

Contents

Acknowledgments	xi
List of Figures	xiii
INTRODUCTION: “MESTIZO STYLE” AND ANDEAN HYBRID BAROQUE	1
Andean Hybrid Baroque and Andean Christianity	7
Andean Hybrid Baroque and Rebellion	9
1. THE GREAT DEBATE: ANDEAN HYBRID BAROQUE AND LATIN AMERICAN ART HISTORY	15
Early Studies of “Mestizo Style” Architecture (1925–1958):	
The Patriotic Age	16
The Great Debate (1958–1980)	27
Post-Debate Scholarship (1980–2010)	35
2. ORIGINS: JESUIT AREQUIPA (SEVENTEENTH AND EIGHTEENTH CENTURIES)	45
Church and College of Santiago (La Compañía)	48
Building History: The First Four Churches	55
Native American Laborers and the <i>Yanacona</i> System	58

Continuation and Completion of the Fourth Church	61
Interior Decoration and the College Buildings	68
Church Inventory	69
3. THE AREQUIPA REGION AND COTAHUASI: DOMINICANS AND OTHER ORDERS (SEVENTEENTH AND EIGHTEENTH CENTURIES)	75
Arequipa – San Pablo de los Predicadores (Santo Domingo)	76
Cotahuasi – San Martín de Porres	82
Taurisma – Concepción	85
Paucarpata – Santa Ana	87
Chiguata – Espíritu Santo	89
Arequipa – San Nicolás de Tolentino (San Agustín)	93
Arequipa – Church and Convent of Santa Rosa	97
Yanahuara – San Juan Bautista	99
Cayma – San Miguel	104
4. CAYLLOMA I: EIGHTEENTH-CENTURY COLCA VALLEY AND TISCO	115
Yanque – Purísima Concepción	121
Coporaque – Santiago Apóstol and the Chapel of San Sebastián	124
Madrigal – Santiago Apóstol	127
Chivay – La Asunción	130
Sibayo – San Juan Bautista	132
Callalli – San Antonio de Padua	133
Tisco – San Pedro Apóstol and the Intermediate Zone	135
Llanca – Purísima Concepción	138
5. CAYLLOMA II: LATE-EIGHTEENTH- AND EARLY-NINETEENTH- CENTURY COLCA VALLEY AND COTAHUASI	141
Lari – Purísima Concepción	142
Tapay – Santa María Magdalena	144
Ichupampa – San Juan Bautista	146
Achoma – Santos Reyes	148
Canacota – San Felipe	151
Maca – Santa Ana	152
Cabanaconde – San Pedro Alcantará	155
Pinchollo – San Sebastián	157
Tuti – Santa Cruz	159
Cotahuasi – La Inmaculada Concepción	160

6.	JESUIT COLLAO: THE REDUCTION OF JULI AND THE ORIGINS OF COLLAVINO ANDEAN HYBRID BAROQUE (SEVENTEENTH AND EIGHTEENTH CENTURIES)	163
	Juli – San Pedro y Pablo	166
	Juli – Nuestra Señora de la Asunción	177
	Juli – San Juan Bautista	181
	Juli – Santa Cruz	188
7.	NON-JESUIT COLLAO IN THE EIGHTEENTH CENTURY I	199
	Sica-Sica – San Pedro y la Virgen María	200
	Zepita – San Pedro y Pablo, San Sebastián; Pomata – San Miguel	203
	Yunguyo – La Magdalena	212
	Puno – San Carlos Borromeo	214
8.	NON-JESUIT COLLAO IN THE EIGHTEENTH CENTURY II AND THE INTERMEDIATE ZONE	227
	Pomata – Santiago, or Nuestra Señora del Rosario	228
	La Paz – San Francisco	242
	La Paz – Santo Domingo	250
	La Paz – San Pedro	253
	Coporaque de Espinar – San Juan Bautista and the Chapel of San Miguel	255
	Santo Tomás de Chumbivilcas – Santo Tomás	260
9.	THE OUTLIERS: POTOSÍ AND NORTHERN COLLAO IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES	271
	Potosí – La Compañía	273
	Potosí – San Lorenzo	277
	Asillo – San Jerónimo	281
	Vilque – San Martín	290
	Cabanilla – San Juan Bautista	294
	Santiago de Pupuja – Santiago	298
10.	CHAOS AND ORDER IN THE LAND OF THE CHUNCHOS AND THE REALM OF LORD YUCYUC	303
	A Question of Method	304
	Andean Hybrid Baroque Motifs	307
	Andean Design Concepts and the Andean Hybrid Baroque	331
	Eastward in Eden: A Hybrid Paradise	334

Documentary Appendixes	339
1. Arequipa	341
2. The Arequipa Reductions	390
3. Caylloma and Cotahuasi	407
4. Collao	461
5. Collao II, Alto Perú, Chumbivilcas	495
Notes	515
Bibliography	599
Index	621