

# DOWNLOAD PDF DOMINICAN ARCHITECTURE IN 16TH CENTURY OAXACA

## Chapter 1 : Colonial Mexico

*Dominican Architecture in 16th Century Oaxaca [Robert James Mullen] on [blog.quintoapp.com](http://blog.quintoapp.com) \*FREE\* shipping on qualifying offers.*

Ensnared for hundreds of years in even the smallest of villages, they exude an ancient weariness, having endured earthquakes and wars and abandonment and neglect, their survival a testament to the skills of the people who built them, many of whom were indigenous. Many of these buildings have been restored and are still in use today, the churches providing daily services, the monasteries and mansions home to, among other things, museums, galleries, artisan shops, and hotels, while many others have been left to crumble and are in dire need of repair. The Spanish viewed the conversion of indigenous people from their pagan ways to Catholicism as an important step in the process of pacification and successful colonization. His thinking quickly proved correct, and by the end of the s, the Dominicans had a large number of newly converted to show for their efforts. To accommodate the influx of converts, the Dominicans went on a building spree in the s, constructing churches in nearly every settlement of any size, often to lavish scale, which was their trademark. The construction boom was financed by the silk and cochineal trades, cochineal a red dye produced from a small, scaly insect that lives on prickly pear cactus , while the heavy lifting was provided by “ what else? After peaking in the s and s, new church construction began to taper off as the century progressed, a result of worsening economic conditions and fewer recruits for conversion due to soaring indigenous mortality rates. So as the century wound down, so did the construction of new churches. Nevertheless, the bulk of new church starts during the colonial period began in the 16th century. Ever since the Spanish first arrived here in the early s and began constructing buildings, earthquakes have been destroying them, creating a cycle of almost instantaneous destruction followed by long periods of reconstruction. With these capricious forces always lurking right below the surface, buildings had to be redesigned, hardened, evolving over time into large, fortress-like structures, featuring immense buttressed walls constructed of heavy stone blocks, laid with just enough space between them to accommodate shocks from even the most powerful earthquakes. During the 17th century, the Dominicans constructed few new churches and monasteries, the order turning instead to the repair, reconstruction, and fortification of their existing buildings, as well as their architectural and artistic embellishment. By the end of the century, the embellishments had taken on their own distinct and elaborate style of baroque , perhaps best exemplified by the ubiquitous gilded altarpieces, known as retablos , which were the centerpieces of the interior of every church, no matter its size, and by the exterior facades , referred to as retablo facades, which usually covered the main and side portals of churches, their design, and name, inspired by the interior altarpieces. The majority of colonial-era retablos were constructed in the 17th and 18th centuries, although a few date back as far as the late 16th century. Their designs usually followed a distinctive and elaborate pattern of horizontal tiers that were arranged vertically, stacked one on top of the other, the tiers divided into rectangular sections that were aligned horizontally and vertically across all tiers, the sections bracketed by columns and filled with large religious painting, projecting reliefs , and carved statues set in shell niches , a myriad of intricate decorations covering the spaces in between. Oaxaca City In , the Spanish finally established, after a couple of aborted attempts, a permanent settlement in what was to become the city Oaxaca, initially naming it Antequera and designating it the regional capital. And although it remained, for the most part, a quiet farming center far removed from the centers of imperial power, the city grew slowly but steadily throughout the 16th and 17th centuries. And yet, because of the near feudal economic arrangements underlying its creation, the newfound wealth of the city, and the empire, concentrated in the hands of a few private individuals and imperial administrators, along with the Catholic Church and its associated religious orders. Each stands out architecturally, aesthetically, and historically, and was trendsetter in its day, helping to set styles for decades to come. And lastly, the brief descriptions of the remaining churches, monasteries, and mansions should help with deciding on which, if any, to visit next. All the churches listed here have set times

when masses are held and they are open for prayers or visits, although the hours are often not posted. And, of course, it goes without saying there is no sightseeing during mass. Extremely well organized, the book begins with a brief introduction to the Dominican style of architecture and ornamentation that predominated in the state during the first wave of church construction in the 16th century, before discussing the economic, political, religious, and even geological forces driving the evolution in styles of later periods of church construction in the 17th and 18th centuries. Organized geographically, the reviews begin with the city of Oaxaca, the site of the largest concentration and variety of colonial buildings in the state, before venturing out of the city and into the three long and narrow valleys protruding from it, then turning north and meandering up and into the mountains of the northern Sierra and the Mixteca Alta. That said, by necessity, the book uses a lot of architectural and artistic jargon that will be lost on many of its readers this writer included. Expanding the short glossary in the back of the book by just a few pages would go a long way towards making it more self contained, which is important in this kind of guidebook. For anyone getting lost in the jargon, the website [www.ridgecliff.com](http://www.ridgecliff.com) is available online at Amazon. Tours Linda Martin leads walking tours of colonial churches in the city on Tuesdays and Saturdays at 10 a. Contact her via email at [ridgecliff@hotmail.com](mailto:ridgecliff@hotmail.com). By 1521, the chapel had begun to crumble and was quickly becoming unusable, so the order, in dire need of a larger, more permanent church and a monastery, acquired the land for the current site. Construction of the church and monastery got off to a slow and shaky start, financial problems impeding progress on both for decades, work on the monastery finally getting underway in 1528, the church sometime in the 1530s. And then, as fate would have it, just as the monastery was being completed in 1540 and the friars were getting ready to move in, an earthquake struck, severely damaging the monastery and the uncompleted church. Both buildings remain standing to this day. In the 1540s, the government turned the church over to the Catholic Bishops, who held on to it until the 1560s before giving it back to its original owners, the Dominicans. The order then embarked on a decades-long program of restoration, which was mostly completed by the 1580s, though some work continues to this day. As with all retablo facades, this one is laid out in horizontal tiers, in this case four, arranged vertically, stacked one on top of the other, the lower three tiers each divided into three rectangular sections, the sections lining up vertically across all three tiers, classical columns dividing the sections horizontally within a tier. The central sections of the facade are filled with an arched main portal on the first tier, an ear frame relief depicting St. The Interior Inside the tunnel-like main portal, the earliest surviving piece of art in the church awaits: Opinions differ as to the precise meaning of the iconography of the vine and some of the other figures. Whatever their meaning or original inspiration, the artists created a unique piece of early Spanish colonial art. Indeed, the intention seems to be saturation, nothing left untouched, every surface embellished, transformed, the cumulative effect the whole of the interior a work of art. When to visit Anytime is a good time to visit the church, even in the evening when floodlights illuminate its exterior. And yet, in the late afternoon, as the sun starts to set, there is a moment, if you can catch it, when the light green and beige stone of the church turns golden, the whole of the church suddenly aglow, briefly, as the dusk settles in for the night. Another important collection is the Francisco Burgoa Library, an archive of 23, historical books and documents dating back to 1521. The story of the origin of the church begins as a tale. The details vary, but the gist of it is that in a mule driver on his way to the city of Oaxaca noticed an extra mule in his team carrying a heavy box. Upon reaching the edge of the city, the mysterious mule collapsed from the weight of the box. Interpreting these events as a miracle, church officials pronounced that a church dedicated to the Virgin of Solitude would be built on the site. Most colonial-era baroque church facades are constructed on flat surfaces lying on a plane with " or maybe slightly behind or in front of " their front walls or tower bases. Inside the church, the rigid, triangular statue of the Virgin of Solitude, declared the patron saint of Oaxaca in 1540, sits perched above the altar, her crown and robe covered in gold and jewels, reproductions of the originals stolen in the 1540s during a daring daytime raid, the walls and domes and vaults surrounding the Virgin outlined in golden trim, every surface of the interior filled with paintings, reliefs, statues, and stucco ornamentation. In honor of the Virgin, the church was elevated to the status of basilica in 1540. Over the centuries, an odd assortment of the ex-votos have ended up in the museum

behind the church, also worthy of a visit. Today, the convent has been renovated and converted into municipal offices, which are open to the public during normal business hours. Earthquakes quickly dispensed with the first cathedral, hastily constructed of mud bricks in the s. Work on the second cathedral began in the s and was completed in . This one fared much better, surviving several major earthquakes in the s, until the great earthquake of finally brought it down. Construction on the third and final cathedral began in and was completed in . On the first tier, three arched main portals fill the middle and outer sections, two oval windows lying on their sides topping the outer portals. On the second and third tiers, three ear-framed sculpted reliefs fill the middle and outer sections of both tiers. Statues set in deep shell niches are interspersed between the portals and reliefs on all tiers. Interestingly, the outer sections of all three tiers are set back slightly from the front plane of the base of the towers, giving the illusion that the inner sections project out. The three main portals open to an expansive interior – three long, parallel naves covered in low domes, a dozen side chapels and two side portals lining the north and south walls. A major renovation in the s stripped the interior of most of its original ornamentation. An interesting aside, entering through the main portal on the right, the first side chapel contains a small wooden fragment that is purported to be from the Holy Cross of Huatulco. As legend has it, when the English pirate Thomas Cavendish raided the port of Huatulco in , he tried to destroy the cross, first by chopping it up with an axe, and then by burning it. Miraculously, the cross proved to be indestructible to him. Other supposed fragments of the cross are on display at the Cathedral of Puebla and the Vatican in Rome. Construction on the present church began in the s and was completed in . Earthquakes destroyed the original and subsequent churches, until the present incarnation and its adjoining convent, a sprawling complex covering the entire city block southwest of the church, were completed in the early s. The Catholic bishops took possession of the church and convent. They held on to the church but promptly sold off most of the convent. In , the Jesuits regained possession of the church, along with a small piece of the convent, the rest of it remaining in private hands. Today, the church is open daily for mass and prayer, while the bulk of the convent is being used as apartments, offices, and retail shops, among other things. Earthquakes destroyed the original and subsequent churches, once again wrecking havoc, until the present church and its adjoining convent were completed in . Like all retablo facades, this one is laid out in horizontal tiers, in this case four, arranged vertically, stacked one on top of the other, the bottom three tiers divided into three rectangular sections, the central sections filled with an arched main portal on the first tier, a splendid central relief of St. But the real attraction lies inside – three gilded and heavily ornamented baroque retablos , assembled from statues, paintings, and pieces of original retablos from the colonial period. Lack of resources hampered later attempts at constructing more permanent replacements for these buildings. Perseverance, however, eventually paid off, and a century later a new church and monastery were finally completed in the early s. And then, as fate would have it, the great earthquake of struck, soon followed by another powerful earthquake in , both earthquakes heavily damaging the church and monastery, both buildings all but abandoned for the next eighty years, before construction on a new church and monastery, the current ones, finally got underway in . Once undertaken, though, work progressed rapidly, and both buildings were completed a short four years later.

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## Chapter 2 : Architecture of Mexico - Wikipedia

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Acknowledgments Introduction We had the opportunity to observe the interdependence of the public and religious institutions in the towns of the Central Valley, and in those of the Mixteca Alta. We began our study of the polychrome art of 16th century Oaxaca with a visit to the restored Santo Domingo, in the state capital. There we had the great fortune of encountering Padre Paco, the Dominican Superior, and at that time in charge of the parish. It is in great part thanks to Padre Paco that our research went as smoothly as it did. He told us of thefts in almost every church in the state, of promises not kept by visiting scholars, and he gave us names and addresses of people who would be able to smooth our path. His most valuable work as a teacher was to list for us churches where we would find some outstanding examples of the art of polychrome, which were to become our guide in making deductions about the construction of individual work. Since our visit, Licenciado Vasconcelos-Beltran has written a book which most thoroughly outlines the lives of the saints whose statues we here catalog. Another person who was of invaluable assistance is Sra. She provided us with an official letter of introduction, without which our work could not have continued. We went to Oaxaca with the expectation of being able to visit at least 39 of the major sites listed in *Dominican Architecture in Oaxaca*, by James R. This would have made possible a careful study of churches in all parts of the state and have involved many overnight stays in the far mountains of the east and in Tehuantepec. As a result, we established a base in Oaxaca City and left early each morning to visit outlying sites. Our greatest disappointment is that we were not able to study the written records of the parishes. It took time to gain the confidence of the Presidente in each town, and we were not invariably successful. Then, though we might photograph the santos, he was wary of letting us see the records. History of the Churches From the 14th century on, the history of the modern state of Oaxaca is, like that of Mexico itself, a story of confrontation, assimilation, labor, and creativity. The modern residents of Oaxaca are a people confident of their place in history, and of the value of the traditions they honor. The faces of tradition have changed through revolution and the advent of the 20th century, but the structures of municipal governance are much the same. The 16th century Dominicans were aware of the Zapotec and Mixtec demand for regularized participation in the social order of the Marquisate. The indigenous peoples had survived the attacks of the Olmec and the rule of the Aztec. They had created perhaps the longest enduring society in Mesoamerica. When the new conquerors arrived, the nobles and priests of Zaachila and Mitla demanded participation in the development of the colonial society. In order to ensure their cooperation in the creation of the new civilization, a system of cargos parallel to the ancient positions filled by priests, scribes, curanderos, and others was gradually granted to the men. These Spanish brotherhoods replaced or re-formed pre-Conquest indigenous patterns of social obligation. The change has occurred because of the constitutional need for the separation of church and state and because of the national distrust of the pervasive influence of the Catholic church throughout most of Mexican history. It is clear that today the distrust is on an official rather than village level. This close relationship is a natural result of the fact that churches and their dependencies are the property of the state, and the church buildings and their contents have been the trust of the local governments. We found these in the small towns of the Central Valley, west of the City of Oaxaca. In each of these towns, the church shares the zocalo, or central square, with the municipal building, and the secular authorities have responsibility for the safety and upkeep of the church. In order to enter the churches, if there were no service being celebrated, we had to seek out the Presidente or the Encargado, the keeper of the church keys. Often, our research had to be approved by both of these individuals, and, on more than one occasion, we had to make appointments to meet with the responsible parties and so return on another day. In all cases in this area, the persons responsible were men, elected by members of the all-male asociaciones for terms of two or three years. During that time, they saw to the repair of the church, either by getting

government support for restoration or by organizing volunteer teams. In Santa Ana del Valle, the men were teaching religion classes, planting an avenue of bougainvillea, and repairing the buses that the municipal government and the asociaciones had bought some months before. The feast days are determined by the Church calendar and are celebrated at set times each year. They represent the commemoration and celebration of important events in the history of the Catholic Church, most usually, in the lives of Christ and of the saints. In Oaxaca, the services usually involve the use of portable altars, or andas, on which the statue of the saint called a santo being revered is processed through the church, the churchyard, or, on great feast days, through the town. Such care had of course begun with the procurement of a suitable effigy of the saint. Once the Presidente had agreed to permit our research, we found all members of the organizations very helpful and eager to facilitate the study. They are very proud of the beauty and history of the churches and of the role that they continue to play in preserving the treasures of their communities. The encargados were particularly knowledgeable about the contemporary uses of the contents of the buildings, but almost no one in any of the towns was thoroughly cognizant of the history of the churches. We were always most cordially and most carefully guided through the church, both because of the need for security and because the encargado was eager to be sure that we got the story right. With the proceeds of offerings to the saints and by collecting a hefty sum monthly from each member of the group, they buy offerings of candles and flowers so that anyone who comes to the church may light a votive candle, carry it to the santo, pray, then take the candle to be lit at their home altar. Banks of gladiola are in every active church. The people break off the stems and rub the blossoms on the santos while praying, then carry the rest of the stalk home. In some churches, usually in the bigger centers where the Indigenous worshipers feel freer, there might be offerings of tamales, embroidered cloth, marigolds or tortillas, but these are brought by individuals, and are meant to remain on the altars. Statues representing Christ from Palm Sunday through the Resurrection. Polychrome statues of angels and of Biblical and historical saints. Carefully carved, gessoed and painted heads and hands are attached to a rough cone of hoops and barrel staves. The figure is then provided a wig, symbols and a robe that hides all but the carved features. These figures usually represent Biblical figures, especially those associated with the Passion, but might sometimes represent friars and nuns. They are light in weight so as to be easily processed through the town. Carved statues of wood, gesso, and paint whose extremities are carefully finished and whose joints are movable. These figures are usually bewigged and are dressed in fabric clothing. The statues might represent anyone in the Christian panoply. They are often kept in glass and wood cases, sometimes bearing the names and dates of the men who bought the case. On feast days, these are carried on andas to altars around the church and to little chapels, sometimes in other parts of the town. Plaster statues of saints. Simply carved wood statues, usually painted. These were likely to be of Christ or of a saint especially popular among the farmers, San Isidro Labrador. This santo is represented in the clothing of an 18th century peasant, with gourd and knapsack, and with at least one team of oxen. A San Isidro could usually be found with still other carved or plastic animals, cobs of seed corn, and wreaths of wheat. These are not included in our study of the santos. Churches in this study:

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## Chapter 3 : Nejapilla. Oaxaca. Mexico. Dominican church architecture.

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The attractions are the verdant landscapes of the Oaxaca Valley, and the architectural and cultural charms of the city itself. Holy Week, summer especially during Guelagueta and New Year. Many of the tourists who come during Holy Week and for New Year come from other parts of Mexico and include native Oaxacans returning to visit from their places of work. Most international visitors come during the summer. During the entire colonial period this plaza was never paved, nor had sidewalks, only a marble fountain that was placed here in 1563. This was removed in 1820 to put in the kiosk and trees were planted. It was remodeled again in 1850 and a new Art Nouveau kiosk installed. Fountains of green stone with capricious figures were installed in 1850. The original palace was inaugurated in 1563, on the wedding day of the prince and princess of Spain and Portugal. The architectural style was Gothic. The building currently on this site was begun in 1850, inaugurated in 1855 but was not completed until 1860. Its architecture is "neo-Mixtec" reflecting the nationalism of the early 20th century and the reverence in which the Mixtec-Zapotec culture has been held in more recent times. One of the blocks was sold and the other became a market. It was constructed between 1563 and 1565. It divides into two parts: The front of the church is Renaissance-style, in the central relief, Saint Dominic and Hippolytus of Rome are holding up the church. After La Reforma around 1820, the church was converted into a stable, which caused serious deterioration of the building. It was returned to devotional use at the end of the 19th century. In 1850, work began to convert this area as the Centro Cultural Santo Domingo. It is of Baroque style finished in 1860. Its front is made of a reddish stone sculpted to look like a folding screen. Now it serves as the Municipal Palace. The building conserves a number of valuable items such as paintings, sculptures and religious vestments [17] and a pipe organ dated 1850. The complex began as a hermitage built over the teocalli of Huaxyacac, although in the late 17th century, much of this space was occupied by a jail and barracks. The project was financed by Manuel Fernandez Fiallo. This is where the first mass in Oaxaca was held in 1563. While the church overall is Baroque, the portal contains other decorative elements as well. In 1850, the monastery became a jail and at the end of the 19th century, the southern part became the Municipal Palace. Since 1850, it has been a hotel, called Hotel Camino Real. In the center of the Centro Cultural, there is a courtyard with a fountain and a very large staircase. The passages along the courtyard have vaulted ceilings, cupolas and intricate corridors. Much of the Centro Cultural is occupied by the Museo de las Culturas de Oaxaca Museum of Oaxacan Cultures, whose entrance is the one pilgrims used to use to enter the church area of the complex. The museum specializes in Zapotec and Mixtec cultures, covering ten halls and one auditorium. These offerings include hundreds of pieces of jewelry made of gold and silver. They make up the richest collection of gold and silver smithing of ancient Mexico. The museum has rooms dedicated to everyday items from the colonial period as well. It is one of the oldest buildings in the city and one of the most representative of non-religious buildings. The architectural style is basically Andalucian modified by Oaxaca traditions. The facade has two levels, and the doors and windows have lintels, and are protected by wrought iron railings. To the far left of the facade, there are two arched entrances that permitted entrance of carriages to the third courtyard. The main portal is Spanish Baroque and has three levels. On the second level two Solomonic columns flanking a window. The jambs of the window are decorated with circles and the lintel with inverted curves. At the top of the window is seal of the Jesuits. The third level contains a central niche with a sculpture of an archangel as well as the coats of arms of the Laso de la Vega and the Pinelo families. This group is flanked by Solomonic columns. The house was acquired by the state of Oaxaca and initially housed the Museo Historico Urbano de Oaxaca in 1850. It is dedicated to local artists such as Rodolfo Morales whose work is on permanent display. The only part still used for religious purposes is the small chapel. The complex was restored in the 1950s and in 1960, the Casa opened. He donated the collection, as well as the house that is now the museum to his home state Oaxaca in 1960. It first housed the State Museum Archives, before

becoming what it is today. The purpose of the museum is to show the aesthetic as well as the cultural value of these works. It contains objects such as paintings, sculptures and vestments. It is located in the southwest portion of the old monastery. Its architecture is typical of homes built in this city in the 18th century and located on Garcia Vigil. These two occupy more than 2 hectares which used to be the gardens of the convent of Santa Domingo. The theatre has three parts, the vestibule, the main hall and the stage. The main entrance is on the corner. On the Armenta and Lopez Street sides, the lower level is occupied by shops, as well as the Miguel Cabrera Salon, which hosts art exhibits. The vestibule is Louis XV style with a white marble staircase and the main hall is in "Imperial" style, in which the anthropomorphic columns stand out. In 1987, it was declared a World Heritage Site, along with the city of Oaxaca itself. It offers flowers, fruit, ices, fruit drinks, handcrafts, leather goods, hats and knives, among other things. The Plaza de la Danza was constructed in 1987 by Eduardo Vasconcelos to hold the annual Bani-Stui-Gulal representation of antiquity dance, held one day before the festival of the Guelaguetza. The Plaza also hosts other cultural events including art shows, concerts and political rallies. The Socrates Garden is the old atrium of the Basilica de la Soledad converted into a public park in 1987, conserved the bronze chalice which was also made in 1987. In 1987, the Garden was remodeled adding a new layer of stone to the floor. This park has become a place for artists and artisans to display their wares. The hill had a teocalli, or sacred plaza, built by the Aztecs. The ritual would end with the sacrifice of a young maiden chosen to represent the goddess. The word "guelaguetza" is from Zapotec and means offering, sympathy, caring and cooperation. This first Guelaguetza was such a hit that organizers decided to repeat it every year at the Cerro del Fortin, on all the Mondays of July starting in 1987, becoming an amalgam of Oaxacan festivals from many parts of the state. Since 1987, many of the events, which have grown in number, have been moved to a number of different venues, included the then-inaugurated Guelaguetza Auditorium. This is a Greek-style venue with seats 11,000 people. Another major event, which takes place at the Jardin Socrates, is a beauty pageant for indigenous women from different regions of Oaxaca state. Artisans show off designs created from large radishes, often decorated with other plant materials. It occurs each year on 23 December. To decorate the tables, indigenous servants of the monks would carve radishes and adorn them with flowers and other plants. This led 23 December to be known as the Night of the Radishes. This led to a special market on this day selling the radishes along with two other popular Christmas plant materials, the Flor Inmortal immortal flower and corn husks. This market has grown into a major cultural event and now is sponsored by the city, which packs the main square on that day. The day also includes a competition where radish creations are judged by originality, technical skill and beauty. When she was born, a seer predicted that she would die for her country. When she grew up, her people, the Zapotecs, were involved in one of their many wars with the Mixtecs. One day, Zapotec warriors brought a prisoner, a Mixtec prince named Nucano, to Mitla. Taking pity on him, she took care of his wounds. When he healed, he asked her to let him go, which she did. The war continued with the Zapotec king and Donaji forced to abandon their capital of Zaachila. This occurred during the Conquest, when the evangelization of the country had begun. One day a Shepherd came to the place that Donaji was buried by the river. There was a fragrant lily flower growing. Fifteen days later, he returned to find the same flower, still fresh and fragrant in the same place as if a mysterious force was preserving it. Food and drink[edit] Main article: Their origins go back to the melding of Spanish and Arabic food in Spain. While moles can be found in many parts of Mexico, Oaxaca has the greatest variety including negro black , Colorado red , coloradito faint red , chichilo, verde green , amarillo yellow , and manchamanteles lit. They are sold in markets all over the city as a paste which is combined with water and simmered with a variety of meats.

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## Chapter 4 : Historic church of Santo Domingo seat of the Dominican order in Stock Photo: - Alamy

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In fact, it never started out with the Spanish colonizers. It has been traced back to some ancient civilizations especially the ancient cities of the Aztec and Maya , and also Ancient Greeks. It was popularized at different paces and in different levels throughout the Renaissance—the French took to building grid-like villages ville-neuves and the English, under King Edward I did as well. Despite its clear military advantage, and despite the knowledge of city planning, the New World settlements of the Spanish actually grew amorphously for some three to four decades before they turned to grids and city plans as ways of organizing space. In contrast to the orders given much later on how the city should be laid out, Ferdinand II did not give specific instructions for how to build the new settlements in the Caribbeans. To Nicolas De Ovando, he said the following in In the monarchs wrote out a set of guidelines that ordained the conduct of Spaniards in the New World as well as that of the Indians that they found there. With regards to city planning, these ordinances had details on the preferred location of a new town and its location relative to the sea, mountains and rivers. It also detailed the shape and measurements of the central plaza taking into account the spacing for purposes of trade as well as the spacing for purposes of festivities or even military operations—occasions that involved horse-riding. In addition to specifying the location of the church, the orientation of roads that run into the main plaza as well as the width of the street with respect to climatic conditions, the guidelines also specified the order in which the city must be built. The building lots and the structures erected thereon are to be so situated that in the living rooms one can enjoy air from the south and from the north, which are the best. All town homes are to be so planned that they can serve as a defense or fortress against those who might attempt to create disturbances or occupy the town. Each house is to be so constructed that horses and household animals can be kept therein, the courtyards and stockyards being as large as possible to insure health and cleanliness. At the heart of Spanish colonial cities was a central plaza, with the main church, town council cabildo building, residences of the main civil and religious officials, and the residences of the most important residents vecinos of the town built there. The principal businesses were also located around this central plan. Radiated from the main square were streets in at right angles, a grid that could extend as the settlement grew, impeded only by geography. In addition to describing other aspects of the interactions between the Spanish conquerors and the natives they encountered, these laws ordained the specific ways new settlements should be laid out. In addition to specifying the layout, the laws also required a pattern in settlement based on social standing, in which the people of higher social status lived closer to the center of the town, the center of political, ecclesiastical, and economic power. Modern cities in Latin America have grown, and consequently erased or jumbled the previous standard spatial and social organization of the cityscape. Elites do not always live closer to the city center, and the point-space occupied by individuals is not necessarily determined by their social status. The central plaza, the wide streets and a grid pattern are still common elements in Mexico City and Puebla de Los Angeles. It is not uncommon in modern-founded towns, especially those in remote areas of Latin America, to have retained the "checkerboard layout" even to present day. Mexico City is a good example of how these ordinances were followed in laying out a city. Previously the capital of the Aztec empire, Tenochtitlan was captured and placed under Spanish rule in After news of the conquest, the king sent instructions very similar to the aforementioned Ordinance of In some parts the instructions are almost verbatim to his previous ones. He insisted on carrying out the building of a new city where the Indian Empire had stood, and he incorporated features of the old plaza into the new grid. Much was accomplished since he was accompanied by men familiar with the grid system and the royal instructions. Church and mission architecture[ edit ] See also: In the early period of the "spiritual conquest", there were so many indigenous neophytes who attended Mass that a large open-air atrium was built, walling off a space within the church complex to create an enlarged sacred space without great expense of building. Since Mexico experienced

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many sixteenth-century epidemics that drastically diminished the size of the central Mexican indigenous population, there were often elaborate churches with few Indians still living to attend them, such as the Augustinian church at Acolman, Mexico. The different mendicant orders had distinct styles of building. Franciscans built large churches to accommodate the new neophytes, Dominican churches were highly ornamented, while the Augustinian churches were characterized by their critics as opulent and sumptuous. As mendicants were pushed out of central Mexico and as Jesuits also evangelized Indians in northern Mexico, they built mission churches as part of a larger complex, with living quarters and workshops for resident Indians. Unlike central Mexico, where churches were built in existing indigenous towns, on the frontier where indigenous did not live in such settlements, the mission complex was created. Specifically suited for the hot tropics of the new Far east territory, European architecture was transposed via Acapulco, Mexico into a uniquely Filipino style. The most obvious difference between Filipino houses would be the materials that was used to build them. Bahay na bato has Spanish and Chinese influence. Today these houses are more commonly called Ancestral houses , due to most ancestral houses in the Philippines are Bahay na bato. The upper structures were made with lighter materials.

**Chapter 5 : Architecture of Colonial Mexico**

*The 16th Century – Here Come the Dominicans the colonial architecture of the state of Oaxaca, to the Dominican style of architecture and ornamentation that.*

October 11, The scholarly literature on the architectural history of colonial Mexico is extensive and thematically diverse. Spanish-language writings are particularly important, including those of prominent Mexican architectural historians such as Francisco de la Maza and Pedro Rojas. Notwithstanding the contributions of several English-language writers, notably George Kubler, most of the works cited in this bibliography are necessarily in Spanish. With only a few additions to the summaries, this bibliography was compiled from the citations in the Handbook of Latin American Studies. This extensive study of freestanding open chapels in early colonial Mexico emphasizes their role as creative solution to the evangelization of Mesoamerica. The book focuses on 17 chapels in central Mexico and Yucatan, is richly documented in photographs and plans, summarizes the varieties of chapels, and includes works as late as Santa Cruz de las Flores, Jalisco. Based on documentation from the National Archive, this is a detailed examination of a national monument and its social function. La Catedral de Chihuahua. This scholarly well-documented study examines a major monument of northern Mexico, presenting the history of the people involved with the building and its design, including the figures involved in the construction, the Apache crisis which suspended building activity from , and the finishing touches made at the end of the 18th century. Includes over photographs and illustrations. Arte virreinal en el Occidente. This short text includes description and historical background of the churches and convents of western Mexico: Michoacan, Colima, Jalisco, and Sinaloa. Also includes 60 good slides. La arquitectura de los jesuitas en Nueva Espana: Las instituciones de apoyo, colegios y templos. Authoritative study of the churches, colleges, monasteries, and other buildings constructed by the Jesuits. Includes chapters on 16th and 17th century works p. Appendix contains documents on the history of many Jesuit buildings p. Includes dozens of high-quality photographs. Arquitectura en el desierto: Study of historical conditions that resulted in the construction of many Jesuit missions in Baja California during , most of which are architecturally undistinguished. This is a well covered subject five other authors recently covered the same monuments. Itinerarios barrocos en Tlaxcala. Instituto Tlaxcalteca de la Cultura, Guide to Tlaxcala monuments featuring Baroque characteristics, organized in five routes: Colonial architecture of Mexico. University of New Mexico Press, A good English-language introduction to the main styles and historical issues. Includes chapters on architecture for the viceroyalty p. Compares 18th century Baroque architectural styles of Mexico City and Puebla, and presents major examples. Includes 16 color and 67 black and white photographs. Diego de la Sierra, un arquitecto barroco en la Nueva Espana. This is a detailed study of the life, work, personality, and professional development of Diego de la Sierra, an artist from Seville who worked in Mexico at the end of the 17th century and the beginning of the 18th century, erecting many structures in Puebla. Mexican architecture of the sixteenth century. Yale University Press, Chapters are devoted to mendicant friars; demographic problems; urbanism; design and supervision; labor, materials and techniques; civil architecture; religious architecture other than cathedrals; painting and sculpture. The approach is statistical and anthropological. Appendix lists the dating of the Franciscan, Dominican and Augustinian monasteries. This is a major contribution to the literature on Mexican historical architecture. Las iglesias coloniales del puerto de Campeche. Universidad del Sudeste, Compilation of previous studies on the colonial religious architecture of Campeche, a primary port of Mexico. Detailed account of the architectural development of Mexico City in the 17th century. Describes the urban development and architectural characteristics of public buildings, churches, parks, plazas, convents, colleges, hospitals, and markets. Architecture and Urbanization in Colonial Chiapas, Mexico. American Philosophical Society, Markman argues that the architecture showed very little similarity to that of Guatemala, indicating that Chiapas remained unaffected by the architectural and historical currents from the south. Maza, Francisco de la. This

study of the interior of convents in nine colonial Mexican cities provides insight on architectural considerations and the daily life of nuns who spent their lives in these enclosures. *El churrigüesco en la ciudad de México*. Includes 55 well chosen black and white photographs of poor to fair quality. Citing contemporary sources, this series of essays on the city, its architecture, and people, is a valuable source for the study of 17th century religious architecture. Includes 65 black and white photographs with details of old maps and paintings of important buildings. Describes the history of the oratory and its older 17th century and newer 18th century churches in Mexico City. Includes photographs taken before, during, and after restorations. This book examines the colonial architecture and monuments of the State of Mexico, establishing a clear difference between buildings constructed for Indians and mestizos, and those intended for religious, military, and civil use. Provides detailed descriptions of some buildings. Editorial Universitaria Potosina, Twenty-six structures are analyzed for style and architectural characteristics. Includes excellent black and white photographs and floor plans. Perry, Richard; and Perry, Rosalind. Includes well documented historical background, descriptions of sites and churches, drawings and maps. *La escuadra y el cincel*: Compilation of documents on the construction of Morelia cathedral, originally known as the Cathedral of Guayangareo, the former name of the region. *La Casa de los Mascarones*. Good documentation and very good illustrations. *Historia general del arte mexicano*: This excellent overview of Mexican colonial art includes over pages on architectural topics, including colonial houses, church and civil architecture, etc. Includes illustrations, including 30 in color. Rojas provides good analysis of the historical influences on architectural production, including patronage issues. Sartor presents an excellent analytical study of the relationship between architecture and the growth of the cities in 17th century Mexico, organized in five parts: A beautifully written and illustrated book, including over high quality color photographs. *La Catedral de Morelia*: This book examines the history and design of the colonial Cathedral of Valladolid now Morelia , built between and ; discusses the demography and sources of monies used in its construction; and analyzes its Baroque style reminiscent of Italian architecture. *The Many Faces of Cuilapan*: This historical and geographical account of the village of Cuilapan in Oaxaca State contains historical and architectural descriptions of the 16th century Dominican monastery and village churches. Includes excellent quality photographs. *Colonial Art in Mexico*. University of Texas Press, Wilder, translator of original published by UNAM, This standard text in the field of Mexican colonial art history includes a major focus on the architectural history, including chapters on Medieval Architecture p. Includes numerous high quality black and white photographs and an excellent bibliography. Tovar de Teresa, Guillermo. *The City of Lost Palaces: Chronicle of a Lost Heritage*. This excellent two-volume pictorial study of the history and styles of colonial architecture in Mexico City includes brief text passages in each section and is divided into chapters on design and nomenclature; the Plaza Mayor; streets around the Plaza Mayor; other streets; civic buildings; convents for friars; convents for nuns; and hospitals and schools. Volume 1 deals briefly with independence era buildings, but the bulk of the study covers the colonial period. Includes well over high quality photographs.

**Chapter 6 : Santos in Oaxaca's Ancient Churches**

*The great Dominican priory of St. Peter and St. Paul Teposcolula, in the Mixteca Alta region of Oaxaca, is among the finest early colonial buildings in Mexico—a repository of outstanding colonial art and architecture.*

Interior of the Convent of Tzintzuntzan. The syncretic Indian-Christian mode of architecture developed organically as Indians interpreted European architectural and decorative features in the native, pre-Columbian style called tequitqui "laborer" or "mason", from Nahuatl. These were conceived of as fortresses, but based architecturally on the European conventual model, incorporating new features such as the open chapel and atriums with a stone cross at the center; they were characterized by different decorative elements. These buildings, spread across the central part of what is now Mexico, contain superb examples of the indigenous mastery of architecture and the sculptural arts. Their work, created under the supervision of the Catholic friars, was done in the tequitqui style, which originated in the architectural stone carving and decorative painting practiced by their ancestors before the Spanish conquest. The dominant form of art and architecture during most of the colonial period was Baroque. Its aim was to use painting and sculpture in and on churches to create iconography to teach and reinforce Church doctrine. Spanish Baroque was transplanted to Mexico and developed its own varieties from the late 16th to late 18th centuries. One reason for this was that in nearly all cities, towns and villages, the church was the center of the community, with streets in a regular pattern leading away from it. Church design in New Spain tended to follow the rectilinear pattern of squares and cubes, rather than contemporary European churches that favored curves and orbs. The purpose was contemplation and meditation. The rich ornamentation was created to keep attention focused on the central themes. This was especially true of the main altar. Columns and pilasters were an important element of Mexican Baroque style, in particular the part of the column between the capital and the base, which can be categorized in six types including Salomonic and estipite an inverted truncated pyramid in the later colonial period. Features were molded from stucco with intricate detail and either covered in gold leaf or paint. This form reached its height in the 17th century in Puebla and Oaxaca. One reason this style fell out of favor was that the stucco work eventually dissolved. The main defining feature was the use of hand-painted ceramic tiles of the Talavera type. This style came into being here because of the pottery industry. Tiles are mostly found on the bell towers, domes and main portals of the exterior. They are also found interspersed on the rest of the facade as accents to brickwork. This type of Baroque first appeared in the 17th century and reached its height in the 18th. While wholesale use of this style is mostly confined to two states, elements of this tile work appear, especially in domes, in many other parts of the country. It had a more two-dimensional quality, which led it to be called Mestizo Baroque or Folk Baroque. The two-level effect was less based on sculptural modeling and more on drilling into the surface to create a screen-like effect. This has some similarities to pre-Hispanic stone and wood carving, allowing elements of indigenous art tradition to survive. Medallions and niches with statues commonly appear between columns and pilasters, especially around main portals and windows. Another late Baroque style in Mexico is often called Mexican Churrigueresque after the Spanish Churriguera family, who made altarpieces at this time. However, the more technical term for this very exuberant, anti-classical style is ultra Baroque. It originated in Spain as architectural decoration, spreading to sculpture and furniture carving. This is not a true column, but rather an elongated base in the form of an inverted, truncated pyramid. He also created a stronger horizontal division between the first and second levels, which derived Mexican ultra Baroque from the Spanish version. The ultra Baroque appeared when Mexican mines were producing great wealth, prompting numerous building projects. Much of Mexican ultra Baroque can be seen in and the city of Guanajuato and its mines. For this reason, the style became more developed in Mexico than in Spain. Even more than its Spanish counterpart, the American Baroque developed as a style of stucco decoration. Twin towers facades of many American cathedrals of the 17th century have medieval roots. To the north, the richest province of the 18th century, New Spain, the current Mexico, was an architecture fantastically extravagant

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and visually frenetic that is Mexican churrigueresque. Other notable examples are in remote mining towns. The true capital of Mexican Baroque is Puebla , where the abundance of hand painted tiles and local gray stone led to a very personal and localized evolution of style, with a pronounced Indian flavor. The New Spanish Baroque is an artistic movement that appeared in what is now Mexico in the late 16th century, approximately, which was preserved until the mid 17th century. From the Portuguese word *barrueco* meaning unclean, mottled, flamboyant, daring, the most striking example of New Spanish Baroque art is in religious architecture, where indigenous artisans gave it a unique character. The Biblioteca Palafoxiana , considered by some historians the first public library in the Americas, was founded in by Bishop Juan de Palafox y Mendoza of Puebla, with a gift of 5, volumes [20] to the Colegio de San Juan which he had also founded , on the condition that they be made available to the general public, [21] and not just to ecclesiastics and seminarians. This was finished in , and has two levels of bookshelves and a *retablo* , or altarpiece, a delicate work which houses an image of the Madonna of Trapani , an oil painting presumably modeled on the sculpture carved by the Sicilian master Nino Pisano in the mid 17th century. The size of the collection continually increased, and a third level of bookshelves was added in the mid 17th century.

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## Chapter 7 : Spanish Colonial architecture - Wikipedia

*St. Jerome (San Jerónimo), Tlacoahuaya, Oaxaca, 16th to 18th Century* In the mid 16th century, a Dominican friar created a hermitage where San Jerónimo stands today. The monastery was initiated in the 1500s, but most construction came much later.

Its architectural elements resonate with ideas ranging from the Hellenistic- Roman world through the Byzantine-Islamic nexus to Romanesque and Late Medieval Europe. Hodgson, and many other seminal contributors to the current world history movement would be reinforced in their theoretical contentions by visiting and studying Santo Domingo, Oaxaca as it is a testament to the influence of cross-regional processes on the creation of the linked Early Modern Period. This essay has emphasized cultural history with a focus on the movement and mixture of ideas from many global regions that are evidenced in the set of buildings. In addition, the effects of long distance trade and missionary work are also quite apparent in the complex. Although they have not been fully developed as themes here, the dual processes of Spanish imperialism and colonialism in New Spain underlie this entire narrative. World historians holding the view that one of the chief markers of Modern World History is the influence of the global oceans as agents of connections will welcome this paper. With Spanish conquest and settlement in Mesoamerica, the Atlantic Ocean takes precedence. Nevertheless, the Pacific and Indian Oceans have their supporting roles to play as is illuminated by the Santo Domingo complex. Given that the Spanish colonial experience in Mesoamerica was one of the initial steps in the Rise of the West, much of this study details significant change for the original population of Oaxaca State. However, the chronicle of Santo Domingo contains some important examples of continuity in southern Mexican History. Zapotec architectural ideas and Mixtec sculptural techniques have both brought aspects of the pre-Columbian past to the complex. Santo Domingo exudes the blending of cross-regional and endemic processes. There are Catholic sculptural figures in the Rosary Chapel garbed in indigenous dress. There is also a central sculpture in the west facade that depicts Dominican missionary legitimacy in Oaxaca State but which is expressed in beautiful Mixtec two dimensional carving style. World history teachers who subscribe to the constructed learning theory of education will find Santo Domingo to be a mother lode of rich examples of core disciplinary themes. Illustrations of cultural diffusion for example, abound in the set of buildings and can be put to excellent classroom usage in the clarification and learning of this central global history process. For this world historian, the most interesting and enjoyable aspect of this research has been in tracing the influence of events across time and place on the church and monastery complex. In this sense, the complex is a rich narrative of the past two millennia in World History. All of the photos in this article were taken by and are the property of the author. Tom Mounkhal has taught world history at the high school level for thirty-three years in New York State. Since retiring from secondary education, he has taught graduate courses in world history at SUNY New Paltz and has trained world history teachers across the United States and in Cambodia. He can be reached at mounkhal aol. Mexican Architecture of the Sixteenth Century, Vol. Yale University Press, Saint Dominic of Guzman Church Oaxaca. University of Louisville, Architecture and Its Sculpture in Viceregal Mexico. University of Texas Press, Dominican Architecture in Sixteenth Century Oaxaca. Arizona State University, National Institute of Anthropology and History, Cathedrals and Monasteries of Spain. Arizona State University, , p. Harper Collins Publishers, , p. Perry, Exploring Colonial Oaxaca: Espadana Press, , p. His workbooks were known to the Dominican friar Francisco Marin, who designed the church. Almohad minaret, is located. The tower is a square structure modeled after the late 12th Century c. Almohad Koutoubia Minaret in Marrakesh, Morocco. The Art and Architecture, p. University of Texas Press, , p. Yale University Press, , p. University of Louisville, , p. You may not reproduce, publish, distribute, transmit, participate in the transfer or sale of, modify, create derivative works from, display, or in any way exploit the World History Connected database in whole or in part without the written permission of the copyright holder.

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### Chapter 8 : Colonial Mexico Inside and Out: Painted Churches of Oaxaca: Santo Domingo de Ocotlan

*Hidden Gems of Oaxaca 2 - Santiago Nezapilla. Some time ago we ran a page on the sculpted 16th century facade of San Miguel Huautla, a picturesque little church hidden in the Mixtecan highlands of northern Oaxaca.*

Hidden Gems of Oaxaca 2 - Santiago Nezapilla Some time ago we ran a page on the sculpted 16th century facade of San Miguel Huautla, a picturesque little church hidden in the Mixtecan highlands of northern Oaxaca. This remarkable church is cast in the characteristic mold of 16th century Dominican buildings throughout Oaxaca, and is notable for the richness of its sculpted west portal, framed in the form of a triumphal arch - a classical motif especially favored by the Dominicans. The Doorway The grand main doorway is framed by powerful fluted jambs capped by dentilled capitals. A double coffered archway inset with cross-banded diamonds spans the doorway - another signature of regional Dominican architecture. Carved vines spring from urns on each side, arching above the doorway and spreading across the spandrels. A vigorous relief of the Archangel Michael fills the keystone, with spread wings and cloak. Three enormous plumes rise from his helmet. This sculpture, dated by an inscription, most likely replaced an earlier relief of St. James Santiago, the patron saint of the church. Scalloped upper and lower niches with broad beaded frames flank the doorway. While the upper niches are plain, the lower pair is delicately carved with openwork doves in the arch, draped cross reliefs in the recess and projecting corbels or fonts at the foot. Intricate relief medallions featuring the diagonal Dominican cross separate the tiers of niches. Above the doorway, running cornices - another common Dominican device - outline the entablature. Dentils and a twisted cord ornament the upper cornice and another vine snakes along the intervening frieze. Shell, anchor and cross reliefs appear over the keystone. Fluted spiral columns flank the portal, extending through the entablature - one more Dominican feature - to the upper tier of the facade. This upper tier echoes the doorway level but is more austere, possibly a later addition. Its only sculptural ornament is in the surmounting frieze, which displays a row of winged, seated figures in flat relief. The Exterior Bold arched openings, also embellished with dentils and beading, punctuate the church: Assorted reliefs, floral, animal and figural, also adorn on the exterior. Deer, a jaguar, and a caped figure with the legend "Yo El Rey" I the King are carved into the wall of the apse. The Interior Inside the church, five arches, enriched with carved and painted moldings and reliefs, separate the bays and support the long barrel vault. Again, figure sculptures embellish several keystones, notably a spirited Archangel Raphael and a relief of Christ, both are colorfully painted and dated Together with the facade relief of St. Michael, these sculptures probably mark a refurbishment of the earlier church. Other classic Dominican architectural features include the ribbed wheel vault with its carved floral bosses supporting the underchoir, and the round coffered vault that spans the narrow sanctuary. Although one of the minor Dominican missions in Oaxaca - probably a visita, since there seems to have been no convento attached - the substantial scale, quality of workmanship and richness of ornament at Santiago Nezapilla indicate not only the importance that the Dominicans attached to even their lesser establishments but also the pride so demonstrated by the local Indian congregations.

### Chapter 9 : Colonial Architecture " Oaxaca City, Oaxaca | Oaxaca Notes

8 Robert James Mullen, *Dominican Architecture in Sixteenth Century Oaxaca*, p. 5. 9 Robert James Mullen, *Architecture and Its Sculpture in Vice-Regal Mexico* (Austin: University of Texas Press, ), p