the altars are empty, presumably due to the looting. The few images that are left are located without any established order and seem to have no fixed place; many of these image are plaster sculptures and some others are made of polychromatic wood. In the upper top panel to the doors of the accesses through the transept, some paintings with religious motifs can be seen.

The altarpiece of the High Altar made in marble, exhibits the figure of the Patron Saint of the temple, Saint Isidro, made in wood and that is safeguarded by the figures of some angels that seem to be made of plaster. The High Altar, previously made in marble, was replaced by a white and green board made of MDF trupan board painted to resemble marble, of very bad manufacturing and a gross technique, which is ridiculously ugly.

In the attic, there is a battered broken-down organ.

THE GOOD SHEPHERD PARISH

■ Historical Background

The Congregation of the Sisters of the Good Shepherd came to Chile on May 28, 1855 from France, bringing as their mission to collect and aid girls and young women that are in a state of helplessness and thus be able to rehabilitate them. They first settled in the city of Saint Felipe where they created the first congregation house. Three years later they settled in Santiago in some land that was ceded by the Monastery of Carmen de Saint Rafael, currently on Rivera Street in the district of Independencia, to build the monastery and the Good Shepherd temple thanks to the charitable help of the Beneficiary Association of Ladies (Sociedad de Beneficencia de Se oras) and particularly by the Family Fern ndez Concha, particularly Ms. Rosa Concha de Fern ndez, who had an active role in solving the problems that arose during the course of the works.

Writings of the time tell us that the celebration held on Sunday, May 26, 1861 to consecrate and inaugurate the convent was rather lavish, inviting the most select guests of the Santiago society of the time, with the main sermon being by the presbyter Rafael Fern ndez Concha and with melodies sung by Rosario Fern ndez Concha (his sister), the single ladies Tagle and Nicanor Zafartu, all having beautiful voices.

The temple planning was entrusted to the Italian architect Eusebio Chelli, who had come to Chile to build the church of the Dominicans. The church started being built in 1862 and was consecrated on July 3, 1871 under the dedication to the Immaculate Conception.

In the same year, 1862, while the congregation suffered the important disorders in its internal organization for cases that started to be recently known of the psychic hysteria disorders that some of its interns had had and falling into public discredit suspending in a temporary manner entrance to novice life by girls, **Josefa Fern ndez Concha**, Rosa's daughter and Rafael's sister, entered the convent on the following year taking her vows and receiving the name of Mar a de Saint Agustin. After one year had elapsed after taking her vows, she was elected Mother Superior of the convent. Thanks to her work, she managed to order and organize the congregation once again, with the following increase of religious vocations, increasing the number of refuge hospices and for novices throughout several countries in Latin America. Due to this work and the great contribution made to the congregation at that time, Josefa is currently in a Beatification Process. Following her steps, her younger sister Rosa also entered the congregation, being later called Mary of the Immaculate Conception (Mar a de la Inmaculada Concepci n).

The passing of time seriously affected the state of the constructions and the religious vocations of the congregation in Santiago, which is why the congregation remained in those lands until 1972 then moving to Puente Alto and the convent was given in loan and restitution to the Uniformed Police Department (Carabineros de Chile). That same year, it was declared a Historical Monument. For that reason, on not being able to sell it and not

taking care of the place due to the high cost of repairs and maintenance by Carabineros de Chile, left unoccupied for several years, being the object of theft, where the marbles that covered the altars were stolen, as well as the furniture of the sacristy and progressive deterioration.

In 1982, the properties were donated to the Fundación Las Rosas, achieving the recovery and restoration of the temple and the convent facilities. Until today, the church and the refuge home remain working normally.

- **Architecture**

The temple has a Latin cross floor plan, with a clear neo-classic influence in its exterior, especially in its façade. Built with adobes perimeter walls, it is observed that in its entrance porch made with four Ionic style capital columns and decorated with scallops and garlands, over which rests and architrave with four flat beds and over a frieze decorated with garlands and angelic images, symbols of the four evangelists and in the center the image of the lamb. The crown of the triangular pediment is adorned with different religious motifs and in its center, in relation to the image, it can be inferred that it is the representation of the Cloth of Veronica with the face of Christ and its extreme upper side the image of the Virgin.

It has two wooden towers with a long spire that indicates any of their neo-gothic influence, although the towers are decorated with columns, cornices and molding elements clearly associated to neo-classism. In the base of the towers one can observe a molded disc that indicates two years: the year in which the temple construction started: 1862 and in the year in which the properties and temple were ceded to the Fundación Las Rosas: 1982.

In its interior there are three parallel naves among them, the central highest one is crowned in a reduced barrel vault, while the lateral ones, plus the lowest ones, have a lintel roof. The central one reaches the presbytery, crossing through the transept, forming two large Roman arches. The separation of the naves is done by fluted columns that hold the Roman arches, crowning them in a clerestory with large octagonal picture windows. The transept is crowned with an octagonal dome base with large picture windows that hold a beautiful cupola. The presbytery has a different height, a higher level than that of the naves. The transept has a roof with on-sight beams and a double slope roof; its walls have simple molding windows ending in Roman arches. The temple header has aesthetic aspects of the transept, with the roof difference, that is trabeated, not showing its structure.

- **Ornamentation**

The temple has a varied and profuse decoration, both due to the architectonic, sculptural and pictorial elements. The reduced barrel vault of the central nave is divided in panels

that are completely decorated with geometric figures: octagons in its central part, squares, truncated triangles and rectangles; all of them are framed and molded, some were filled with sacred and vegetation pictorial decorations. The central and highest zone end in a decorative key. This vault rests in a clerestory that has a row of octagonal windows interspersed with painted decorative panels. This gives necessary light that makes bright the church interior.

This structure is held in fluted capital columns Corinthian style ending in Roman arches completely ornamented with decorative panels as well as their alfiz panels, which divides the main nave from the lower lateral ones. These, differently from the main one, end in a lintel roof, also completely ornamented with decorated panels. The walls are decorated with large Roman arches of the nave height, with decorative panels in their formation and separated over decorative pilasters. There is a zone of that proliferates with ornaments referring to the Sacred Heart of Jesus.

Through the lateral naves one can appreciate a series of devotional altars dedicated to different religious characters, interleaved with small pictures with images of the Stations of the Cross. It can be highlighted also that in certain zones of the lateral walls there are commemorative tombstone of certain important characters buried in the church. On the wall of the left lateral nave the following can be observed: Saint Juan Eudes, a wood relief of the Custodian Angel Saint, a sculpture set of Saint Joseph and Baby Jesus, an altar and a commemorative tombstone of José Ma. Gallo Zavala and a sculpture element of the Sacred Heart of Jesus.

On the later right wall one can appreciate: a sculpture element of Saint María Eufrasia Pelletier, founder of the Congregation of our Lady of Charity of the Good Shepherd, under which there are commemorative tombstones of donors to the Congregation, specially one of Rosa de Santiago Concha de Fernández and of Rosario Fernández Concha, a wood relief of Archangel Saint Michael, a sculpture element of Saint Juan Evangelista, a commemorative tombstone of Bishop Monsignor Ramón Munita Eyzaguirre, a pair of angles, one with the national flag and a beautiful sculpture dedicated to the Virgin of Carmen.

In the transept and in the later part of the temple the decoration is completely different, rather austere and simple. Over a very soft ochre color niches are located that contain devotional sculptures of saints, interspersed with pictorial works dedicated to scenes of Christ, the Virgin, Evangelists and Saints. Thus, the route is formed by: a sculpture de Saint Teresa de Jesus (Teresa de Ávila), a painting of the Sacred Family, a sculpture of Saint Teresa de los Andes, a painting with a scene of the Crucifixion of Jesus Christ, a sculpture of Saint Alberto Hurtado, a painting with the image of Saint Mateo, Saint Lucas, Saint Marcos, Saint Juan Evangelista, a sculpture of the Virgin Mary, a painting of one of the times Jesus Christ fell with the Cross during the Calvary, a painting of Jesus Christ descending from the Cross, a sculpture of Saint Joseph with the Holy Child Jesus, another

painting of Christ descending from the Cross, a painting on the Crucifixion of Christ, a painting on the Sacred Heart of Jesus, a sculpture of Juan María Vianney, Holy Priest of Ars, painting with a scene of Jesus on the mount, a painting representing the Invocation of the Virgin Mary, painting with a scene on the Passion of Christ, painting with image of the Virgin Mary and the Child Jesus as an Invocation, a sculpture on Saint Francisco de Asís and finally a painting dedicated to the Heart of Mary.

In the back part the choir stalls can be appreciated, previously used as the nuns' choir zone, the wall accompany the area with a series of pictures calling on the life of some of the saints listed above in the route of the temple's back zone walls.

In the transept, at a higher level, there is an altar that is accompanied in the back part by an awning crowned in Roman arches where the Blessed Sacrament is found. Hanging from the arch layer key segment, there is a crucified Christ.

The set of the dome is also decorated. Starting from the alfiz panels of the walls that support the roof where the dome is initiated, which is ornamented with discs and painted elements simulating moldings, within which profuse painted vegetation decorations can be observed. The central discs contain the images of: the Lamb of God, monogram of Jesus Christ, the Sacred Heart, and Marian monogram. The transept roof is decorated as a starred vault adorned with golden garlands and vegetation elements. In the wall transition to the roof there are four painted discs that contain the image of the four evangelists with their respective symbolic elements that are related to the four living beings of the Apocalypses:

"The first living being looks like a lion; the second, to a bull; the third has a face like a man, and the fourth being looks like an eagle in full flight." Apocalypses 4:7.

Saint Mateo/Angel (or winged man): since its gospel beings with the list of Jesus ancestors.

Saint Marcos/Lion: since its gospel beings with the preaching of the Baptist in the desert, where there were wild animals.

Saint Lucas/Oxen: typical animal of the sacrifices that refer to the vision of Zachary in the Temple, where animals were sacrificed such as oxen, calves and sheep.

Saint Juan/Eagle: allegory of the proximity between the apostle and Jesus. It is the apostle's view of the sky where there is the eagle since its gospel beings with the contemplation of Jesus-God.

Already in the starred zone, discs can be seen in each one of its corners representing symbols of the Catholic faith, such as the Chalice, the Host, and the stairway to Heaven, spikes, pigeons, crosses, and geometrical elements, among others. The dome base that supports the cupola is octagonal, where each one of its sides has a large picture window

crowned in an arch, decorated with architectonic elements such as over pilasters, cornices, corbels and golden vegetation elements.

In the back exit, behind the choir stalls that go into the convent, a beautiful set can be observed in polychromatic wood of the Sacred Family, with a teenage Jesus learning the trade of his father Joseph.

CHURCH OF THE HOLY SACRAMENT

▪ **Historical Background**

The start of this church is related to the Sisters of Charity of the Good Shepherd, who arrived from France in 1885 and there is an interconnection with the story of the temples of the Good Shepherd, on Rivera Street in the District of Independencia, and the one of Saint Peter, located on Mac Iver Street in downtown Santiago, all initially belonging to this same Congregation.

The first place the Sisters of Charity settled in was in San Felipe, their initial house. A couple of years later they arrived to Santiago, settling in the house on Rivera Street, where the Church of the Good Shepherd is currently found.

Their third house was created in 1888, being open to the community in March 1890. It was Pedro Fernández Concha, whose family was very close to the tasks of the Good Shepherd Sisters, who ceded around 18,900 meters of lands of the El Carmen farm so that the house and the new Church could be built, that afterwards in an official manner was donated by public deed to the Congregation, on January 2, 1901. This transfer happened in parallel with the works fostered in the sector by the Regional Governor Santiago Benjamín Vicuña Mackenna who created the road “Camino de Cintura Oriente” (current Vicuña Mackenna Avenue) and the “Camino de Cintura Sur” (current Matta Avenue), where the temple is located.

Once the refuge house was concluded, the church of the Holy Sacrament was started. Bishop Mariano Casanova presided the ceremony with which the first stone was laid of this work, on November 8, 1891. Pedro Fernández Concha contracted the French architect Emilio Doyère to be in charge of the project.

On September 8, 1896, the temple to the Holy Sacrament was consecrated and inaugurated, through a great and solemn ceremony led by Mariano Casanova and a numerous clergy. Mother María de Saint Agustin de Jesus (Josefa Fernández Concha) was also present, visiting the houses of the Congregation at the request of the Mother General.

According to writings, before starting the celebration and later festivities, a significant number of people in distress and submerged in poverty started to arrive to the place,

entering the temple and sitting in places exclusively reserved for guests. One of the sons of Pedro Fernández Concha tells his father of the situation and that there were no more seats available. He, who felt close to the most humble, answered: "The house of God is the house of the poor, I would not make them leave for anything in the world; let the rich sit where they can". Finally, the "40 hour adoration" marked the end of the celebrations of the temple inauguration.

On the growing increase of people, the construction was started on November 18, 1891 of the section of the "Department for the Repentant" located on the eastern side of the church, adding to the already built section for "distinguished or known people who needed rehabilitation".

In 1900 the capacity of the Congregation is extended on this land once again, approving the construction of a correctional school, at the expense of the government but in the Good Shepherd lands. It was the Bishop Rafael Fernández Concha (Josefa's brother) who was in charge of the confession for some time.

On March 9, 1906 the transfer of the Holy Sacrament was done, concluding the embellishment of the temple. However, improvement works started on the monastery facilities: a labor room was added and another for a new dormitory in the Repented Department and the washing room was extended, adjusting it to the new number of people.

The 1985 earthquake left several damages, which is why on the following year it is declared Historical Monument due to "its relevant merits and architectonic quality". Thus, afterwards in 1996 the remodeling of the temple is approved, restructuring the main tower principal and improving the interior. But, once again the 2010 earthquake leaves damages, which is why today it is closed and there are no religious activities waiting to collect funds to start its restoration. It currently belongs to the Chilean Prison Service, and its institutional temple.

▪ **Architecture**

The tower and the central nave were built in hand made brick and the lateral naves were built in adobe, on approaching the exterior of the Holy Sacrament Church its great entrance tower can be immediately appreciated that is highlighted within the scenery of the zone given its clear Gothic influence since the entrance pointed arches stand out, with the main ones resting on two columns, each one over pedestals. This entrance arch ends in a crowned triangulation by the figure of the Good Shepherd: Christ is carrying a lamb on His shoulders, symbolizing the dedication, care and sacrifice that Jesus has for his heard. This is the emblem of the Congregation to which the temple originally belonged to. From there the tower begins, with great cubic volume, built with on-sight bricks, from where two large windows finished-off with pointed arches and a circular hollow crowned by 5 small ogives (small circular spaces) that serve as skylights so that the tower can be

observed. The campanile crown, with its respective large picture windows is crowned by a spire. The medieval influence is visible in this set on observing the octagonal towers attached to each side of the tower mayor, which the later neo-gothic style did not pick-up as part of its style.

The temple interior is in a single large nave, built in brick, finished off by a roof with a quadripartite ogive vault finished-off in beautiful decorated underpinnings. The ribbings rest over triple compound columns triples attached along the lateral walls. At the end of the nave, there are spaces for the minor altars on both sides. Separated by a large ogive great arch, is the lighted altar with a set of double stained glass windows in the back wall, which form a cross with their separation. On both sides, the walls make a cut on the 45 degree corner, separated from the back by triple compound columns, which have in their center a niche that contains an angelical figure in each one.

The church has a transept at the altar level, although it is currently blocked, transforming it in the temple transept crowned by a ribbed dome.

▪ **Ornamentation**

The gothic spirit invades the interior of this temple. From the start, the wood doors recreate this ambience with its pointed decorations in the same wood and accompanied by small Solomonian columns that end in pointed arches.

The walls of the church's nave are divided into panels, separated by triple compound columns attached to the wall. The low wall zone is decorated with a pastel tone in the range of yellows. It is separated in a horizontal manner by a carved molding shaped in pointed lobed arches that give way to the rest of the wall painted with flower motifs of fleur de Lys and spots. Through this zone of the wall, small altarpieces can be observed with images of the Stations of the Cross and the series of beautiful colored stained glass windows dedicated to the different Saints. Thus looking at the altar, in the left wall there are:

Saint Clara: She is the first and only woman to write a religious way of life rule for women.

Saint Agustin: Father and Doctor of the Catholic Church. He was the top thinker of Christianity of the first millennium.

Saint Ana: Mother of the Virgin Mary. She is the patron saint of working women and miners.

On the right wall the following can be seen:

Saint Luis Gonzaga: Young Jesuit who left his life in the high social spheres of this time and the inheritance of a noble title to dedicate his life to the religious service. He is the patron saint of young people.

Saint Rosa de Lima: First Saint of America, patron Saint of the New World, police institutions and armed forces.

The Good Shepherd: Biblical allegory that represents God taking care, protecting and saving his people.

"Like a shepherd he watches over his herd [...] and thus likewise I will watch over my sheep [...] the lost sheep, I will search for." Ez 34:12-16

All of them are framed by columns supported by beautiful golden winged cherubs and crowned by pointed arches. Over the compound triple columns rests the beautiful tetra-partite ogive vaulted ceiling. The ribbings that start from the capitals of these columns run through the vault until reaching the beautifully decorated underpinning. All ornamented with sacred iconography, decorative borders and garlands in golden paint.

The altar continues to have the same ornamental line. It has a beautiful marble structure to house the Holy Sacrament and is completely decorated with gothic style elements, such as the pointed and lobed arches and a rather high pinnacle, exalting the search for heights as was set forth by the style. Its dome is ribbed and its borders are framed with gold paint as well as in the apse, behind the altar, it is crowned with a stained glass window with a beautiful representation of the Crucifixion scene: to the left the figure of the Virgin Mary can be appreciated, to the right of Saint Juan. The four parts of the stained glass window are separated in the form of the Cross of Christ. In the inferior part of the stained glass window that matches the base of the cross, a skull can be seen alluding to the place where Christ was crucified: the Golgotha Hill (of the cranium or skull). Just like the remainder of the decoration, it is crowned in pointed arches. The two stained glass windows form among them a central cross, which divides them. On both sides, in the corner angular walls, there is a niche that contains an angelical figure held by the heads of cherubs and surrounded by two columns that hold an awning arch.

BASILICA OF THE HEART OF MARY

■ Historical Background

The Congregation of the Missioners Sons of the Immaculate Heart of Mary, popularly known as the Claretians³, arrived to Chile in 1870. At the start, the Claretians settled in a chapel on Dieciocho Street and some years later, they moved to a chapel called Belen and the attached house was donated by Monsignor Eyzaguirre and the Archbishop of Santiago, Monsignor Valdivieso. The property was extended thanks to Father Pablo Vallier, first superior in Chile, who acquired several neighboring properties, which meant that for 1875, the Claretians were owners of the whole block between 10 de Julio and Copiapo Streets,

³ They were thus called due to the founder of the Congregation, Saint Antonio Maria Claret.

with a back extension of around 80 meters. It is then decided to build the first Claretian temple, whose first stone was placed by Archbishop Rafael Valentín Valdivieso, on March 5, 1876.

The architect, Padre José Viladrich and the builder, Brother Pedro Mas were in charge of the construction. The temple was consecrated on December 7, 1879; however, the finishing works were extended until 1882. The church was built with funds collected by alms, donations and money contributions.

The quality as parish of the Sacred Heart of Mary is recognized on August 30, 1928. The following year, Pope Pius XI confers the parish the title as a Basilica, the first worldwide dedicated to the Heart of Mary.

In 1950, at the request of Pope Pius XII, the figure of the Heart of Mary was crowned by Cardinal José María Caro. This privilege is reserved only for Marian effigies of a very relevant cult, in Chile there are very few images of this category.

The Basilica is also the National Sanctuary of the Apostle Saint Judas Tadeo.

It is worth noting that the Basilica suffered structural damages after the February 27, 2010 earthquake. The restoration works were extended for two years and all this time it has been closed. It was re-opened again on March 18, 2012 by the Archbishop Ricardo Ezzati and is currently in good preservation conditions.

▪ **Architecture**

The Sacred Heart of Mary Basilica was designed by Father José Viladrich, architect and Brother Pedro Mas, the builder. The temple is raised over a basilica floor plan, formed by three naves.

It is built over rock foundations and with brick masonry, with a renaissance and neo-classic style.

The main façade is stuccoed with lime and four orders can be distinguished (Tuscan, Corinthian Ionic and Doric). It is harmoniously symmetrical and is formed by over pilasters that give place to five modules: the three central ones that house the three carved wooden doors that give access to the naves; plus two extremes that are the bases for the two octagonal towers. The frieze and the cornice cantilever run through all the façade uniting all the elements.

The central nave, the higher of the two lateral ones, ends in a triangular pediment that receives the gable roof and is enriched with over pilasters, frieze and a cornice, with a

large oculus in the center. The two lateral towers are raised with a decreasing compound formed by three tambours, one on the corner and the other two octagonal, covered by a dome of eight side skirts that finish-off in a pavilion. The body of each tambour ends in a frieze and a cornice that borders all the perimeter and the edges are provided with over pilasters. The two first bodies are open on four sides by Roman gaps or openings and the last tambour is open on eight sides.

The seal of the basilica stand out in relief and the other two that honor the Heart of Mary, all adorned with angels.

The lateral facades lack ornamentation and the brick is on-sight. The over pilasters frame the window gaps and the access openings.

The interior is stuccoed and the naves are separated by semi-circular arches; the central nave ends in romantic style vaults, whose transverse arches and edges are ornamental and give place to the clerestory, provided with circular windows. The lateral naves have lintels with a wooden ceiling and adorned with plaster moldings in boxes that on the center have a rosette; there are large windows with Roman arches.

▪ **Ornamentation**

The temple's main façade is painted in white and is heavily emphasized. The interior is also white, with ceilings and vaults that are treated with a light blue tone, the moldings are golden colored. At certain times of the day, the natural light that goes in through the windows give a celestial aspect. In the ceiling decorations, the symbol of the Heart of May can be seen as well as the "all seeing-eye".

Among the wall ornamentations, in the presbytery, the seal pertaining to the basilica and that of Pope Pius XI stands out.

The windows and doors have stained glass windows with floral motifs. The stained glass window of the rosette has the image of the Sacred Hearts and is the most important. In the choir, additionally, a Carline organ can be highlighted, but it is not being used.

In the lateral naves we can find the devotional altars, the confessionals and the altarpieces with scenes of the Stations of the Cross in the over pilasters. The altars are of a Corinthian style.

In the right nave great value carvings can be found, such as the image of Saint Michael Archangel, located along one of the pillars; the images of the Virgin of the Carmen also stand out as well as that of Saint Joseph and the Virgin of Andacollo. The nave is presided by the figure of Saint Judas Tadeo, image that arrived from Spain in 1871 and was blessed,

along with that of the Virgin of Andacollo and that of the Heart of Mary, on December 5, 1911 by the Archbishop Ignacio González Eyzaguirre. All this imagery is made in polychromatic wood. In this nave, there is also a small image of Saint Antonio de Padua.

In the left nave there other altars with the images of Saint Teresa of Los Andes, the Sacred Heart and Saint Alberto Hurtado; the nave is presided by the image of Saint Antonio Maria Claret. These figures are plaster sculptures and the figure of the Sacred Heart is carved in wood.

The High Altar is presided by a great altarpiece with a Corinthian style and fire gilded; crowned by a Calvary and the large sculptures of Saint Peter and Saint Pablo, it holds the title holding image of the Heart of Mary, crowned by the Cardinal José Maria on September 3, 1950. This figure is made of polychromatic wood and measures 3.70 meters high and was made by the House Rius of Barcelona and reached Chile in 1898.

The original baptistery is today the small chapel of the 51 Claretian Martyrs of Barbastro, murdered in the 1936 Spanish Revolution and beatified in 1992 by Pope John Paul II.

The paintings of Saint Archbishop Claret, the Burial of the Lord and the Nativity Scene are the oldest, but there is no further information regarding the matter.

EPIPHANY OF THE LORD PARISH

▪ Historical Background

In 1891, fostered by the encyclical *Rerum Novarum* of Pope Leon XIII that called on taking social consciousness of the workers and solving difficulties regarding their life conditions, the construction started per stages of one of the first social housing projects of the country in Santiago.

The first stage that was inaugurated on November 21, 1891, and it was possible thanks to the contributions of Melchor Concha y Toro, old minister of the Treasury of the government of President José Joaquín Pérez and that had began investing in the wine growing business bringing French grape stock from Bordeaux for the floor plans in the Valley of the Maipo River, starting the Concha y Toro Vineyard. Afterwards, the housing project was extended thanks to the contributions of the beneficiaries Manuel José Irrarrázaval and Eduardo Marín.

In 1916, celebrating the 25 years of the Institution León XIII, the Epiphany of the Lord Parish is inaugurated on June 25, built to commemorate the anniversary, with a mass in charge of the Chaplin Carlos Casanueva.

In the Parish Yard and along with the celebration of the 25 years of the housing project León XIII a bust of Melchor Concha y Toro was placed in appreciation for his support in the creation of the housing project with a plate that, along with the recognition of the benefactors, that reads: *"Homage in gratitude by the housing project León XIII to its founder Mr. Melchor Concha y Toro"*.

In 1997, under the continuous petitions of the people of the housing project of the zone, the neighborhood was declared Typical Zone and its National Parish Monument, mainly due to its social importance within the downtown area of Santiago in housing history and for maintaining its original form and keepsake of a typology of the Chapel of the "European French Campaign".

Today, after the earthquakes occurring in 1985 and 2010, the Parish has had restoration and embellishment works, but unfortunately it has been affected by looting. It is working and the homage bust can be appreciated in its lateral yard.

▪ **Architecture**

The architect in charge of the construction of the works was Enrique Mardones and Herrero, and it is probable that to build this parish the existing building of the old Mercedes Guzmán School was reused, adding the access pediment and the tower with its campanile.

It is a rectangular simple volume, carried out in adobe walls and a wood structure for the roof and terminations, with large picture windows all along the external wall with a double fall down roofs. In the entrance doorway an access pediment is observed in the neo-classic style, which is formed by four pedestals over which there are two columns with a non-very defined style, of which the two later ones are attached to the church wall. On these columns the triangular pediment rests that, in its central part, has a decorative disc with the image of Jesus Christ. It is crowned with a small double slope roof. Over the pediment an oculus can be observed that allows light to enter into the interior. On one of its sides there is the campanile tower that, being a simple parallelepiped, can be divided in three parts: the lower part with a niche type window crowned in a molding Roman arch, the upper part, separated from the lower one by a decorative cornice, it has another window that ends in a molding Roman arch. The set is finished by the pyramid shaped spire with four sides with an eave that separates it in the lower part of the tower.

In the interior, the temple has a nave with a lintel roof with on-sight beams finished off on both sides with decorative frames. Over the entrance there is a balcony that has the organ. Through one of its lateral walls spaces are opened for windows that end in Roman arches giving light in the interior, facing another lateral wall that has niches where the devotional altars are placed.

There is a separation through the nave and the presbytery through a reduced arch that rests on a pedestal with a column, frieze and cornice. On the right hand side of the altar an extension has been made with pews for more parishioners in case that another pastoral activity takes place.

- **Ornamentation**

The decorative work of the Parish is rather austere. Its walls are mainly painted white which is the color that plays a predominant role in its ornamentation; the roof is light blue as opposed to the beams that are in an ochre color. The ornamented finishing of the beams is painted in this light blue and ochre mixture. All the division arch borders, as well as the columns in which they rests, border and beams of the roof over the altar are framed in an ochre tone, enhancing and contrasting certain interior zones.

On both sides of the entrance door small altars can be observed dedicated to the Virgin Mary at one side and Saint Expedite on the other. In the balcony over the door, one can appreciate the organ manufactured by Oreste Carlini, which is currently not in use.

On the left wall there are windows. Each one of them is divided into two panels which on their upper part there are discs with stained glass windows showing scenes of the Stations of the Cross. On the right wall there are two niches: one that seems to be a closed door; the other is dedicated to an altar with the image of Our Lady of Carmen.

The altar is rather simple, without any great decoration. In wall a set of monochromatic wood can be highlighted over the Sacred Family with the Magi surrounded by an arch painted in ochre tones. The two chairs and the friars armchair that are on one side of the altar are very interesting, with its carved and hollowed anterior struts.

In the later part of the annex there is on one side of the altar, another altar with the figure of Saint Teresa de los Andes, y on the other corner one with a framed picture of the Sacred Heart de Jesus.

CHAPEL OF THE OLD LEPER HOUSE OF SAINT VINCENT DE PAUL

- **Historical Background**

Mid XIX the capital was threatened by epidemics such as small pox, tuberculosis and cholera that every so often had outbreaks that caused devastation in the ciudad. Life expectancy was not greater than thirty years and, in the most critical moments of some of these epidemics, eight out of every ten children died.

It was 1872 and the country was facing a significant epidemic of small pox and tuberculosis and the then President, Federico Errázuriz Zañartu, saw the urgent need of building a hospital for common ill people, the El Salvador Hospital, and a Leper House for small pox and tuberculosis patients, the Hospital Saint Vincent de Paul. A commission is appointed for this purposes, lead by Benjamín Vicuña Mackenna and Ramón Barros Luco, to collect the necessary funds for building both hospitals; quickly, funds are collected and some small farms are bought in the Cañadilla, to raise the leper house of Saint Vincent de Paul.

The building of the Leper house is entrusted to the architect Eusebio Chelli, on May 9, 1872, who was in charge of drafting the drawings, but they were executed by the architect Karl Ernst Stegmöller, who developed all the construction details.

In parallel, in the lands of the old Barainca Farm, in the Providencia neighborhood, the building of the Hospital del Salvador begins with the drawings of the architect Ricardo Brown. The first stone is placed on January 1, 1872.

The construction of the Leper House and its chapel started on September 1, 1872 in the neighborhood of La Chimba. First the men's section was erected and the chapel is projected as the central element and the building that orders all the hospital facility. The women's section was built between 1888 and 1895, whose work was in charge of the architect Juan Geiger.

The Leper House was inaugurated in 1875 and the administration was left in charge of the Sisters of Charity of Saint Vincent de Paul, Congregation that arrived to Chile in 1860. Similarly, as all infectious and contagious disease centers that were attended by nuns, they risked their lives daily to take spiritual consolation to ill people and, also they kept a record of hospitalizations and the fate of each patient. The French religious nuns settled in cloisters, formed by pavilions attached to the south façade of the old cult building.

Afterwards in 1889, under the government of President José Manuel Balmaceda, between the men and women sections the building of the School of Medicine is built.

During the War of the Pacific, the facilities were exclusively allocated to the Army and the Leper House section for small pox patients. By 1891, close to 2000 wounded men from the battles of Concón and Placilla of the 1891 Revolution were given medical care.

In 1929, the Saint Vincent de Paul Hospital is officially given at the availability of the School of Medicine as its Clinical Hospital, which went through a ferocious fire in 1948, being totally destroyed along with the Medical School. The new hospital facility was built, whose works ended in 1952 and which was called the Jose Joaquin Aguirre Clinical Hospital in honor of Dr. Aguirre. That same year, construction works were started on the new and

current School of Medicine, replacing the original one that was destroyed by fire, along with the demolition of the Saint Vincent de Paul Hospital, of which there were some disperse naves and the chapel, surrounded by the buildings of the hospital center.

The chapel, along with the School of Medicine and the hospital complex of Jose Joaquin Aguirre, belongs to the University of Chile; ecclesiastically, it belongs to the Archbishop of Santiago.

In the different periods there have been several restorations, the most important is focused on recovering the church respecting the original construction, giving value to the façade (constructions that were attached previously were eliminated and that did not allow reading the cross), walls were repaired substituting some of them with adobe and others with masonry, vaults, floors and roofs.

▪ **Architecture**

The chapel is close to the romantic style and is erected on a Latin Cross floor plan. To the west and over the narthex where access to the central nave is found, a square tower is projected with Italian reminiscences, formed by two equal bodies framed by over pilasters; in the primer body a rosette can be appreciated and in the second, by its four phases, there is a clock with a thick circular frame. Access is formed by a high bay with a Roman arch, which lodges the double winged carved wood door, protected by a glass metal structure awning. The buttresses modules the construction and on the walls openings with pointed arches can be appreciated that give place to large stained glass windows that provide lighting to the space. The cornice and the decorative strip of arches surround the building.

In the interior, the two naves end in barrel Roman vaults, linked in the intersection by a cross rib vault. In each end of the transept there is a high choir, with guard rails and alfarjes carved in wood. A third high choir is located west of the central nave. The apse is straight.

The walls are made from brick masonry with lime mortar. The roof structure is made of wood. The vaults are structured with slats and plaster. The ceramics of the pavement are imported.

▪ **Ornamentation**

The decoration of this chapel stands out for its sobriety. The paintings of the vaults simulate reliefs, in tones that go from brown to cream.

The stained glass windows stand out with their bright colors and geometric forms. They were recovered and restored starting from some few French crystals that resisted through time and thefts.

Since it is a single nave there are no devotional altars, there is little imagery, some carvings of value and others are sculptures in plaster.

The High Altar ends in a discrete altarpiece that houses the figure of Christ, wood carved image that remained a long time under several layers of latex, which is why it must be carefully restored.

The image of the Virgin of Rosario and its pedestal base was also restored in 1996.

There is a Carlini organ possibly built in the 1910's that was restored in 2001.

SAINT JOSE DE MAIPO PARISH

- **Historical Background**

It is known that the first people who lived in the Maipo Canyon were the Chiquillanes that were settled in the current sector of Saint Gabriel and that even vestiges of the Incan Culture have been found, thanks to finding a Mommy in the El Plomo Hill. But, it was not until the period of the Conquest, the Governor of Chile, Ambrosio O'Higgins, orders the creation of a Village that mainly supports the tasks in the Saint Peter Nolasco silver mine. Jointly, other miner settlements originate that work in the different silver and copper deposits.

Then, on July 16, 1792 when the housing project Villa Saint Joseph de Maipo, in honor of Saint Joseph, with a distribution of 27 blocks of 84 meters per side and cut by nine streets from south to north and four from east to west. The following year, a distribution was made of the homesteads and the first two were granted to Father José Santos Arambulo to erect the church and the parish house, which are located in front of the Arms Square.

The religious activities started that same year in the Villa, but the chapel was erected on December 20, 1798, being separated from the Ñuñoa Parish and blessed by the Bishop Francisco José Morán, under the name of the Parish Church of the Lord Saint Joseph de Maipo.

The construction works concluded in 1800. Afterwards, in 1878, due to the initiative of the vicar Rafael Eyzaguirre the main access is built formed by a porch of Roman arches and the tower, whose neoclassic design is attributed to the Italian architect Eduardo Pravasoli.

It is worth underscoring, the on-going concern of the priest Father Rafael Eyzaguirre for the parish and its parishioners and under his management he was in charge of building a Parish School, the oldest in the area; a lot was bought, to later promote building a hospital and the donation of land for the cemetery.

By 1969 the direction is taken by the vicar Luis Farré, finding much deteriorated constructions for some time some of which had to be restored and others demolished and re-built again. Thus in 1975, a new and modern Parish School is inaugurated with the name of the founder Rafael Eyzaguirre and in 1978, the church was fixed, reformed and painted in a colonial red. Also, chapels were built in different sectors of Saint Joseph of Maipo; even in Saint Alfonso an out clinic was left.

The February 27, 2010 earthquake left several damages to the church, among them, the tower that was seriously affected, although there was already evidence of damages due to termites and humidity since 1997.

Lastly, it must be highlighted that along with the Arms Square, the parish of Saint Joseph of Maipo is a social and tourist milestone in this Andes Mountain Range zone.

▪ **Architecture**

The Church of Saint Joseph of Maipo is erected on a rectangular floor plan rectangular of a single nave, its wall are made of adobe and structured on over pilasters and buttresses made with the same material. It was created on December 20, 1798 and its construction ended in 1800.

Many years later, between 1876 and 1877, under the management of the vicar Rafael Eyzaguirre several works were performed, among them the construction of the second Sacristy can be highlighted, as well as the three doors in the Sacristy and the High Altar was taken away brought from the Monastery of the Clare Nuns of Santiago; additionally, the High Choir was built and the ceiling was covered in wood, also, the windows were enlarged, which are of a Roman arch. For 1878, the construction of the main access is ordered, which is formed by Roman arches over brick masonry pillars.

Over the access the tower of the campanile in a neo-classic style is raised, whose design is attributed to the Italian architect Eduardo Pravasoli and which was seriously damaged with the 1906 earthquake. It was replaced with a new tower, which structured and covered in oak, ends in a spire with four curve mantles, crowned by a dome and the cross.

The roof is gabled and in the interior it is appreciated that the ceiling was stripped of the wood boards, leaving uncovered the structure formed by rustic “tijerales”⁴ or roof toppings. The Choir is also raised over two columns, all made of wood.

- **Ornamentation**

The temple ornamentation is rather simple, in its exterior the colonial red can be highlighted and in the interior the white of the walls contrasts with the brown roof toppings with a light blue background.

On being made with a single nave there are no devotional altars, but there are carved images all along both walls until being finished in the High Altar, among them the figure of Saint Michael Archangel and the bust of Christ on the sides of the door, and a sculpture set of the Crucifixion (Mary, Mary Magdalena and crucified Christ), among other figures. A segment of one of the walls can also be appreciated, a series of small paintings that represent the Stations of the Cross and a large painting with the scene of Saint Joseph and the Child Jesus.

The High Altar is made of marble and is ended with an altarpiece of the Doric order that honors the image of the Crucified Christ in polychromatic wood, safeguarded by the figures of a pair of angels, Saint Joseph and the Virgin of Carmen.

The bronze bells date from 1931 and were taken down from the tower after the February 27, 2010 earthquake, on April 12, that same year.

There is a museum that exhibit sold registers, dressing, images and bells that were used in the temple.

EX-EL MANZANO RANCH PARISH

- **Historical Background**

Its construction date is not very clear or its inauguration, but there are some testimonies that would indicate that the Chapel is more than 200 years old, being one of the oldest constructions in the sector, along with Customs and the Train Station. As is indicated by its name, the temple formed part of the El Manzano ranch, along with the foreman’s house that is located beside it, and the Patron’s Main House. All the set is strategically located on the side of the Maipo River to obtain the necessary water for domestic, agricultural, cattle raising and poultry farming use.

⁴ Tijerales are roof toppings and a ceremony held in Chile to place them.

It was located 100 meters from the train station that brought neighbors and the faithful to the masses that were held in its interior. The chapel was highlighted within the scenery on being in the middle of green areas in the zone. The chapel was in charge of several priests that were called by the ranch owner, depending on the time of the year and the religious festivities that were celebrated.

Due to the Agricultural Reform in the decade of the 60's, the ranch was subdivided, leaving the Chapel, the Foreman's House, and the Warehouses as well as "a common property for the use of the twelve farming families favored by the land division established by the CORA" Agricultural Reform Corporation (Corporación de la Reforma Agraria). Along with this land division, the chapel damaged by the weather and the passing of time was rebuilt by the consequence of the division in lots turned out in a decrease of the liturgical activity.

Currently, the El Manzano ranch does not exist, the patron's house was demolished and the main street divides the land. Among the local people it is told that the patron's house was going to be declared a Historical Monument, but the family in charge of the real estate property was not willing to be in charge of a patrimony element, which why it was demolished before it was declared.

The parish was declared Historical Monument on July 3, 1996 and it currently has a religious activity on week-ends and special festivity days.

- **Architecture**

La church was completely remodeled after the 2010 earthquake through private donations. Work was done in the structural consolidation, i.e., using the same materials in which the construction was originally built, i.e. adobe and realizing a safe building by incorporating internally modern elements, such as the plastic meshes that cover all the building material to sustain it and metal pillars achieving a structure that resists movements.

It is a simple rectangular volume that on one of the sides has a porticoed corridor with pillars, elements of influence and colonial tradition and on the other an annex as a closed room. All of this is crowned with a wood campanile tower with a pyramid type spire, made with an austere expression and very little ornament.

The temple interior keeps the exterior austere décor and sobriety. From a single rectangular nave, the lintel roof as well as the entrance door and the porches with windows, illuminate all the interior and have their lintels framed by a different color as a decorative mode, as well its lateral walls are ornamented with pillars attached in the same tone to keep the aesthetic line.

- **Ornamentation**

The lateral walls are ornamented with small framed plates that show the scenes of the Stations of the Cross.

On reaching the altar zone, on the lateral left wall a niche (derived from an old porch) can be seen that contains an altar with the beautiful figure of Our Lady of Covadonga, commonly known as La Santina (is name is derived from the story in which the Virgin produces a rock slide forming a cave that ended the Arab army in the Battle of Covadonga that was considered the start of the restoration of the Christian Kings in the Spanish peninsula). She is represented with the Baby Jesus in her left arm and a rose on her right hand and with a crown decorated with pearls.

The zone of the presbytery and of the altar is at on an uneven part, first separated by a step, a resting space and then by two other steps. Once there, on the left hand side a figure of Saint Joseph con el Baby Jesus can be appreciated and on the right a figure of the Virgin Mary. The altar, donated in 2006 by the Congregation of the Daughters of Saint Joseph has a relic in a piece of marble incrustated in the furniture, with the dress of the founder of the congregation.

Behind the altar an architectonic altar piece can be appreciated of a Greco-Latin classic line. Two pedestals are observed both holding Doric style columns. A triangular pediment rests on them. In the center the figure of crucified Christ can be seen within a thinned out niche.

Biographies of some outstanding figures

Manuel Aldunate (1815-1904)

Manuel Aldunate Avaria was born in Santiago in 1815. He was an architect and a town planner. In 1838 he participates in the war against the Peruvian-Bolivian Confederation and, one year later, he registers in the architecture course that was given by the Instituto Nacional. Afterwards, in 1860, he finishes his studies in France, supported by the Chilean government at the time.

In 1861 he returns to the country and is appointed the architect of the Ministry of Industries and Public Works and participates in important projects. In 1865, he takes on the Professorship of Architecture in the University of Chile. In 1872 he resigns to the Ministerial position, but continues to participate in government projects.

Among his most outstanding works is the construction of the Central Farmers' Market of Santiago, the Palace of the Alhambra, and the Urmeneta Palace. He works in the construction of the National Congress and in the works of the Temple of the Recoleta Dominica.

He dies in Santiago in 1904.

Claude-François Brunet des Baines (1799-1855)

Claude Brunet de Baines was born in Vannes, France in 1799. He comes from a family of architects, and studied in the School of Fine Arts of Paris.

He was president of the Council of Architects of Paris, inspector of public works and an expert in historical monuments.

In 1848 he arrives to Chile, hired by the government of President Manuel Bulnes, to exercise as the Architect of the Government. Once in Chile, Brunet de Baines conducts all dealings for the to teach the Architecture Class of the University Section of the National Institute and in 1849 presents the foundation project and takes on its direction for seven years, marking the origin of the School of Architecture of the University of Chile. In addition, he is the author of the first manual for teaching the career, sharing all his knowledge, so that the students can be formed with a conceptual and theoretic support.

His architecture is a neoclassical style and among his most outstanding works are the construction of the Congress Palace, the Municipal Theater, the Palace of the Archbishopric, the Church of La Veracruz and the house of President Manuel Bulnes, among others. He dies in Santiago Chile in 1855.

Eusebio Chelli (1820 – ¿?)

Eusebio Chelli was born in Rome, Italy, in 1820. He comes from a family of artists and in 1834 he enters the Academy Pontificia de Saint Lucas and is a disciple of Luigi Poletti.

In 1853 he arrives to Chile with the high altar that the Dominican Fathers of the Recoleta Dominica had entrusted. Amazed by the wonderful work done by Chelli, he is entrusted with the building of the new temple worthy of the high altar.

Chelli, representative of the neoclassical style develops his career in Santiago, leaving an architectonic legacy to the city. Among his works the most outstanding are the Temple of the Recoleta Dominica, the Church of las Agustinas, Church of la Preciosa Sangre, Church of el Buen Pastor, Errázuriz Urmeneta Palace and the works in the Metropolitan Cathedral, among others.

There is no exact date regarding his death, however it is said that he died in a lunatic asylum in Paris.

Marta Colvin (1917-1995)

Marta Colvin was a sculptor born in Chillán on June 22, 1917 and died in Santiago on October 27, 1995.

She started her studies in the School of Fine Arts of the University of Chile in 1937 and some years later, was an auxiliary professor in the sculpture workshop. In 1948, she traveled on a scholarship to Paris to continue her artistic formation in the Grand Chaumiere Academy and in La Sorbonne.

In England she was a student of the famous sculptor Henry Moore, who supervised her studies and taught her how to value the cultural pre-Columbian tradition. She lived more than thirty years in France, but returned to Chile to be a professor and continue her art works.

Marta Colvin handled in a very skillful manner the techniques of stone sculpturing, bronze casting and wood roughing, being the last-mentioned a characteristic of her works. She was awarded the National Art Award (1970) for the "Americanistic nature of her work".

Ignazio Cremonesi (1862 – 1937)

He was born in Rome on July 30, 1862 and dies in the same city on June 9, 1937.

He studied Architecture and Decorative Arts in Rome. In 1889 he arrives to Chile, where he is a resident for fourteen years.

He dedicates himself to teaching for ten years as an architecture professor in the Pontifical Catholic University of Chile and when he filed his resignation, to return to Italy, he receives the degree as Honorary Professor of the University of Santiago.

In Chile he also practices as an architect and was in charge of the beautification of the Cathedral of Santiago, in the construction of the Casa Central of the Catholic University of Chile, the Church of los Santos Ángeles Custodios, Church of Saint Isidro Labrador, among other works.

He actively participates with the resident Italian colony, which is why the Italian Foreign Office names him Knight of the Crown of Italy in 1903.

Emilio Doyère

Emilio Doyère entered the School of Fine Arts in Paris in 1863. He arrives in Chile in 1890 after having collaborated with great European architects, among them Emile Boeswillwald, and performing several restorations, such as the Cathedral of Bayona, he is the main responsible party for introducing Gothic historicism in Chile, and as a advocate of the ideas of Viollet-le Duc in terms of architectonic restoration. He is professor of the University of Chile. He was the creator of several buildings in Santiago, outstanding the Church of the Holy Sacrament of the Congregation of the Good Shepherd, the Church of Saint Peter and the Palace of the Courts of Law.

Félix Gaudin (1851-1930)

Félix Gaudin was born in Paris on February 10, 1851 and died on September 15, 1930 in Corcelle. He is an outstanding painter and stained glass window maker.

When the war started in 1870 he joins the army becoming an official. Around 1879 he receives an inheritance and becomes the head of a stained glass window company that employs twelve people. His skills as a leader, his entrepreneurial scent and innovation allow this small company to quickly become one of the largest stained glass window companies of Clermont-Ferrand.

The workshop receives orders from religious buildings and private houses not only in France, but also in the United States, Central America and South America, such as the windows of the Teatro Colón of Buenos Aires and the Cathedral of Santa Fe in New Mexico, just a few famous examples. In Chile, we can observe the stained glass windows of the Church of Saint Philomena.

He participated in exhibits in France and abroad and in 1890 buys a workshop in Paris to settle in a definite manner in the French capital.

Juan José de Goycoolea (1762-1831)

Juan José de Goycoolea was born in Santiago in September 1762, son of Juan Ignacio Goycoolea and Teresa Zañartu.

At twenty years old he gets his degree in norms and laws in the University of Saint Felipe, as well as that of a surveyor. He is the disciple of the Italian architect Joaquín Toesca, and acquires the necessary knowledge that allows him to continue with the inconclusive works of his master.

Upon the death of Toesca, he takes on the direction of the construction of the Cathedral of Santiago and the Casa de Moneda (Chilean Mint). His main works are: The Church of La Estampa Volada, the Church of Saint Ana, the Royal Audience Palace (currently the National Historical Museum) and the Royal Palace of the Tribunal of the Consulate, building that was demolished approximately in 1925.

There is no information available regarding his death.

Gabriel Guarda (1928-)

Fernando Guarda Geywitz was born in 1928 in the city of Valdivia, Chile. He was the Abbé of the Benedictine Monastery, historian and architect and was awarded the National History Award in 1984 and of the Bicentennial Award in 2003. He comes from a Catholic family and studies Architecture in the Catholic University of Chile in 1947 and, fifteen days after receiving his degree in 1958, enters the Benedictine Order from where he is ordained as a priest in 1968, changing his name to Gabriel Guarda. During his religious formation, he studied theology and philosophy. He was a professor in the Catholic University of Chile, teaching classes in History of the Church in the School of Theology and Urban History in the School of Architecture, in addition to continuing with his historical knowledge by searching in files and documents in the National Library. He is a great researcher and accumulates numerous publications regarding urban and architectonic history, contributing towards the preservation, understanding and disclosure of the cultural patrimony of the country. Among his most exceptional publications there are the "Historia

de Valdivia," (History of Valdivia) "La ciudad chilena del siglo XVIII," (the Chilean city of the XVIII Century) "La economía de Chile austral antes de la colonización alemana (1645 - 1850)," (The Austral Economy of Chile before the German Colonization (1645 - 1850)), "Historia Urbana del Reino de Chile," (Urban History of the Kingdom of Chile) "El arquitecto de La Moneda Joaquín Toesca. Una imagen del imperio Español en América," (the Architect of La Moneda (the Mint), Joaquin Toesca. An Image of the Spanish Empire in America); "Nueva historia de Valdivia," (New History of Valdivia), among others.

Between 1961 and 1962 he designs the Church of the Benedictine Monastery along with Father Martín Correa, icon of the modern architecture in Chile.

Eugène Joannon (1860 – 1938)

Eugène Joannon Crozier was born in Lyon, France in 1860. Afterwards, he graduated as an engineer and studied architecture at the École de Beaux Arts de Paris.

He arrives to Chile in 1889, contacted by the government of the time, to carry out some public works, and must face many difficulties, such as seisms and less economic resources to carry out his works. In this respect, his constructions are cleaner and with his knowledge of calculating the resistance of materials, he develops anti-seismic technologies, using slabs between floors and structured concrete, allowing the construction of higher buildings.

Joannon decides to stay in Chile and is contracted as the architect of the Archbishopric. He held this position for more than twenty-five years and built numerous and beautiful churches.

His architecture is in an eclectic style and reflects the neo-Gothic and neoclassical style. Among its most outstanding works are the Church of Santa Philomena, the Church of Corpus Dómini, The Church of Our Lady of Victory (Iglesia Nuestra Señora de la Victoria), the Edwards Commercial Building, among others.

Joannon was one of the founders of the Central Architects' Association and the School of Architecture of the Catholic University, where he was a teacher. He died in Santiago in 1938.

Juan Martínez (1901 – 1971)

Juan Martínez Gutiérrez was born in Bilbao, Spain, on February 8, 1901. He was an architect and a painter. He arrives to Buenos Aires, Argentina in 1907, due to his father's work and in 1909 they settled in Chile. In 1918 he enters the School of Architecture of the University of Chile and, in parallel, he studies painting in the School of Fine Arts. He is an

architect, painter and professor of architecture. In 1923 he was appointed Vice-Chancellor of the School of Architecture of the University of Chile.

Among his most outstanding works is the construction of the School of Law of the University of Chile, the School of Medicine of the University of Chile, the Military School of Santiago and the Votive Temple of Maipu.

Juan Martínez represents modern architecture, integrating concepts of monumentality with national and functional principles. In 1969 he is awarded the National Architecture Award. He dies in Santiago in 1971.

Nicanor Plaza (1844-1918)

He was a sculptor born in Santiago in 1844 and died in Florence on December 7, 1918.

In 1858, he entered the first generation sculpture course of the recently inaugurated Academy, under the wings of the Frenchman Augusto François, first professor of the subject in Chile. Plaza was the first to receive a scholarship from the government to continue his studies in France; thus, in 1863 he started his classes with Francisco Jouffroy in Paris. Later on he returns to Chile to take on the position as Vice-Chancellor of the Academy of Fine Arts of Santiago, in 1873. He then settles in Paris in 1900 and, later he moves to Italy, where he dies.

His work is characterized by an aesthetic conception, technical execution and a subject direction with a clear academic trend. Therefore, he absolutely dominated the craft, both in the direct sculpting of marble as well as bronze casting and mainly concentrating on allegorical and historical topics, Plaza sought the perfection of forms. Nicanor Plaza belongs to the first generation of Chilean sculptures and therefore, he is considered along with José Miguel Blanco, a forerunner.

Karl Stegmöller

He was born in Germany on August 27. In 1850 he arrives to Chile. He is an engineer and architect by profession. In 1854 he was the engineer who drafted the Railroad, additionally teaching private drawing classes. He formed part of the scientific group of the provisory Commission of the boulevard of the Saint Lucia Hill during its urbanization. He participated in the construction of several Chilean public works, among them the following can be highlighted: the railroad between Santiago and Valparaíso; Leper House and the Saint Vincent de Paul Chapel in 1875 and the Church of the Sisters of Providence in Valparaíso 1880 (church that was devastated by the 1906 earthquake), among others.

Joaquín Toesca (1752-1799)

Joaquín Toesca (Gioachino Francesco Toesca y Ricci), was born on April 1, 1752 in Rome, Italy. He was the son of Giuseppe Toesca and María Ricci, and dies in Santiago Chile on June 11, 1799. He begins his studies in architecture at a very early age, under the direction of re-known Italian architect Francesco Sabatini. He supplements the practice acquired with Sabatini, with studies in the Royal Academy of Barcelona, the Academy of Saint Lucas of Rome and the Royal Academy of Fine Arts of Saint Fernando in Madrid. Between 1776 and 1779, in parallel with his studies in Madrid, he participated in several works along with his master, Sabatini, who worked for the Spanish court.

In 1780, Toesca arrives to Chile thanks to the dealings of the Bishop at the time, Manuel de Alday, who knew the Italian Abbé Pietro Toesca and on mentioning the on-going problem with the building of the Cathedral of Santiago, the Abbé suggests contracting his brother who is an architect. Once in Chile, Toesca designs the construction of the Cathedral, the Casa de Moneda (Mint House), the Cabildo of Santiago, the building of the Hospital Saint Juan de Dios and the cutwaters of the city, among other works, capturing all the strength of the neoclassical style in his projects. The number of works entrusted increase and, additionally, he forms his own disciples. He is behind the changes to the urban landscape of the capital, marking a before and after in the national architecture.

Toesca dies without seeing the Cathedral finished. His human remains are buried in the Church of San Francisco.

Fermín Vivaceta (1827-1890)

Fermín Vivaceta Rupio was born in Santiago in 1827. He is the son of Fermín Vivaceta, an Argentinean who arrived to Chile with the Liberation Army and Juana Rupio.

He is a Chilean architect, cabinet maker and professor. Descendent from a working family, he started to work when he was 11 years old as an apprentice in a cabinet maker workshop, while he studied at night. In 1846, he starts to study lineal drawing in the National Institute, supplementing this knowledge with studies in Geometry and Mathematics. Thanks to this knowledge he dedicated most of his life to teaching, training workers. In 1850 he was a student of the French architect Claude Brunet de Baines and the style of his constructions show the influence of his master. He was in charge of numerous works, among them, in Santiago, the building of the University of Chile, the Chapel of Chuchunco, the Church of Carmen Alto, the Tower of the Church of San Francisco, the towers of the churches of Saint Agustin, Saint Rafael and the Franciscan Recoleta, among others.

In 1862 he establishes the Sociedad de Unión de Artesanos (the Handicraft Workers' Union Association), in order to join efforts and create mutual aid among the workers, and particularly, to train them. Similarly, in 1877, he establishes the Asociación de Trabajadores (Workers' Association), to build worthy housing for people and thus eliminate tenements.

Fermín Vivaceta dies in February 1890.

Pedro Vogl

Pedro Vogl o Foguer was born in Wetterhausen on November 15, 1692. He is a Jesuit priest and arrives to Chile in 1723. He is an architect and Vice-Chancellor of the Church and the Workshops of Calera de Tango, and participates in several constructions of the period.

In approximately 1745, he contributes in building the Cathedral of Santiago and executes the drawings of such building along with the priest Juan Hogen, cabinet maker of the workshops of Calera de Tango, according to the ideas proposed by Matías Vásquez de Acuña, who was in charge of the design of the Cathedral. He is also the architect and designs the drawings of the Fuerte de la Planchada in Valparaíso, entrusted upon him by the Governor Manso de Velasco, called the Castle of Valparaíso. There is no further information on Father Pedro, it is said that he left the country along with other priests, when in 1767; King Charles III decrees the expulsion of the Jesuits from all his lands.

Adolfo Winternitz (1906 – 1993)

Adolfo Winternitz was born in Vienna, Austria, on October 20, 1906. He was an outstanding painter and stained glass painter. He studied art in his native city and in 1929 he travels to Italy where he lived for 10 years. In 1939 he runs away from the war and settles in Lima, Peru. In 1940 he establishes the Catholic Art Academy, with the support of the Catholic University and the Catholic Church of Peru. In 1953, once all difficulties are overcome, the Academy becomes the School of Plastic Arts of the Pontificia Catholic University of Peru. Winternitz also teaches Artistic Education and Integration of the Arts in the School of Plastic Arts and in the Engineering University.

He participates in a significant number of exhibits and conferences in Europe and America. He mainly dedicates his artistic life to mural painting, mosaics and stained glass window creating works for different institutions in many countries.

In Chile, he made the stained glass windows of the School Verbo Divino and those of the Votive Temple of Maipo. He dies in Lima on June 17, 1993.

Glossary

Abacus: The abacus is the slab on the top part that crowns the capital.

Ambulatory: Space that can be walked through behind a chapel or altar.

Apse: The apse is the vaulted part and that is generally semicircular that overhangs from the back façade of a temple, where the high altar and the presbytery meet.

Arch: Arch comes from the Latin arcus, lineal construction element with a curved form that closes in the space between two pillars or walls. It is formed by two pieces called the voussoirs and can adopt different curved forms. It is very useful to close in spaces that are relatively large with small pieces.

Bow Flare or Bent Arch: It is the arch whose light increases or decreases from one face of the wall where the open space begins. It was much used in Romantic and Gothic architecture forming large windows and particularly portals.

Semicircular Arch: It is the arch that has the form of a semicircle. The center of the circumference is at the height of the impost or fascia, therefore, their deflection is equal to half its light.

Ogival Arch: This arch is formed by two segments of the arch forming a central angle.

Arch Rib: It is the overhanging element and run like a molding over the intrados of a vault for its reinforcement.

Archivolt: It is one of each one of the orders or moldings that form a series of concentric arches decorating the arch of the medieval portals in the exterior face, running its curve through its extension and ending in the impost or fascia.

Architrave: Lower part of the entablature that lies over the column capital. Its structural function is to serve as a dintel in order to convey the weight of the cover to the columns.

Ashlar: It is a stone carved in several of its faces, generally in the form of a parallelepiped and that forms part of the ashlar works.

Ashlar: Fabric made from ashlar laid-out one over the other and in fine joint rows. It is an arch or opening covered by a horizontal element or a dintel. A dintel is a structural horizontal element that fills a free space between supports.

Attic: It is the last floor of a building that covers the foundation of the roofs. Body that is placed as an ornament over the cornice of a building, and the top built over the cornice.

Baluster: Molded form in stone or wood and sometimes in metal that supports the top of a parapet in balconies or terraces or staircase handrails.

Balustrade: Rails formed by small columns or balusters, with a decorative function, for closing in or protection. A series or order of balusters placed between the handrails (small columns that form the rails or parapets of the balconies).

Belfry: Wall structure that is prolonged vertically over hanging from the rest of the building and tends to end in a pinnacle. It can have a layout with one or more openings to host bells forming part of some churches where it acts as a bell tower or campanile, being different from the campaniles in that its access is not through the interior.

Boiserie: Decoration based on wood panels in the walls with internal ornamentation.

Buttress: Construction element adjacent to the wall of a building to hold its thrust. Vertical reinforcement of a wall, generally exterior that contains and offsets the lateral pressures, also called abutment.

Basilica-type floor layout: It is the rectangular layout with naves separated by columns, of a Roman origin.

Cannon Vaults: This refers to the semicircular section vault, generated by the extension of a semicircular arch along a longitudinal axis. Its faces show the form of the mid cylinder surface.

Capital: The capital is laid out in the upper part of the column, pillar or pilaster in order to convey the loads it receives from the horizontal entablature to these vertical structural pieces or from the arch that it supports. In addition to complying with the above structural vision it complies with one pertaining to composition, since it acts as a transition piece between two construction parts that are as different as those among which it is inserted.

Canopy: Ornament that is placed by forming a roof over a throne, altar, etc. from where drapery is hung.

Chamfering: This is the operation by which a chamfer or border is made, i.e. a cut or reduction of an arris of a solid body. Such chamfers can be done in the exterior borders, e.g. in the extreme ends of an axis; or in interior arrises, such as the entrances of holes.

Clerestory: In architecture, it is the highest level of the nave in a Roman Basilica or in a

Romantic or Gothic church. Its name is due to the fact that its openings allow the light to illuminate the interior of the building.

Clustered Pillar: It is a pillar formed by a central nucleus, generally thick and robust, which has around it a beam of adjacent beaded areas. These beaded areas, finishing of the straight and vertical segment of the pillar to which it is adjacent tend to be later extended on the top through the nerves that form the nerve structures of the vaults.

Proper to the Gothic architecture, this pillar is also known with the names of compound or polistil pillar.

Coffered: It comes from the word "coffer" that are woods or beams located in the roofs between the holes that are covered with ornaments. Generally, this name refers to all roofs that are decorated with wood that solve the structural problems of the buildings and very specially the construction of forged floor and covered trusses. They are mainly found in the Mudéjar and Moslem Architecture.

Coffer: A coffer is each one of the squares or polygons that form a coffered ceiling.

Column: It is a vertical architectonic element, with an elongated form that normally has structural functions, although they can also be built for decorative purposes. Regularly, its section is circular, because when it is square it tends to be called as a pillar or pilaster if it is adjacent to a wall. The classic column is formed by three elements: foundation, shaft and capital.

Cornice: Overhanging or top part of an entablature. It is the topping off of the entablature as an overhung molding that at times is sustained by a shelf bracket.

Dintel: It is an architectonic construction system grounded in the pillar and the dintel as supporting elements, covered by a flat wood roof or made with wooden slabs and assembled boards.

Horizontal element that closes an opening in the top part.

Dome: The dome is an architectonic element that is used to cover a space of the circular, square, polygonal or elliptical layout by means of a semicircular, parabolic, or ovoid profile, rotated in reference to a symmetry central point.

Entablature: Set of pieces that gravitate immediately over the columns in architrave architecture.

Extrados: Architectonic term that designs the top convex external layout of an arch or

vault. It also designates the back of a voussoir that tends to be hidden since it is inside a construction.

Fan Vault: Also called in Spanish a “palmeada vault”; and it is a type of ribbed vault developed in the late Gothic period where the nerves are numerous and are formed like a fan.

Fountain: Concave piece generally made of stone assigned to contain holy water or for baptisms.

Formwork: It is a system of casts that allow giving form to structured concrete or other materials before setting.

Foundation: Lower part of the column that has the purpose of serving as the support point to the shaft, extending it and that is generally formed by moldings.

Greek Cross Layout: It is the layout in a cross form with arms having the same length.

Intrados: The intrados is an architectonic term that designates the interior, concave or lower surface of an arch, vault or voussoir or the face of a voussoir that corresponds to this surface.

Inner door: It is the division-type structure between two rooms.

Lantern: It is a structure in form of a tower placed over a dome that through large windows allows for lighting and ventilation in the interior of the building.

Latin Cross Layout: It is the layout that has the form of a cross with the central arm that is longer than the transversal one.

Molding: It is a decorative element used in different artistic works, among them and perhaps in a significant manner in architecture. It consists on a relief or projecting overhang, a longitudinal component that preserves an identical profile in the whole layout. This profile or transversal section is the one that defines and differentiates the multiple types of moldings.

Narthex: In the romantic basilicas, it is the atrium that is separated from the rest of the naves by fixed divisions.

Nave: Interior space of a temple dedicated to the faithful.

Niche: The niche is a hole in the open semicircular layout of a wall in order to place an urn

or a statue. It was placed facing both the exterior as well as the interior of buildings and is merely for ornamental purposes.

Opening: It is an open hole in a wall with the intention of illuminating a place. The opening is a hole in a wall allocated to have a door or a window.

Pane or Face: Length that covers the space between the nerves of a nerved vault.

Pedestal: Foundation.

Pediment: It is an architectonic element of a classic origin that consists on a triangular section or a gable laid-out over the entablature, which rests on the columns.

Pendant or Pendentive: It is an element with the form of a concave triangle with curved sides to go from a square form to a circular one in order to allocate the dome.

Pilaster: Pillar adjacent to a wall with a foundation and capital. Its function can be structural holding a roof, roof tiles, entablature, molding or architrave, or merely decorative.

Pillar: Sustaining vertical (or slightly inclining element) exempt from a structure assigned for receiving vertical loads to convey them to the foundations and that, differently from the column, it has a polygonal section.

Presbytery: It is the space that precedes the high altar in a temple.

Pulpit: Hoisted tribune that generally is in churches, from where the priest preaches, or from where people sing or other religious services are held.

Retro choir: The retro choir or ambulatory is a space surrounding the high altar of the temples where the faithful can walk about.

Ribbed Vault: The ribbed vault is a type of vault that adopts this name due to the intersection resulting from two cannon vaults that point to each other and to the ribbed vault that is characteristic element of Gothic architecture. At the key it crosses, in most cases, on two or more diagonal elements that reinforce the whole system.

Serliana Arcade: It is an ashlar arcade that is frequently limited to three arches, the characteristic of the Palladian houses. Architectonic recourse that was very much used in the Renaissance consisting on combining semicircular arches with other lintel ones. It is the union of a central arch with two horizontal passages, trying to simulate architraves.

Scallop Trim: It is a decorative element that forms waves.

Scapular: Piece of fabric that hangs from the chest and the back, hanging from the shoulders. It is a symbol of yoke of Christ.

Shaft: The shaft corresponds to the main or basic body of the columns and is located between the capital and the foundation.

Shelf bracket: It is an architectonic element that stands out from the wall in an overhang and has the function of sustaining some decorative object or for receiving an arch or nerve.

Shrine: Construction formed by several columns that hold a dome; it is a small shell in form of a temple that serves to safeguard an object, generally an image.

Transept: In churches a transept is the space defined by the intersection of the main nave and the transversal or transept. This space tends to be covered by means of a raised dome over a dome or drum that is sustained in the transversal arches.

It is commonly used in the architectonic religious terminology to designate the transversal nave that in churches crosses the main nave in an orthogonal manner (perpendicularly). It also designates, more generically, any nave or corridor that crosses in an orthogonal manner another larger one.

Triglyph: It is an architectonic element of the frieze in the Doric order and it has a square form and is located in the extreme side of a beam.

Vaulted: This is applied to the cover that has the form of a vault, or to the architectonic construction that has a cover that is vaulted.

Vault: Work of curved masonry or factory-made form that is used to cover the space comprised between two walls or a series of aligned pillars.

Voussoir: It is a piece of stone in form of a wedge without a crown that with other similar pieces form arches and vaults.

School from Quito

The School from Quito or the “Escuela quiteña” is the name given to a set of artistic expressions and artists that developed the technique in the territory of the Royal Audience of Quito, from Pasto and Popayán on the north, to Piura and Cajamarca on the south, during the Colonial period (the second half of the XVI, XVII, XVIII Centuries and during the first quarter of the XIX Century); i.e. during the Spanish domination (1542-1824).

The School from Quito has its origin in the school of Arts and Trades, founded in 1552 by the Franciscan priest Jodoco Ricke, who along with Fray Pedro Gocial transforms the Saint Andrés School, in the place where the first indigenous artists are formed.

The School of Quito paintings were characterized by the use of a palette of ochre and cold colors closest to the European school of painting, using large open spaces and working the human figure in a lineal perspective.

Another of its common characteristics is the technique called “encarnado”, or red (as is called in painting and sculpture simulating the color of the human body skin) that gives a more natural appearance to the skin of the face of sculptures, once the piece is carved and perfectly sanded the main craftsman of the workshop went on to cover the wood with several layers of plaster with glue; after each layer, the wood was perfectly polished until achieving a perfectly smooth finishing; then the color is placed in several layers that are very liquid, becoming transparent and allowing the optic mixture of the overlapping colors. The technique started with the shadow colors (blues, greens and ochre); then the light colors were painted (white, rose and yellow); to finish with the colors that are highlighted (orange and red for rosy cheeks, knees and elbows in children; dark blue, green, and violet for the wounds and bruises of Christ or for the shadows of the incipient beard of the beardless youth. In addition, the imagery from Quito recreates the Andes landscape, the flora and fauna and indigenous traditions.

After the ratification of the Council of Trent that approves the fate and use of religious images in order to promote the Catholic faith, Quito becomes the main production center of Hispanic imagery jointly with Mexico. The main topics that were represented were the Birth of Christ, the figures of Jesus and the different invocations to Mary.

School of Cuzco (Cuzqueño School)

The style proper to the period of the American colonies is called the Cusqueña School. It had its most characteristic production in the Peruvian city of Cuzco, between the XVII and XVIII Centuries.

The Cuzco School of painting is divided into three periods, the first from the XVI Century until the middle of the XVII century and is characterized by the influence of engravings and Flemish painting, in addition to the Spanish origin paintings. In the second period, up to the end of the XVII Century, the native painters became independent from the Spanish masters, opening their own workshops. Thus, the school defined by the great Cuzco School masters Diego Quispe Tito and Basilio Santa Cruz de Pumacallao emerges. Basilio Santa Cruz de Pumacalla's most contemporaneous follower was Juan Zapata Inca, who was in charge of the series of the Life of San Francisco de Asís, requested by the Franciscan priests of Santiago Chile. The third period that comprises the XVIII Century was extended beyond the Viceroyalty and was characterized by the use of “brocaded” or brocade that is the application of gold paint over the flashes of sanctity, garments and drapery. At this time is when the painting of the Cuzco School reaches an independent expression, in which an aesthetic and artistic is produced that prevails over European painting and the sale of canvases at a mass scale is intensified in the main cities of South America.

The works of the Cuzco School of Art are recognized for following a common representation pattern, since they integrate visually iconographic western Catholic elements with motifs of the indigenous imaginary and for the use of ochre tones in painting and in the polychrome wood of sculptures.

Polychrome wood: This technique of making sculpture pieces over wood, normally dedicated to a religious worship. The process refers to embodying, i.e. imitating the aspect of human flesh giving it different matt, semi-matt and shiny finishing. First the wood is covered with several layers of plaster with glue and sometimes it is even covered with fabric to create the volumes of the garments, then with different coats of paint, shadows, shiny areas and others are applied until reaching the desired effect.

In addition to the images glass eyes, natural hair, finger nails, leather tongues, human teeth and eyelashes are added, which granted an impressive and imposing realistic aspect. At times, the garments were of velvet.

The polychrome wood sculpture reached its greatest development in Spain during the XVII Century, and it was natural for this specialization to be passed on towards America, where schools of great prestige were created.

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