

Issue No. 93

TRADICIONES DE GUATEMALA



Nueva Guatemala de la Asunción, 2020



USAC
TRICENTENARIA
Universidad de San Carlos de Guatemala

306

C397 *Tradiciones de Guatemala/Centro de Estudios de las Culturas en Guatemala*
Dirección General de Investigación, Universidad de San Carlos
de Guatemala.—Vol. No. 93 (November 2020)—Guatemala.
Serviprensa, 2020, p. 300. II. 21 cm.

Annual

ISSN 0564-0571

Available in www.ceceg.usac.edu.gt

1. Mixco. 2. Heritage architecture. 3. Microhistory. 4. Handicrafts.
5. Poqomam garment. 6. Traditional medicine. 7. Confectionery. 8. Education.

Issue 93 Directory

Authorities of the Universidad de San Carlos de Guatemala

Chancellor

Murphy Olympo Paiz Recinos

Secretary-general

Carlos Enrique Valladares Cerezo

General director of research

Félix Alan Douglas Aguilar Carrera

Director of the Centro de Estudios de las Culturas en Guatemala

Mario Antonio Godínez López

Senior Researchers

Aracely Esquivel Vásquez

Deyvid Paul Molina

Aníbal Dionisio Chajón Flores

Abraham Israel Solórzano Vega

Byron Fernando García Astorga

Interim researchers

Xochitl Anaité Castro Ramos

Erick Fernando García Alvarado

Ericka Anel Sagastume García

Interior design and layout

Portada: Nancy Sánchez

Diagramación: Elizabeth González

Revisión de textos: Jaime Bran

Front and back cover photography

Front page: Abraham Israel Solórzano Vega

Back cover: Mario Roberto López Hernández.

PRESENTATION

Tradiciones de Guatemala is a journal of the Centro de Estudios de las Culturas en Guatemala (CECEG) of the Universidad de San Carlos de Guatemala. It is published annually and disseminates the results of multidisciplinary research on the different manifestations of cultures in Guatemala. Ceceg studies the current cultural dynamics from a holistic, dynamic and constantly under construction vision as the basis for the development of Guatemalan society, in a contemporary context characterized by the global interactions of the different cultural manifestations.

This issue presents research conducted in 2019 by the team of professionals, which have focused on the detailed study of the different cultural manifestations of the township of Mixco, which belongs to the metropolitan region of Guatemala. The reasons for having taken this township as the object-subject of study are due to its strategic and current importance in terms of culture

and development of the región under its influence. During the pre-Columbian, Hispanic, Independence and contemporary periods, the town of Mixco has had an interesting social, economic, and cultural dynamic, both in its relationship with the then capital city of Antigua and the Almolonga Valley, as well as with the current city of Guatemala. It has also had social and cultural interactions with other towns in the Mesoamerican region, which have been relatively little studied with these approaches.

In order to have a perspective of approach from various approaches to sociocultural analysis, the research conducted is presented, starting with the study of “Heritage architecture and identity of Mixco, Guatemala” by Aníbal Chajón Flores, who in this study describes the most important facts related to the architectural heritage of the township, its evolution, related styles and remarks on its management and its current state.

“Process of introduction of drinking water to the town of Mixco 1774-1803 and some contemporary data related to the liquid”, is the title of the second study, by Abraham Israel Solórzano Vega, who comprehensively addresses from a historical perspective the problem of water in the township, the details and characteristics of the system established at the time and the problems and solutions raised by locals and the authorities related to water supply, today recognized by the United Nations system as a Human Right.

Despite transculturation and various social phenomena typical of a town located near one of the largest metropolises in Central America, the production of different types of handicrafts also represents an important aspect of the cultural dynamics of Mixco. For this reason, Aracely Esquivel Vásquez’s study, “The Current Handicrafts in the City of Mixco,” addresses the complexity of the processes surrounding this productive and economic activity and its importance to many local producers even today.

“Traditional Mixqueña clothing” is the title of the study carried out by

Deyvid Molina, in which he describes the characteristics of the traditional indigenous clothing of this community, its changes throughout history and its current manifestations, since, like any society in permanent multicultural interaction, this clothing has many changes, meanings and importance.

The contributions of the community’s search for solutions to the ongoing problem of health care in the community were also analyzed from an integrative approach. For this purpose, a study called “Traditional medicine, survival and medicinal plants: the case of Mixco” was prepared by Byron Fernando García Astorga.

In regard to the search for contemporary manifestations of Mixco culture, gastronomy could not be overlooked, so the study “Popular sweets and traditional chocolate in the city of Mixco” by Ericka Sagastume García was carried out, which deals with the historical and cultural development of this productive and culinary tradition, which is very well known at the regional level, not only because of the importance that cocoa derivatives represented during the pre-Columbian, colonial and presents times, but also because it continues to be an important productive and

Socio-cultural process for the locals of the metropolitan region.

Erick Fernando García Alvarado conducted the analysis of “Some Pedagogical Techniques Using the Oral Tradition to Encourage Reading and Writing in Students in high school of the Township of Mixco”, in which a review was conducted in the

Educational center of a practice that has been implemented by some teachers to preserve the oral tradition of the localities.

Mario Antonio Godínez López

Director

*Centro de Estudios de las Culturas
en Guatemala –CECEG–*

HERITAGE ARCHITECTURE IN *MIXCO*, GUATEMALA

Aníbal Chajón Flores

Abstract

Mixco is the closest city to the capital, since they are neighbors and the capital has absorbed Mixco. Therefore, there have been significant cultural losses in Mixco. That is why it was considered important to document those elements of tangible heritage that are preserved in the historic center of Mixco. Based on the concepts of identity, urban landscape as an identity reference and heritage conservation, this small historical monograph of the historic center of Mixco is presented, with a brief history of its pre-Hispanic settlement, its current location, the historical events that occurred in the town and a brief description of some emblematic places: the Catholic temple, the park, the City Hall, schools, the

Santo Domingo Oratory, the Federation Type School, the Virgin of Peace, the market, the House of Culture, old houses and, through a survey, the perception of young people in primary and secondary school about the values that the city possesses. It is hoped with this to offer, to teachers and students, the tools to value their patrimony and to be able to conserve it.

Keywords: Heritage, history, architecture, buildings.

Introduction

Since the Late Postclassic period, the *Poqomam* people have settled in the region known as Mixco, in what is now the department of Guatemala. With the Spanish conquest in the 16th century, the introduction of Catholicism, and the political and economic changes that have taken place since then, a series of constructions have shaped the cultural landscape of Mixco. In the 19th and 20th centuries, as well as in part of the 21st century, other structures were built that contributed to the consolidation of the local identity, architectural works that are now part of the tangible heritage of the city and, in turn, create an identity for its locals. For this reason, it is important to study them in order to enhance their value and subsequent preservation.

In this manner, this research proposes the elaboration of a historical monograph of the urban landscape that has been built in Mixco during this historical period. It will discuss only the departmental capital.

The city of Mixco has become a reference of identity for all the locals of the city, so it is necessary to document the tangible heritage, which consists of the architectural heritage built in the area, so that, based on the documentation,

it can promote its preservation and promotion among the new generations, since it is in serious danger of deterioration and destruction by the new economic activities that are concentrated in the original part of the city, as well as by the migration of people who have no interest the preservation of the tangible heritage that seems foreign to them; At the same time, identity is being strengthened the current educational system, not only at the regional level, but also at the national level.

The general objective of this work was to identify the heritage architecture in the center of the city, as well as its relationship with identity in Mixco, Guatemala, and the specific were: to describe the architectural elements of emblematic buildings in the city: to graphically record the most outstanding elements of the buildings in the central urban sector; and to prepare a historical monograph of the buildings in the center of the city for use by the teachers and students.

In order to carry out the research, a bibliographic review was made of Works related to Guatemalan history, mainly from the 16th to the 21st century, as well as art history and urbanism.

We consulted the available resources on the subject in the General Archive of Central America and the Archdiocesan Historical Archive. We have also relied, when necessary, on the collection of oral tradition.

This work is expected to identify the historical and artistic values associated with the buildings in the central sector in order to promote their conservation and appreciation, thus strengthening local and national identity.

The concept of identity

For the analysis of the information compiled in the fieldwork, the concept of identity developed by the Moroccan Hassan Rachik (2006) was used, which highlights the relevance of cultural elements in the construction of identity, which consist of a set of ideas that gives people security to face the world around them, both individual and group. On the other hand, the importance of the urban landscape in the development of identity has been identified by José Cabezas (2003) and José Fernández de Rota (2001), since the abstraction of cultural spaces favors and promotes identity, although each generation reinterprets the same references.

For this reason, in this work, a survey was conducted to determine the perception of young people.

Thus, for the purposes of this article, identity is defined as the set of elements of immaterial culture that allow a person to define themselves in relation to their own community, which allows them to feel that they belong to it and, to an important extent, the cultural space that forms part of their material culture, become useful references for the construction of this identity, especially when confronted with other groups, feeling that they belong to their own community and marking the differences with the others. In the specific case of, Mixco, although it was a Poqomam town, it ceased to be so until the 19th century. This topic is addressed by Deyvid Molina in another article in this journal.

The original Mixco

The entire region surrounding the engraving, known as the Valley of Guatemala, which was also called *La Ermita* and also the Valley of Mixco was inhabited by the population that gave rise to the city of *Kaminaljuyú*. The city was established around 1500 BC, Poqomam-speaking settlers established themselves, giving rise to two kingdoms:

Belej and *Popah*. When the Castilians conquered these political entities in 1525, the bulk of the conquering tropas were Tlaxcalan auxiliaries, Nahuatl speakers who originated from Central Mexico. They translated the names as *Chinautla* and *Petapa*, respectively.

The chronicler Francisco de Fuentes y Guzmán recounted a battle in 1525, (Fuentes, 2013), for the capture of the fortress of *Belej*, which was situated 500 meters northwest of the *Tierra Nueva 2* colony in the township of *Chinautla*, as part of the conquest of *Mixco*. By mistakenly interpreting the location, the author incorrectly identified the ruins of *Jilotepeque Viejo*, now referred to as *Chuwa Nima' Ab'aj* (in front of the great stone), as the site of his description, and was particularly impressed by the architecture visible in the 17th century. However, this error was rectified in 1979 when the archaeologist Robert Carmack (1979) published his findings uncovering the true location of the event.

The Poqomam established the residence of their monarchs at this location. According to Carmack, the ancient ruins or *Zacualpa* in *Mixco* were known as *Chiquinaguan*, a Nahuatl word. While the name appears in 1588 as *Ochimautilan* (Aragon, 1973, f. 12)

and in 1590 as *Chimaguatlan* (Escobar, 1590, f. 35), it could be translated to mean “small river” which in turn gave rise to the word *Chinautla*. The Hill of *Quimichintepeque*, also known as *Quimixtepeque* or *Michintepeque*, served as the reference point for several properties during that era. The name translates to “fish hill”, but archaeologists believe it to be *El Naranjo* or “cloud mountain”. The *Zacualpa* was also referred to as *Ojer Tinimet* or “old town.” As the archaeologist explains, these were the names used in that time:

The key point is that the pre-Hispanic town of *Mixco* can be identified with the site now called *Chinautla Viejo*. There is only one league, instead of two, from the beginning of the said *Mixqueña* lands. There could be no clearer and more definitive proof... [while the] *Mixtepeque* hill, another *Nahua* name that clearly means “cloud mountain” ... from a vantage point on the plateaus of the ancient town of *Mixco* looking down into the Valley of Guatemala, it seems as if one were “above the clouds” (p. 148).

The expert provided a wealth of data, beginning with the information on:

the town's foundation likely dates back to between 1200 and 1250 AD. Following the conquest, the *Mixqueños* were in control of vast lands, indicating that Mixco was the primary power in the northern region of the Guatemalan valley. The town's territory stretched from *San Lucas Sacatepéquez* to *San Pedro Ayampuc*, covering the entire northern portion of present-day Guatemala City as well as the lands of Mixco and *Chinautla*. Nonetheless, the southern part of the valley did not fall under the dominion of the *Mixqueños*. In Petapa, king Cahualán maintained his own independent dominion (p. 151).

According to Carmack, the original Mixco trade started with a focus on pottery and lime, but by 1475, it had evolved:

The *kaqchikel* from Sacatepéquez, headquartered in *Chuwa Nima' Ab'aj*, and *Iximché* initiated pressure on the *Mixqueños*. Sacatepéquez was able to disrupt relations with the *Poqomames* in the northeast of Mixco. It appears that the *Mixqueños* viewed it as a major invasion, possibly due to the presence of obsidian in the area [access to *El Chaya*] and because it served as an economic pathway to *Verapaz*. The *Mixqueños* vehemently resisted the Sacatepéquez and attempted to establish a settlement in the Northeast to safeguard their interests.

Ultimately, in 1840, *Iximché* forces overpowered and captured the town of Mixco... A rebellion may have occurred against the *Kaqchikels* in Mixco, as *Kaqchikel* Warriors invaded the town again in 1497 and captured additional serfs. Mixco appears to have been the southeast border of *Kaqchikel* rule, while other towns in the valley maintained their independence. We know that the site of Mixco was highly fortified with a very entrance that only allowed one man at a time; there was also a hidden cave located in the nearby meadows beneath the town. After conquering the site, the Spaniards burned it down. Subsequently the Spaniards relocated the locals to the southwest by a few miles, to one side of the exquisite valley of Guatemala. This allowed them to keep a close watch on the residents (p. 151-153).

This is the current settlement of Mixco. The original Mixco was built on a C-shaped peninsula. The entrance was from the south, through a narrow causeway with two defensive structures. The causeway led to a plaza separated by a double temple in Postclassic style, reflecting the division of power between two co-rulers. A building about 70 meters long closed the western part, probably a palace residence. On the eastern side stood a temple with two platforms on each side. In a row to the north stood

stood two more temples, the farthest one an eminence in the terrain. To the north, off-axis with the other buildings because of the terrain, were the ball court and three other buildings. Towards the ravine, that is, to the south of the plaza, there were three more buildings, two of which also seem to have been residential, and two more at the western end. This complex was called Plaza A Carmack explored the site in 1971 and 1973 and reported serious deterioration in just two years. Pottery remains indicate that it was the main area occupied by the Poqomam elite in the 16th century, but that it was already inhabited in the time of Kaminaljuyú, around 200 BC. Apparently, only the ancient pyramid bases were reused in the 13th century.

Following the causeway, in front of the largest building, there was access to another space with six other buildings, appropriate to the conditions of the terrain, until reaching another plaza, called B, in the western part of the C-shape. In it, several buildings were found around the open space, one of them must have been the residence, in the western part, 50 meters long.

According to Cormack, this plaza had its own defensive constructions to isolate it from the rest of the city, and from the pottery he identified it as the *Kaqchikel* outpost of *Iximché* in 1480.

Continuing with the distribution of C, it continued in the northern part, with two smaller plazas, designated C and D. Plaza C had a tall temple and three residential buildings, about 25 meters long each, had another seven, less bulky; on the way to the end of the C-shape, is the Plaza D, almost circular with five long buildings, residential type, 25 to 10 meters long each; surrounding a temple in the center if we speak of the C-shape of the complex, it is because it was surrounded on all sides by ravines, with heights from 60 to 160 meters deep, which made it safe for pre-Hispanic weapons technology, but insufficient for the weapons of the Spanish conquerors. Separated from Plaza A by a ravine and connected by a road with a steep descent and a corresponding ascent to the northwest was Plaza E, with three temples to the southwest and other buildings in front. Finally, Carmack's team with the help of local residents, located a cave to the southwest of the side, in a place called *El Jut*, which must have been the cave mentioned by the 17th century chronicler and which is not found in *Chuwa Nima' Ab'aj*.

In order to obtain better defensive results, the Poqomam rulers ordered the construction of two sections on the sides of their capital. One was called *Cerritos Chinautla*, adjacent to the colony of *Tierra Nueva 2*, and was

destroyed by the municipality of *Chinautla* between 2004 and 2005. The other was called *Muralla Chinautla*, on the road to a sand quarry north of *Cerritos Chinautla* and west of *Chinautla Viejo*.

According to the work carried out by the team of archaeologists led by Boris Aguilar in 2005, *Cerritos Chinautla* worked as a defensive post to attack the enemies of the city of the rules when they attacked from the south. It had a building of 30 meters long and 7 meters wide, another of 15 by 7 meters and a plaza and 25 other structures. In 1985, the team led by the archaeologist Jacinto Cifuentes found a burial associated with the site. The individual belonged to the elite, although not to the ruling nobility. However, he was buried with copper objects: a beaded bracelet, a copper and gold alloy ring, and several offerings (Aguilar, 2005: 2005 to; 2006, Aldana, 2019). Due to intimidation by armed groups, work on the *Muralla Chinautla* was stopped. This distribution shows that the city of *Chinautla Viejo* occupied a territory of one kilometer radius, in addition to the agricultural areas that extended through its domains. All this ended with the Spanish conquest. For the safety of the conquerors, the surviving population was taken as slaves to the current location of

Mixco.

Because of the need for raw materials for pottery, another town, *Santa Cruz Chinautla*, was founded some time after the move to the new Mixco, and takes its name from the ruins of the original Mixco.

Current settlement

According to the tradition, Mixco was reduced to a town on August 4, 1526. However, it is believed that it was not until 1548, shortly before the emancipation of the indigenous slaves by order of The New Laws of 1542 and executed by President Alonso López de Cerrato in 1549, while *Chinautla* was organized around 1555 (Luján, 1994).

According to the chronicler Francisco de Fuentes y Guzmán, the name given to the town was Santo Domingo Mixco, because it was administered by The Order of Preachers, and the word Mixco was added:

After an elder indigenous, Marcos Tahuit, who is one of those who can read and write in that town, came to me, he said that the name [comes] from Mixco Cucul, which means town of painted pottery, because of the abundance of it made there (2013, 473).

There is also a potential *Nahuatl* origin, *Mixconco*, which means a

“place shrouded with clouds” (Gall, 1973).

The Spanish rule disrupted the *Poqomam* family and societal system, which was founded on the extended family and encompassed the territory known as *molan*. Despite maintaining a hierarchy that ensured the descendants of the nobility remained in a position of privilege, *pajuyes* were subordinate to the hamlets, which in turn were subordinate to the town (Miles, 1983). On the other hand, after the implementation of The New Laws by Cerrato, Santo Domingo Mixco, along with all the other towns, was granted a significant expansion of land for ejidos, which were allocated to the northeast of the urban area. These lands were distributed once a year by the indigenous council among the settlers, providing them with food and resources to pay an annual tribute to the Crown. The lands were inalienable. Since it was conquered by force, the resources were not sent to the royal coffers, but were instead given as a concession by the monarch to a conqueror or their descendants. This system of distribution is known as *encomienda*.

In 1530, it was under the *encomienda* of Andrés de Amézquita. By 1560, after the population had been released, it was estimated to have around 600 residents. In 1664, the population had grown to 1,300

inhabitants, and by 1682, it consisted of 984 indigenous and 81 ladinos (Gall, 1973; (Luján, 1994). It is noteworthy that there was a preexisting Spanish-speaking community in the town, likely as a result of the numerous farms situated in the vicinity, owned by Spanish-speaking individuals of Spanish descent as well as those of mixed-race with indigenous and African ancestry.

There are descriptions of Mixco, with the most renowned being from British Dominican friar Tomás Gage who arrived in 1631.

From this river [*Las Vacas*] one can immediately spot the stunning valley that forms the most beautiful panorama in the area where i have resided for five years at least. The valley, known as *Mixco* and *Pinula*, is situated six leagues from Guatemala and spans five leagues in length and three to four in width. The valley is replete with numerous *haciendas*, providing ample land for cultivation and wheat production, which is supplied to the city of Guatemala. It is here that the annual production of cookies and biscuits, necessary for the ships that travel to the Gulf, takes place. The reason behind the name “Valley of Mixco and *Pinula*” is the two indigenous towns with the same name situated across the valley from ocher (1946, p. 188). According to the Dominican:

Mixco is a small town comprising 300 families. However, its wealth is concentrated within two confraternities the Rosary of Spaniards and the Rosary of Morenos and a few affluent indigenous who have acquired Spanish agriculture techniques and engage in mule-transport business towards the Gulf coast. In addition to the large number of chickens and turkeys raised in this town, there is a butcher shop that sells meat to the local indigenous, those living in the surrounding countryside, and those who provide provisions for the slaves who transport their master's goods to the Gulf. The town of Mixco, a frequent stop for these carts, has been enriched by the merchants and travelers from Spain who come and go. Because this location's sole source of wealth derives from the land used to create stunning vessels and kitchenware, including pitchers, jars, bowls, plates, and utensils crafted by talented indigenous artisans who skillfully painted and varnished the earthenware in red, white and other colors. These items highly sought after and sold to both Guatemalan and neighboring towns (p. 190).

In other words, the town's prosperity relied on mule transporting services and the production of pottery using clay gathered from *Chinaulta*. Additionally, the chronicle highlights the importance of these industries to

the town's economic growth:

I cannot pass over in silence the double harvest of wheat known as *tremesino*. It is ready to be cut just three months after sowing, making it possible to plant in August and harvest it by the end of November. *Tremesino* wheat produces as much flour as other types of wheat, and bread made from it is white. The harvest of two varieties of wheat, one white and the other red like Candia's wheat, comes after the quarter harvest. After the Nativity, the sickle is used in the fields where the wheat is collected and then threshed with horses on specialized threshing floors rather than being harnessed and stored in the threshing floor (p. 194).

Around 1690, chronicler Francisco de Fuentes y Guzmán described the town as follows:

The physical aspect of Mixco's foundation, comprised of a multitude of people living impoverished and challenging conditions with poorly constructed, narrow, and unkempt streets, has a large and expanding population. Due to the slippery terrain of its uneven ground, the area is further complicated by the melancholic and opaque cloudscape that becomes even more dismal with the continuously thick fogs that are sent turbulently and continuously during the twilight hours. These fogs are caused by the high frequency of humid and nocturnal silt, which

affect the atheated and sometimes yellow neighborhoods with more flexibility. The indigenous neighborhood is home to a sizable population of over eight hundred residents. [478] The town has over 800 residents, and its correspondence reaches 3,200, not including the Spanish neighbors, mestizos, and mulattos who have lived with their families for many years. This diverse population benefits the fields and military relief efforts of both coastal ports. The town boasts beautifully crafted tile roofs (2013, p. 477-478)

During the 18th century, the descriptions mainly focused on the topography and sometimes demographic features, including the count of population in 1769 of 1,440 indigenous people and 261 ladinos. By 1800 the total population rose to 2,871 people (Cortés and Larraz, 2001; Juarros, 2000). In 1773 the authorities relocated the capital from the *Panchoy* valley to *La Ermita*, placing Mixco within 11 kilometers of the regional center of power. This move brought Mixco closer to the hum of the Hispanic elite, who concentrated the economic benefits of imports and exports. This event signifies a noteworthy occurrence in the city's history. The influx of Spanish-speaking population caused a rapid demographic change in the town, which was previously

dominated by the *Poqomam* community. Along with the existing population, they settled permanently in the urban center. While the irregular street layout remained unchanged, the town center saw changes in the construction materials and residents.

In the 19th century, the town regained significance due to the political conflicts between conservatives and liberals. In 1829, the liberal Manuel José Arce, who was the president of the Federation of Central America, removed the head of state of Guatemala, the liberal Juan Barrundia, and replaced him with Mariano Beltranena, without following conventional procedures. This served as an excuse for the liberals to launch an attack on the capital. As stated by Manuel Montúfar, one of the key liberal figures and leader from Honduras, Francisco:

Morazán stationed himself in the town of *Santa Catarina, Pinula* and dispatched a division to *La Antigua*, where certain individuals of the representative council from 1826 had convened in its shadow. As a result, there were two governments in the state, one in the capital and the other in *La Antigua*, which mobilized to provide Morazán with troops, funding, provisions, and military resources. The capital government,

with Morazán stationed in *Pinula* and later at the *hacienda of Aceituno*, a dominant and strategic location over the capital and with another division placed in *Mixco*, was unable to prevent the towns of *Sacatepéquez* and *Escuintla* from submitting to the government established in *La Antigua*. This fortification of this point brought together all the dissatisfied citizens of the capital. The military blunders of Morazán were restated: each of his scattered forces or divisions in *Mixco*, *Aceituno*, and *Pinula* was susceptible to defeat by the Guatemalans. However, Morazán received continuous reinforcement from *San Salvador* and *La Antigua*, which led to the besieged being limited to the capital and received no assistance from any other location. The Mixco force, commanded by Mr. Cayetano de la Cerda to disrupt the supply of food and water to Guatemala, was one of Morazán's most significant. On February 15, Colonel Pacheco successfully surprised the Mixco force resulting in a glorious victory for the Guatemalans. Morazán suffered significant losses with many deaths, prisoners, and those dispersed. Which weakened his army and caused numerous casualties. Morazán lifted the siege on the capital and relocated all of his forces to *La Antigua* (Montúfar, 1934, p. 154-157).

The temporary success of the capital was reported by Antonio Morales Baños. According to his publication, on the night

of February 14th, the Guatemalans left the capital, arrived at 3:00 a.m. on the 15th, and attacked the ill-prepared Cerda. Captain Puchez, who served under Morazán, stationed himself in the convent and targeted the Guatemalans from the windows. However, they were defeated and fled. Many Salvadorans were injured or captured, and were executed on Pacheco's order. The survivors escaped to *La Antigua Guatemala* (Juárez, 1981, p. 9) Nevertheless, this triumph proved futile:

The military failures of the Guatemalans surpassed those of Morazán, and they were unable to capitalize on the triumph at Mixco. However, with the reinforcement acquired in *La Antigua*, the town of Mixco was retaken at the start of March (Montúfar, 1934,156-157).

Another writer pointed out:

After the bloody battle of Mixco, the Guatemalan troops prepared to attack Morazán. He realized the situation and sent General Torrelongue to meet the enemy. Torrelongue and the Guatemalan troops engaged in combat a league away from *La Antigua*. The Guatemalans were defeated and Morazán installed his Mixco, along with its topographical advantages for defense and the ample provisions supplied by the *Mixqueños*, offered an ideal location

for Morazán to establish his government. It was in this short-lived Central American capital of Mixco that General Veever, the Netherlands Minister, visited Morazán in an attempt to broker a peace deal between the two factions (Rodríguez, 163, p. 8).

The capture of Mixco occurred on February 18th, after which the leader called it *Villa de la Victoria* (Gall, 1973; García, 1984). The dutchman did not find Morazán reasonable, and the war continued:

The Guatemalan troops arrived at *Las Charcas hacienda* to encircle their opponent. However, their plan backfired, resulting in a significant and expensive defeat rather than a victory. Colonel Nicolás Raoul, a French officer, directed Morazán's siege operations (Montúfar, 1934, 157).

In the aftermath of that defeat, Morazán besieged the capital for three days and ultimately forced a surrender. This was achieved through a campaign of looting and destruction which created such a lasting impression that the capital coined the term "*Se fue con pancho*" to refer to any robbery, abuse, or outrage, invoking Francisco Morazán's name. the human cost was staggering, resulting in the need to bury the dead in *San Francisco el Viejo*

(*Hogar Rafael Ayau*) and *Los Remedios* (Gómez Carrillo Park).

In 1834, political changes prompted Juan Nepomuceno Vasconcelos to sell the communal lands again. A report four years later revealed that these lands covered an area of 14.8 cavalries (Gall, 1973). Although it lost its title of villa in 1838 (Herrera, 2011), the population remained unchanged during the conservative governments from 1838 to 1871. However, upon the arrival of the liberals in 1871, the ejidos were nationalized and awarded to those who supported Rufino Barrios. As a result, the indigenous population lost their communal lands. The significant cultural impact was the abandonment of the *Poqomam* language in favor of Spanish due to increased trading activity with the capital. In 1893, a rise in population was documented.

On February 19th, 1893, the political chief of the department visited Mixco and issued several orders. These included the formation of a new canton at *El Cerrito*, the precise demarcation of multiple streets, the opening of new ones, and the acquisition of a nearby piece of land currently up for sale. The land is to be distributed among the indigenous people by plots with quarterly installment payments required (*Redactor*, 1893, p. 2)

As a result, urban expansion occurred towards the west. Mixco's geological conditions render it susceptible to earthquakes. The town was devastated by multiple earthquakes in 1917 and 1918. Antonio de Brescia's narrated as follows:

The town of Mixco was destroyed by a devastating earthquake which left in its current, lamentable state. The seismic activity began on December 25th, 1917 at 10:45 p. m. and caused mass panic among the local residents. Numerous public and private structures collapsed during the earthquake and the subsequent earth tremors, completing the town's destruction. It is uncomfortable to traverse streets completely blocked by debris, with many being almost impassable. Neighbors seek shelter in the public plaza, courtyards, barracks, or makeshift shelters. Among all the public and private buildings, including the beautiful parish church, only the kiosk in Joaquina Park remains in good condition and has become the location of the municipal office. The is insufficient supply of certain provisions. The National Relief Committee has been established and requires ten thousand pesos to repair the introduction of drinking water, sewers, and pipes, as well as construct barracks or huts to accommodate neighbors (Brescia, 1918, p. 4).

As in the rest of Guatemala the rebuilding was the work of each individual resident and community, since de government, under the presidency of Manuel Estrada Cabrera, did not want to support the population. Thus, Mixco was rebuilt by its inhabitants, as reported in a newspaper in 1919.

Embellishment improvements in the town of Mixco... The earthquakes of 1917-1918 caused serious damage to public buildings and private homes in the town, collapsing the church and the convent house. Today, many houses have been restored and others are being built on the main street. Last Monday, the *Mixqueños* inaugurated a hall dedicated to the Musical Society that has been established there, a park in the public plaza and a tower in the same place (*Redactor*, 1919 a, p. 8).

The tower refers to the mezzanine that distinguished the municipal building, which as in all cities of the time, had to have a tower to compete visually with the Catholic temples.

After 22 years in power, the dictator was deposed in 1920 by a coalition of politicians, businessmen, workers, and military officials due to his significant abuses. However, upon losing this position, Estrada proceeded to bomb Guatemala City from his estate (which currently houses the *Teodoro Palacios Flores* Gymnasium

in zone 5). Eventually, he ran out of ammunition and surrendered to the diplomatic corps, managing to save himself, but at the cost of destroying the capital, which was still in ruins from the earthquakes of 1917 and 1918. When the crisis ended, referred to as *Semana Trágica* from April 8th to 10th, 1920, the significant involvement of Mixco in the events was made known.

Those tasked with the noble act, we have received reports from an individual residing in the neighboring town of Mixco regarding the patriotic actions of its citizens during the recent crisis. Apart from the contingents who, without prompting, isolated themselves to defend the capital, the people of Mixco conducted themselves in an exemplary manner. When José María Mirón, acting on orders from Estrada, marched along the road, destroying villages, burning homes, and killing the residents, he finally reached the first houses of Mixco with the intention of taking the town by force. The defenders of the town, like the majority of the patriots who integrated the army of salvation, lacked firearms. Nevertheless, they fearlessly protected their homes, and their determination forced the henchman who led the revolutionary outlaws to retreat in disgraceful flight. The henchman acted like a criminal, bringing with him several underage

boys who were in the vicinity and could not yet bear arms. Mirón had a considerable quantity of troops, ammunition, and weaponry at his disposal. However, despite this advantage, upon hearing the exultations of the woman and the commotion caused by young boys playing with rockets, drums, whistles, and cans, he fled like a terrified animal and returned to his position at the *Guarda Viejo* (Redactor, 1920, p. 1).

It is apparent that Estrada's soldiers were attempting to capture Mixco, likely to launch an attack on the vulnerable capital from that position. Unfortunately, there were casualties among the residents of Mixco. Nevertheless, Estrada's aid to people of Guatemala proved to be extremely valuable.

The entire population of Mixco, along with the capital city, maintained their morale throughout and quickly organized their military forces with the limited resources available. They established outposts up to their territorial border to safeguard the communication routes with the city through entrances at *Inciense*, *El Raicero* dams, and *La Verbena* estate. At the same time, the new regime authorities hastened to arrange provisions for the rival patriots and various kinds of assistance for the people who, driven mad from Guatemala, fled amidst a thousand dangers caused by the criminal and unjust bombardment.

The women of Mixco eagerly volunteered to help the distressed pilgrims and ventured outside the town to compete for the privilege of providing their services, distributing whatever food they had at their disposal with unwavering determination. During an intense firefight with the criminals cornered in *La Palma* (zone 5, Estrada's Estate), the *Mixqueños* bravely advanced to the capital, bringing numerous herds of goats, rams, and other large livestock for the liberating forces engaged in battle. The courage and heroism that the *Mixqueños* displayed stem from their ancestral roots. Their ancestors, indigenous Americans, worked tirelessly to resist the Spanish armies during the conquest. It is satisfying to see the descendants of those heroes demonstrating their virtuous qualities with commendable evidence on this significant occasion. The motherland will know how to reward such noble sons and daughters (*Redactor*, 1920, p. 1).

Only one victim of the incidents is identified, Huriberto Hurtarte, who was described as a "distinguished farmer and notable patriot... his death was surrounded by mystery in the political events of 1920" (Alonso, 1932, p. 23), while the names of the names of the *Mixqueños* heroes remain unknown. The brief democratic experiment, initiated in April 1920, came to an end in December 1921 following the coup

d'état that brought José María Orellana to power. This political upheaval had implications for Mixco as well. As a former minister in the Estrada government, Orellana faced opposition from those who feared the return of the overthrown regime. This is how Antonio Alonso recounts these events:

On August 20th, 1922, a group of individuals disrupted public order in *San Lucas, Sacatepéquez*. While passing through Mixco, they encountered a cavalry unit of only 15 to 25 members. Many people were inspired by the movement and joined the platoon spontaneously and enthusiastically. Upon arrival in *San Lucas, Sacatepéquez*, the platoon was approached by Eleuterio Azpuac, the rebel leader, who demanded that they present their weapons. Humberto Mansilla Figueroa, a courageous and patriotic soldier, responded cleverly and without bias to Azpuac's inquiry about his party affiliation. "We are allowed to enter as members of the *Partido Unionista*", and the platoon apprehended the rebels without further violence. Since they outnumbered us and our only piece of artillery was useless, Captain Ángel Borrayo, one of the Mixco aggregates quickly returned to Mixco. He gathered over one hundred men and as much equipment as possible before marching back to *San Lucas, Sacatepéquez* in time. The militias of Mixco are disciplined, loyal, and

battle-hardened (Alonso, 1932, p. 14-15).

The divisions persisted, as indicated by Alberto Rivera in 1923:

They are causing unrest in Mixco through intrigues originating from Puebla. Those involved are Francisco Mansilla, Vicente Mendizábal, and Viviano Santos. The three individuals claim to wield power in the town due to their status as prominent members of the Federalist Club. Additionally, the town's municipal clerk, Mendizábal, joins them in their habit of insulting, threatening, and resorting to violence exemplified by their recent attack on Mr. Francisco Rivera, a peaceful member of the community, las Tuesday. This behavior occurs amid a backdrop of divisive and oppressive sectarianism. Mansilla, the distiller, operates his inn from the same building as the fiscal deposit, with only a low separating wall that facilitates potential fraud against the treasury. Mansilla has earned a reputation for unjustly accusing neighbors who defy his neighborhood authoritarianism. Viviano Santos charges fees to which he is not entitled and handles legal cases in a cynical manner, seeking transactions between victims and criminals on their behalf. He even manipulates statements to secure impunity for his clients (Rivera, 1923, p. 4).

That is to say, the political leanings present in the capital were

reflected in the population and led to local unrest. Viviano Santos defended himself:

I served as Mayor of Mixco during the years 1916, 1919, and 1922. The progress made during those periods of my patriotic service reflected in a) the constructions of two public basins in the plaza. One basin was constructed for drinking water and the other for washing clothes, both of which are equipped with corresponding sinks.

b) The park at the plaza was constructed, requiring the assistance of a specialist from the capital city for as long as was needed. c) The initial construction phase of the plaza kiosk was initiated by the municipality, which generously provided most of the required materials. d) A double marimba was purchased to enhance the national festivities and nightly entertainment of eight boys who perform with it. e) The municipal funds contributed towards the establishment of a School of Music which currently serves 60 students. f) In 1919, efforts were made to improve education in the public schools of the municipality and to implement careful maintenance procedures for the water source: 1. The construction of the municipal building and equipping of the Boy's School. 2. The garden in the plaza was reconstructed because it had been destroyed by an earthquake and the space was used as barracks for people in need during difficult times. 3. A pyramid was constructed which

now serves as the base for the bust of the reformer General Barrios. 4. The construction of a dike wall of the plaza, which is 80-yards long. 5. The construction of the roof of the public tank and its drains, which are 60-yards long (Santos, 1923, p. 4).

To this, he added on his previous role in public service:

In 1922: 1. The construction of the Girl's School is completed. The school spans 30 yards and includes two well-constructed corridors. Additionally, a 125-yards drainage system was installed during the building process. 2. The corridor in the municipal building and the tongue-and-groove joint in the office were constructed simultaneously. 3. A partition was installed in the office. 4. The public Street was in disrepair and required major renovations. To make it passable, eight strips of stone and masonry were laid down. 5. Work on the springs involving the install of wire fencing to prevent cattle damage. 6. The Calvario canton's water transportation required the acquisition of 179 iron pipes and renovation of the damaged basin due to the earthquake. 7. The construction of the boy's school began with the brickwork and installation of tongue and groove panels. 8. The schools were equipped with blackboards, benches, and tables. 9. The construction of a municipal mausoleum and repair of another inaccessible street were the

main projects undertaken by Viviano Santos on April 9th, 1923, in Mixco (Santos, 1923, p. 4).

Apparently, there were no significant disruptions for the remainder of the decade, until it culminated with the Great Depression, an economic crisis that impacted Guatemala's two trading partners: Germany and the United States. The government of Jorge Ubico provided the solution to the crisis, despite not promoting a democratic regime. As a liberal, he believed that his opinions were ingallible, unbeatable, and unquestionable, similar to how Francisco Morazán and Rufino Barrios had acted in the past. Antonio Alonso reported in 1933 that, due to opposition to his candidacy, Ubico ordered the capture of Viviano Santos, Ángel Borrayo, Juan José Rivera, Humberto Mansilla, Daniel Santos, and Colonel Antonio Alonso himself. Additionally, the aguardiente factories of *Viviano Santos y Cía.*, and *Hermanos Mansilla y Cía* were closed. Ubico never visited Mixco, and his lack of presence there contributed to growing support for his resignation. Furthermore, during the events of October 20th, 1944, the *Mixqueños* were members of the Civic Guard (Alonso, 1944).

The town was affected by various incidents of national politics,

primarily occurring in the nearby capital. The period from the Liberation of 1954 to the present day in Guatemala has been marked by significant political and economic shifts. The economic growth that occurred between 1958 and 1968, spurred by the United Nations, provided employment opportunities for many *Mixqueños* in rising capital industries. However, an internal armed conflict emerged between 1960 and 1966, reaching its cruelest stage between 1978 and 1982. This led to an economic crisis, resulting in two coups in 1982 and 1983. International agencies imposed a democratic opening to support Guatemala economically, starting in 1985, and more recent changes include the protest of 2015.

The most notable change involved the extension of Guatemala City into Mixco's jurisdiction. Residential communities were developed on the previously existing Mixco farms, haciendas and estates. For instance, in 1932 there were several farms such as *Villa Linda* owned by Carlos Dubón, *Minerva* owned by Francisco Drumond, *El Molino* owned by Rosario Figueroa, and the *San Cristóbal* farm previously owned by dictator Manuel Estrada Cabrera and now belonging to Félix Rivera. *Portugal* owned by Arnulfo Leiva; *San Rafael Las Hortensias*, owned by

The Swiss Ernesto Ruttimann; *El Tesoro*, owned by Silvio, Miguel Ángel, and Juan Orriols; and *Las Ilusiones*, by Ángel Borrayo Gálvez, were divided into lots (Alonso, 1932). An archetypal instance was the urbanization of *Lomas de Portugal* by Minondo and Goyzueta Company (Guevara, 1971, p. 11), one of the main architects of the time, Raúl Minondo Herrera, shared responsibility for notable works including the Bank of Guatemala, *Crédito Hipotecario Nacional*, Herrera, *El Centro*, Fiasa, *Obelisco Reforma*, *Plaza 6-26*, *Las Margaritas*, *Camino Real*, *Anacafé*, Atlantis, and *Ixchel* Museum (Chajón, 2016). The widening of access roads for automobiles, including the Roosevelt, which was expanded with four lanes in 1979, contributed to the changes observed in the Santa Rita, Molino de Las Flores, and El Encinal neighborhoods. Manuel González and Carlos Jerez participated in this project (Juárez, 1979, p. 35).

In 1976, a devastating earthquake that damaged two thirds of the country, including Mixco. The National Bank of Agricultural Development offered credit plans to individuals for Q26,800, enabling several neighbors to rebuild their homes (Juárez, 1979).

On the other hand, in 1979 the coat of arms designed by artist José Lopéz Maldonado, replaced the

replaced the previous design by Augusto Morales. The coat of arms remains the town's emblem (Juárez 1979). Furthermore, the town was granted the title of villa by Governmental Agreement on July 14th, 1981, and the title of city as per Governmental Agreement 524-99, published on August 1, 2008.

Services

The town's layout adhered to the Renaissance criteria established by the 16th-century Spanish civil servants in a checkboard pattern. The original town center extended from 2nd to 7th streets and from 4th to 10th avenues, with a block nearly six times larger than the private plots dedicated to the Dominican convent and temple. The convent, typical of the time, included an atrium designed to accommodate the entire population for religious celebrations. In Mixco, as in the rest of the country, the atrium became the central park of the town. Furthermore, the convent had a cemetery of significant size, similar to that of Escuintla, another Dominican town. It was located behind the temple and appeared to stretch out to 4th Avenue. The streets surrounding the convent were designed irregularly, likely due to the topography. It is likely that the blocks to the north and south of the convent were intended for the offspring of the *Poqomam* nobility,

since they are as long as the convent, while the rest of the population was allotted land to the west of the atrium, in streets that were better designed. According to tradition, the main throughfare in the town was 4th street, known as *Calle Real*. The extension identified in 1893 was to the southwest of the original layout. The paving of the plaza and main street was apparently done in the 18th century, gradually extending to the rest of the town.

One of the main obligations of a municipal government is to provide water to the population and Mixco devoted considerable attention to this in an article by Abraham Solórzano published in this same magazine. By 1932, the town had "two public fountains," for which "more than 1,000 iron pipes were installed to replace the old brick ones" (Alonso, 1932, p. 26).

As an interesting fact, it was reported that the construction of the basin in *El Cerrito* was ordered in 1941:

General Mariano Serrano, the political chief of the department, visited El Cerrito neighborhood to assess the requirements for a public water fountain for the residents. The mayor had previously made the request, and it was decided that the Fountain would be constructed as soon as funds were accessible (Redactor, 1941, p. 4).

This note depicts the gradual growth of the water supply system through the usage of communal water containers.

During the Hispanic period, houses were lit using outdoor lamps which were paid for by the inhabitants, so it was not a constant or frequent service. The installation of lanterns by the municipality in the capital city in 1841, as well as the subsequent use of gas lighting in 1879 may have influenced Mixco (Chajón, 2016). However, no evidence confirming this has been found. In 1926, a contract was approved for Mixco with the *Empresa Guatemalteca de Electricidad* (Gall, 1973).

Public transportation service began in 1922 with the *La Morena* bus company, acknowledge as the first extra-urban transportation line (Rodríguez, 1962, p. 18). The consortium was named in homage after the Virgin of the Rosary of *Morenos*.

For a period, the town possessed an airstrip. In 1967, the *Minerva* farm received authorization for the construction of an airfield, complete with a runway measuring 1,000 by 40 meters (Gall, 1973). However, as the farm was urbanized, the airstrip was eliminated.

With the enhancement of land

Communication, two bridges were opened along the Inter-American Highway, officially designated CA1, enabling easy access to the city center. The bridges were named after two outstanding *Mixqueño* athletes, Jorge Surqué and Mateo Flores, (Redactor, 1983, p. 7). Surqué (1930-1961) was a cyclist who won the national championship in 1953 and 1955, placed seventh in the VII Cycling Tour of Mexico in 1954, and was also a champion in El Salvador and Central America in 1956. While Mateo Flores (1922-2011) won the Boston Marathon in 1952, his real name was Doroteo Guamuch Flores. His name appeared as Mateo only because of an error made by journalist Michael Grossi of the Boston Globe, and Flores since in Anglo-Saxon culture only the last name that appears at the end of the full name is used as surname.

In 2004, the *Entidad Mixqueña Reguladora del Tránsito y el Transporte* was established to ensure traffic regulation.

In this historical context, numerous buildings were constructed that gradually became a landmark for the urban community of Mixco. It evolved from being a *Poqomam* population in the 16th to 18th centuries to being fully Spanish-speaking in the 19th and 20th centuries. However, only some

elements of the parish church survived as evidence of the material heritage treasured by the *Poqomam* community of the past. Thus, the architectural works listed in the following sections fostered identity during the predominance of Spanish-speaking individuals.

The temple

For nearly 200 years, the priest in charge resided in *Petapa* while this assistant or coadjutor lived in Mixco after the town of *Santo Domingo Mixco* was annexed to *San Miguel Petapa*. As was typical in towns during the Hispanic period, the Catholic church was the most important building. Consequently, it boasts the most comprehensive documentation of its history, albeit incomplete. It is likely that during the Hispanic settlement, the church was built using perishable materials. It is likely that a masonry building was present by 1560. It is documented that in 1590, some portions of the structure were constructed with wood, potentially the roof. This is evidenced by a land title for a Spaniard which required that “he would leave them free the road that goes through it to his lime kiln”, where they went to “cut the wood for his church” (Excobar, 1590, f. 141). In 1611, Bishop *Juan de las Cabezas Alramirano* of Guatemala visited the curacy, which were known as indigenous parishes with Dominican

Luis Montero serving as the doctrine priest (Ruz, 2002).

According to his own words, between 1631 and 1635, Thomas Gage, a British Dominican, was the beneficiary of the curacy and developed a keen interest in reconstructing the church.

I undertook a challenging Project at a church in Mixco, where I aimed to construct a substantial dome atop the chapel. This task was particularly difficult as it required raising a circular circumference on a triangular base. I exclusively employed indigenous workers from the same place or from nearby towns who conducted this work as the best Spanish workers could have done it (1946, p. 23).

The chronicler recounted several incidents during his stay in Mixco, providing insights into the lives of its inhabitants. He was appointed as a priest of Mixco and *Pinula* in 1631.

My friend, the provincial, did not give way to many request to show me the affection he had for me, and immediately sent me the instruction to assume responsibility for the indigenous community in Mixco and *Pinula*, having to report every three months to the convent of Guatemala, to whom all this valley belonged. I was sent to preach to the indigenous people of the towns of Mixco and *Pinula*. For my convenience, an elderly religious figure,

approximately eighty years old, was relieved of his duties and escorted to the convent for rest (1946, p. 234-235).

In writing a memoir about his income as a doctrinal priest, Gage explained:

Every month, I received twenty *escudos* in Mixco and fifteen in *Pinula*, paid punctually by the mayors and aldermen before the end of the month. To facilitate this payment, the residents cultivated a piece of land with wheat or corn and recorded the harvest and the money they had taken out of it. In addition to my monthly pension from the brotherhoods of the *Ánimas*, I received two *escudos* each week in every town to say a mass for those in Purgatory. On the first Sunday of each month, I received two *escudos* from the confraternity of the Rosary of the Virgin in *Pinula*, and in Mixco every month, I received the same amount for each of the indigenous, Spaniards, and the black's confraternities. I received a monthly payment of more than two *escudos* from each of the True Cross confraternities, and an additional two *escudos* from the Spaniards of San Nicolas Tolentino confraternity. Furthermore, I received two *escudos* per month from both the *San Basilio Pinula* and Mixco confraternities, and also received offerings in silver, hens, and candles made on mass days. These earnings amounted to 69 *escudos* per month, which I was

assured would be paid by the month's end. This is in addition to what I have already stated regarding the dependency of churches on saintly images for continual production of offerings such as money, chickens, and candles. Notably, there were 18 images of saints in Mixco and 20 in *Pinula*... which each produced four *escudos* during their feasts for the mass, the sermon and the procession. Additionally, the chickens, turkeys, cocoa, and offerings presented before the saints were worth at least three *escudos* per feast and produced over 266 *escudos* annually. The four Rosary confraternities, three in Mixco and one in *Pinula*, left me a total of four *escudos* on the five principal feast days each year. Two for the following day, which they call an anniversary for previous confraternity members. In addition to offerings and gifts of chickens and cocoa, this yielded more than 80 *escudos* annually (p. 235-236).

According to the detailed account, the *Vera Cruz* confraternity observances occurred on September 14th and May 3rd, yielding 4 *escudos* in total. Each Friday during Lent, 2 *escudos* were obtained, resulting in an annual income of 44 *escudos*. Additionally, the confraternity received 40 *escudos* on Christmas Eve from the two towns, 100 on Holy Thursday and Good Friday, 80 on All Saint's Day, and 40 on Candelaria.

There are additional offerings on the annual celebrations of each village for countryside devotees. In Mixco, it cost me 80 escudos in money and candles, whereas in *Pinula*, it was 50 (p. 236).

Regarding this income, the provincial authorities informed him that:

If i were to match the amount given by my predecessor, he would be content and not ask for further allowance. I would use any excess funds to buy myself books, paintings, chocolate, mules and servants. Upon arrival in these villages, I procured a reliable mule to facilitate travel between them (p. 237).

In the two towns, he earned a thousand *reales* for giving communion, another thousand for confessions during Lent, and 2 *reales* for each baptism. He earned 2 *escudos* for marriage, the same amount for burial, and another 10-12 *escudos* for masses. His total income exceeded 2,000 *escudos* per year, while the provincial expected only 450 a year. During his stay, Gage witnessed various adversities that could bring him additional income. For instance, he charged for processions during the locust plague of 1631.

All the saint images from Mixco were taken on the countryside in a procession, especially those of the Virgin and *San Nicolás de Tolentino*.

All farmers and Spanish landowners from the valley came to Mixco to offer their gifts to this saint. Ther exclaimed about miracles in favor of Our Lady and *San Nicolás de Tolentino* and performed masses to fulfill the vows made during the plague. Their devotion on this occasion resulted in even more money for me (p. 239).

In 1632, there was an outbreak of sunstroke, also known as exanthematous typhus.

There were very few Spaniards affected by the contagious disease, while the majority of the indigenous people were infected. It was reported to have originated in the vicinity of Mixco and spread from town to town as far as Guatemala. I buried 90 individuals in Mixco and over 100 in *Pinula*. To prevent loss of tribute, the indigenous were registered and all individuals above the age of 12 were compelled to marry, which was a new means of producing money for me (p. 240).

Given these circumstances, Gage was able to accumulate 9,000 *pesos* over 12 years, dividing his time between 7 in New Spain and five in Guatemala. In addition, he said:

Various accidents occurred throughout the country in the year 1632. However, while I was in my room on a Saturday in Mixco, trembling with fear and saying my prayers, lighting struck the wall of the church adjoining my room.

The incident killed two calves that were tied to a pillar in the courtyard, which were supposed to be killed the following day to cover the expenses of the convent. The intense lighting was nearby, causing my room to appear on fire. The force was so great that it threw me to the ground, causing me to be unconscious for some time. Upon regaining consciousness, a group of indigenous people were present, convinced that the church or my house was on fire. The following summer of 1633 resulted in exceptional seismic activity. It caused only structural damage and shook the churches, causing significant alarm amongst the population. They feared a catastrophe akin to the previous earthquake I had experienced prior to my arrival in the country. In response, the people turned to devout practices and ordered masses to prevent any further perceived danger. These earthquakes are a frequent occurrence in the area. There was one in Mixco that was so strong it made the bells ring and the bell tower to tilt. I got so used to it that I no longer feel compelled to leave my bed because of it (p. 241).

However, he was affected in 1633:

But that year, during one of my study sessions, a sudden and violent earthquake occurred. It made me leave the table and take cover under a window. I feared that if I tried to make it down the stairs, the entire

house would collapse and crush me. Fortunately, the window was located within a tick vaulted wall in the form of an arch, which the Spaniards believe to be the safest place in case of a house falling. As i got under the window, the tremors dissipated. I pondered whether to stay put or venture down to the yard but was jostled by an even stronger earthquake, increasing my fear of being crushed by the violent motions. I acknowledge that if the house collapsed, the window would not shield me, and I would be thrown into the wide and high opening lacking any wooden or glass framework characteristic of the region. So that being the case, my only risk was the possibility of injuring my head, arm, or leg, while jumping to the ground from where I was would potentially save my life, it would also result in self-injury. The fear I experienced prevented me from making a decision. However, in the midst of my confusion, another strong earthquake occurred. It caused me to lose my senses and place one foot on the window to throw myself down. But, by divine intervention, I was held back and the shaking stopped shortly afterwards (p. 241-242).

In the author's view, the *Poqomam* people possessed an innate artistic sensibility.

They have a strong inclination towards painting and have created many of the altars and pictures found in countryside churches. Schools in their towns provide education in reading, writing, and music, with a focus on singing. The church in each town has a variable number of singers, trumpeters, and players of oboe and bassoon depending on its size (p. 242).

He hired an Afro-descendant named Miguel Delva, as a bodyguard who provided significant assistance in a prior incident.

I encountered several Mixco indigenous during my investigation, including four brothers named Fuentes who were among the wealthiest and most influential members of their community. In addition to owning *Lo de Fuentes*, they were joined by over a dozen other individuals. Despite this, they maintained a lavish lifestyle in the eyes of the public. While the Fuentes brothers were generous with private citizens and were known to be devoted to church and saints, they were secretive in their practices of idolatry. During one of the gatherings in their *chicha*, some individuals praised their god over Jesus Christ, claiming that he had preached to them better than I had. They also claimed that they should not believe anything I had taught them since they followed the ancient religion of their elders, who worshipped God as

appropriate, and had been deceived by the Spaniards into worshipping a false god. They could not therefore have kept the matter so secretive that it did not catch the attention of a Spaniard who resided in the valley. Eventually, he paid me a visit in Mixco and informed me that there were some indigenous people in the town who worshipped an idol and claimed that he had preached against my doctrine and supported the traditional pagans' idolatry (p. 252).

Gage frightened an indigenous individual to obtain information:

He told me that the Fuentes had claimed possession of an idol, which they revered as deity, and provided indications as to its whereabouts; a spot known for its spring and pine tree at the entry to a cave, in such mountain... it was about two leagues from Mixco, in the direction of the town of *San Juan Sacatepéquez*. Upon entering the woods, we discovered a steep ravine with a running stream, leading to a stream further ahead (p. 253-254).

They slept the night there. The following day, they proceeded through the forest and stumble upon another:

Second spring... we found some remnants of plates, earthenware jars, and a brazier fragment resembling those used by indigenous people to burn incense in front of the saints'

images in churches. The earthenware is identical to that produced in Mixco. When we approached the tree, we immediately discovered the nearby cavern, situated close to it. Just beyond the entrance, the cave inclined slightly towards the center of the earth. Four yards away, we encountered the idol, resting on a small chair and concealed by a cloth. The idol was fashioned from black, polished wood, akin to jet and appeared as if it been painted or smoked. He had a man-like head at the back, lacking a beard or mustache with an unappealing appearance. His forehead was wrinkled and his eyes were large and disordered. Upon moving him from the chair where he was seated, we found some *reales* underneath. He informed me that the idolater made similar offerings as the Christians did. They knelt before the saint images, including some wooden ones that were no better crafted than the idol in question. They designated the idol as a saint due to its human-like face. We departed from the site with the indigenous individual carrying the idol on his back, concealed with a cloth to avoid detection from the other indigenous people (p. 254).

Gage summoned both the Spaniards and African slaves on the upcoming Sunday.

In order to avoid any potential rebellion from the large number of idolaters present, I spoke to them and their assistants about their

confraternities during the following Sunday's service at the church in Mixco. I was careful to ensure that they were not made aware of the matter beforehand, so that they would only hear about it while in the church and seeing the idol. This was to prevent the knowledge of the matter from reaching the indigenous people, as the idolaters would then have the means to leave the town. When nightfall came, I accompanied the indigenous individual and Miguel Delva to my residence, where I stored the idol in a container until the upcoming Sunday. The following Sunday, I readied myself to preach on the third verse of the twentieth chapter of the book of Exodus, which prohibits worshipping other deities. As Sunday came, I arranged for Miguel Delva to discreetly carry the idol into the church concealed beneath his cloak and placed it in the pulpit, out of sight, until the right moment for its revelation. There had never been such a large attendance in the church as on that day, with both Spaniards and Blacks from the surrounding areas, as well as a few absent town residents, suspected Fuentes followers, and others. After the Mass, I ascended the pulpit to deliver my sermon, and as I recited the selected text, I noticed the lingering gazes of both Spaniards and Indigenous people. I proceeded to emphasize that idolatry constituted a grave offense in the eyes of God (p. 256-258).

According to the chronicler,

highlighted event was this:

When i was in the middle of my sermon, i retrieved an unsettling idol from the pulpit and placed it besides me. As I observed the crowd and the Fuentes, I noticed some individuals appeared surprised and even blushed at the sigh. I challenged him publicly to speak and defend his cause. If he failed to do so, his silence would shame and confuse all of his followers. Furthermore, it would ensure protection from punishment, which the bishop and the President of Guatemala would otherwise justly condemn them to face. After concluding my remarks without naming anyone, i had the idol retrieved and brought before me. I then ordered for an axe to be fetched and for the idol to be chopped into pieces and burned in front of the congregation. A few Spaniards cheered, exclaiming “**Victory! Victory!**” while others praised “Glory be to our God”. But the idolaters were quiet and did not speak, yet later on, they attempted everything in their power to bring about my demise (p. 256-258).

After the scene at Mass, Gage recounted:

I informed the president of Guatemala and the bishop inquisitor of my actions, as it was their responsibility to be aware of these affairs. Regarding the governance of the idolaters, I received advice to locate and convert as many as possible to

the knowledge of the true God through gentle means. Additionally, I offered them the opportunity to receive pardon from the Inquisition if they repented of their crimes. The Inquisition regarded them as new plants, and thus did not intend to treat them harshly, unlike the Spaniards who would be subjected to such treatment if they committed similar offenses. Following this opinion, I covertly requested the Fuentes and had them come to my chamber where I presented to them the clemency of the Inquisition. I found them very obstinate and full of anger because they had had the god that they worshipped burned and also like many other inhabitants of this town and of *San Juan Sacatepéquez*. When I attempted to discuss it with them, one of them responded arrogantly stating that they were aware it was only a wooden object and therefore incapable of speaking. However, since they had all witnessed it speaking, they considered it to be a miraculous event which strengthened their belief that God was present within the wooded object... that it deserved more offerings and veneration than the saints in the church who had never spoken to the people. Another one of them replied that their grandparents had never heard of Jesus Christ before the arrival of the Spaniards in this country, and that they were aware that this god had once been one of their grandparents’ gods. As I spoke to them, i pointed out that the power of the god in question appeared weak

as it allowed the burning to occur. However, it became clear that attempting to reason with them was futile, as they were completely obstinate (p. 258-259).

The next part of the story describes something about the rectory in which he lived:

I became aware of a disturbance one night when I heard noise emanating from individuals surrounding my residence. The individuals approached my room's entrance, and as they began to break down the door, I shouted for help while refraining from opening it. It became apparent to me that the people outside intended to enter by force. This prompted me to take the bed sheets and fasten them to one end of the window's bars and the other end to lower myself to safety in case of any forced entry during the night. As they persistently pushed the door without any utterance, it dawned on me that the shouting aloud could make them scared and flee; hence, I called my neighbors, and servants, who were at the end of a long gallery, and other acquaintances to aid me in combatting the intruders. Promptly awakened by the ruckus, my allies lent me their assistance, causing the intruders to scurry down the stairs and exit my premises, never to be heard from that night onward. But, upon recognizing their animosity and Malice, it became clear that i could no longer continue living alone with only servants in a house as large as

that of Mixco (p. 260).

It is understood that the house had two floors and stairs were necessary due to the unevenness of the land in Mixco. Additionally, the house had a long gallery or porch, which indicated that it was a large house. The attempts to harm Gage persisted, with another attempt made to enter his bedroom before he was eventually ambushed. Although he managed to flee, he was no unscathed.

They all attacked me, with some coming from one direction and others from another, causing my clothing to tear in multiple places. Additionally, one of the inflicted a wound on my hand using a knife. Another person, noticing my reluctance to release the stick, grabbed it along with Pablo Fuentes and forcefully pushed It against my mouth, resulting in the shattering of my teeth and filling my mouth with blood. The blow caused me to collapse to the ground, dazed. However, I quickly regained my composure and stood up. They refrained from further injury, fearing that they may be caught. As God would have it, while i laid on the ground, a mulatto servant woman working for a Spaniard in the valley happened to pass by. Upon hearing my calls for help, she entered the courtyard, as the nearby houses belonged to the Fuentes and my neighbors were too far way to hear, seeing me covered in blood, she believed that my wounds were severe

and ran down the Street screaming: “to the murderer in the courtyard of Pablo Fuentes”, she screamed until she reached the market plaza and the town hall. There, she found the mayors, aldermen, and two Spaniards, who had learned of the danger I was in came with their naked swords to assist the officers of justice in apprehending the culprit. The idolaters, having heard the screams of the mulatto woman, fled the scene. When the Spaniards arrived, they saw me covered in blood and immediately attacked Pablo Fuentes with their naked swords. He would have been killed if I hadn’t intervened. Additionally, I requested that the officers of justice not confiscate any of his possessions, despite his wealth. Following the incident, I promptly had a report made and sent it to the President of Guatemala (p. 261).

According to Gage, the Fuentes brothers were caught and two of them were sent to *San Felipe* prison in *Izabal*. They were each fined 40 pesos, which went to the church. The Dominican then left Mixco and traveled to England shortly after.

Also, i noticed that Antonio de Sotomayor, the indigenous governor of Mixco, had a strong dislike towards me for having had two residents of his town banished and publicly insult the Fuentes family for their idol worship which he deemed as an offense to the entire town’s

indigenous community (p. 264).

The chronicler Fuentes y Guzmán recounted an event that took place in Mixco around 1666, during the presidency of Martín Carlos de Mencos.

When the town turned against its priest, Fray Lorenzo de Guevara was presented as a religious leader known for his charity, virtue, scientific knowledge, and gift of governance. He banned certain superstitious ceremonies during lunar eclipses. Because during his visit to the town, he heard an unexpected rumor and loud commotion. Drums and weapons clashed against hides, boards and irons like grates and hoes. The indigenous woman cried out in pain and sorrow because the moon was dying, saying that this was to help it: And to calm them down that late night, and admonish them for their ancestor’s gentile customs and practices, they wanted to kill him. In order to scape, he needed the help of nearby Spaniards to leave and come to this city (2013, p. 479).

As can be noticed, the Spaniards always had concerns regarding the loyalty of the indigenous people towards the church and, as per their interpretation, towards the Crown. Either way, the chronicler depicted the church during the year 1690 as follows:

The temple was magnificent and

grand, bedecked with precious and stunning gems, featuring exceptional ornaments made of high-quality materials and artistry. It was filled with lamps, chalices, cruets, monstrances, silver crosses, sacristy jewels, and excellent bells and organ. All these generously contributed by the Catholic indigenous, most notably Baltasar Rey, a favored and esteemed member of the community (Fuentes, 2013, p. 494).

The 1636 dome referenced by Gage was described as “magnificent,” suggesting an outstanding architectural masterpiece worth visiting, complete with altarpieces, paintings, and sculptures for devotion.

In the 18th century, Bishop Juan Bautista Álvarez de Toledo, a former Franciscan, made a subsequent episcopal visit detailed in this document, recounting his arrival to the town on May 2th, 1714.

He arrived in the town at seven in the morning and was greeted by Reverend Father, Fray Alvaro Morales, a coadjutor minister and member of the sacred Order of Preachers. Father Morales, dressed in a roquette, stole, pluvial cloak, and clutching a cross, received him at the church door, as per the customary Roman ritual from where the above-mentioned priest, as a coadjutor to the Reverend Father minister and curate, accompanied his most illustrious and revered lordship on a

high cross and candlesticks carried in front, singing the antiphon “Sacerdos et Pontifex,” until they reached the high altar where the priest, with his lordship kneeling alongside, sang the appropriate verses and prayers... [Afterwards, he directed me, the undersigned secretary, to read and publish the edict. The Reverend Father minister and coadjutor priest are to summon all of their parishioners, including Ladinos and Indigenous people, for this purpose.] Pablo Velasco Campo, secretary (Ruz,2002, p. 389).

From this story, it can be inferred that the temple fulfilled the necessary requirements for the ritual, including a fully constructed building, doors, altars, and objects of worship. The summons was answered on May 3rd.

After the conclusion of the mass, delivered by his revered and illustrious lordship, I was instructed to ascend the pulpit as the undersigned secretary, to recite the edict of visitation verbatim, in clear and audible tones, as directed by his lordship. The Reverend Father Alvaro de Morales, of the Sacred Order of Preachers, also recited in the *Poqomam* language, as commanded (p. 390).

As can be seen, the indigenous congregation needed a translation of the Spanish text. The story continues:

After completed those tasks, immediately thereafter, the high-ranking and esteemed leader, dressed in formal religious attire with a raincoat, miter, and crosier, proceeded to first visit the tabernacle containing the Most Blessed Sacrament, then immediately thereafter, to visit the baptismal font and the chrism of the holy oils (p. 390).

In view of the above, it is evident that the main altar had its corresponding tabernacle, and the church had a baptistery. The document includes an inventory.

In Santo Domingo Mixco, located in the doctrine and Curacy of *San Miguel Petapa*, on Mar 3rd, 1714.

Carved Silver: The set includes a silver pyx, which is gilded and used to hold the Blessed Sacrament in the tabernacle.

Item: a silver reliquary to transport the viaticum to distant sick individuals.

Item: a gilded silver monstrance, complete with a cross at the top and two bells on the sides.

Item: two chalices, gilded with their patens, one of them used to assemble the aforementioned monstrance.

Item: a large silver paten, typically, used to distribute Holy Communion.

Item: a pair of large silver cruets, fashioned in the shape of pitchers, with their interiors gilded in silver.

Item: two pairs of silver wine cruets, each equipped with two silver clasps.

Item: a large jug with a silver spout, intended to wash those who receive Communion.

Item: three silver chismatories, which contain the Holy oils.

Item: a silver Shell, utilized for baptism.

Item: a silver ciborium holder.

Item: a gilded silver holder.

Item: a silver thurible with its spoon.

Item: two silver crosses, one large sleeve and the other small that serves a script.

Item: another portable cross made of gilded silver.

Item: two silver candlesticks.

Item: a silver *acetre* with its hyssop.

Item: two silver lamps.

Item: two silver crowns are present, one serving an image of Our Lady of the Rosary of the Indigenous People Brotherhood, and the other serving an image present on the altar.

Item: a large mirror with an accompanying gilded frame.

Item: an organ (p. 391-392).

Thanks to this inventory, we have gained knowledge of the silver objects that existed in 1714. It was found that only the Virgin of the Rosary of the altar and of the indigenous brotherhood had silver crowns. Furthermore, the priest had added to the inventory.

Sixteen silver bells are placed in the carved and silver wooden canopy, and there are also three bells in the bell tower and three bells used in the altars. Additionally, there is a suit of shawms (p. 392).

The 34-year-old Dominican was granted a license to preach and confess in *Poqomam* and *Poqomchi* in 1704. The bishop recommended that Morales should ensure there were no adulterations, married people from other towns, that he preached on Sundays and feast days in accordance with the Council of Trent, and the alms collection was not allowed at the end of the visit.

Five years, the hierarch commissioned Father José Sánchez de las Navas, who was the nephew of the late Bishop Andrés de las Navas y Quevedo, to visit Mixco. On October 23th, 1719, at five in the afternoon, Sánchez arrived and met with him.

The Reverend Father Fray Juan de Ledesma and the Reverend Father Fray Álvaro de Morales, both ministers of the Sacred Order of

Preachers, were present along with me, Manuel de Mojica y Yztueta, the secretary of visitation, in this town (Ruz, 2004, p. 133).

Despite being welcomed and conducting the visit, Sánchez expected the animosity of the friars, who also had conflicts with Bishop Álvarez.

The bishop's complaint alleges that we petitioned the *Real Audiencia* to suspend the visitation by citing the grievance between the regulars and clerics regarding the contribution of the school (Seminary of the Assumption). Our request was made as we believed the clerics to be hostile towards the regulars and aimed to eliminate religious doctrines within the *Real Audiencia*. The licentiate, don José Sánchez, is particularly fervent about this issue (p. 785).

The conflict between religious orders and bishops in Guatemala started with the arrival of the second bishop, Bernardino Villalpando, in 1564. Villalpando attempted to enforce the decrees of the Council of Trent, which were finalized in 1562 and made into law by King Philip II. The bishop's endeavor involved transferring the Curacies from religious to secular priest. Sánchez faced opposition from the religious and a shortage of secular priests, which prevented him from making the

necessary changes. However, by the 18th century, there were many seminary-trained clerics, and Bishop Álvarez believed that the change was feasible. Sánchez's interest in making this change caused him to be undervalued by the regulars. Sánchez argued that the religious obstructed his ability to conduct a thorough visitation in order to achieve his goal.

Without space to conduct the covert investigation or any other matter because the religious guarded him and had him surrounded, preventing the indigenous people or any other individuals from accessing him without their presence. This impediment prevented him from resolving the issue at hand (p. 786).

The friars' letter stated that the same commissioner who had previously visited the region had failed to address the issues, and they were dissatisfied with his attempt to charge the coadjutors and confraternities without considering the widespread damage caused by the earthquake of 1717. The friars warned the failure to provide adequate support would result in the destruction of towns with collapsed churches, lost goods, disconsolate priests, afflicted indigenous communities, and extreme poverty for all (p. 788). The religious reminded the bishop that he had prior experience as a Franciscan friar and

understood the financial hardship faced by towns after earthquakes. It was emphasized that he would not be able to afford the expanses of running the Seminary. In contrast, the secular group was incapable of administering sacraments or teaching doctrine in indigenous languages, such as in Mixco. Additionally, the accused Sánchez of attempting to close the confraternities in *Pinula* and San Salvador.

It is true that there are confraternities founded in the towns, however, they were not founded by the religious but by the esteemed bishops. These confraternities are built with the permission of the towns and the bishops' license. Within the clerical administrations, there are more abundant confraternities. These foundations are appealing to indigenous people for the purpose of divine worship and devotion to saints. This serves as a justification for abstaining from idolatry, which has been greatly eliminated with this cure, and religion has played a significant role in achieving this feat (p. 791).

They added:

Guachivales are mainly established through the administration of religious lands, feathers, taffetas, beasts, and finances as designated in the last wills and testaments of rich indigenous people. Such

establishment occurs with devotion and disposition so that priests cannot hinder it, as it is their responsibility to teach the usage of saints as God's allies and our advocates in times of need. Their worship and devotion have been well received by the indigenous people, who are so deeply immersed in that it draws them in. The publicity of their ancestors through their primitive education is to be admired for its preservation without violence and with affection. And as all they have of antiquity, these devotions and feasts are dangerous to prohibit them because they will be disturbed by the novelty of embarrassing their celebration, being able to maintain the good faith that from their beginnings they conceived in reverence of Mary our Lady and other lords of their devotion (p. 792).

The religious emerged victorious as neither the secularization of Curacies nor the suppression of confraternities was accomplished. Nonetheless, the earthquake of 1717 caused severe damage to the churches in the area, including that of Mixco in 1719, so little remained of the "sumptuous temple" referred in 1690.

In 1743, the church of Mixco was still under construction, and it is uncertain if any damage had occurred since 1717 or for another reason. Fray Nicolás Rizo, the doctrinal, and Diego Taut, the *poqomam* scribe, traveled

to the *Audiencia*.

The town's justices and other officials from Santo Domingo Mixco report that they were provided with a quarter of the taxes for two years for constructing their church, which cost over 400 pesos. All the funds have been spent, resulting in a total of 522 pesos and 6 *reales*. The factory remains half complete due to our inability to finance the additional 100 pesos required to finish the project. With flooding imminent, our efforts are at risk of being lost. The neighboring ladinos have yet to lend a hand, likely due to our impoverished status being disregarded (Luna, 1743, f. 1).

The document requests additional economic aid due to previous tax collections falling short; 400 pesos were collected over two years, but another 122 pesos and 6 *reales* were spent. The prosecutor of the *Audiencia* suggests seeking assistance from the ladinos of the town and the landowner of the valley of Mixco. The Dominican explains that due the lack of funds, the work has been suspended. The part of the roof facing the choir was missing, and the chorus required completion, posing a danger of losing all the progress if exposed to rain, as the writings indicate it was in July. Upon request by the *Audiencia*, Juan de Albaunza and the architect Juan de Dios de Estrada, who

constructed the church of *La Merced* in Santiago (now La Antigua Guatemala), reported that:

The church, situated from east to west, measures 24 yards in length and 14 yards in width for both the body of the church and Our Lady. The walls are constructed of masonry, while the arches are made of adobe. The height of the walls is consistent throughout. The church walls are currently overloaded due to the coffered roof and rotting timbers on both sides. The walls need to be reinforced as they have a strut on each side, causing a hole in the wall, the reinforcement structure will be 8 yards high, without any sections. The damage to the church originates in the stated location. It is recommended to demolish and transform it into a cornice, which will prevent rainwater from infiltrating due to the overhanging tiles and minor currents finding their way in through the uncovered cracks in the vault, the vault must be solidify to prevent further leakage; Mister Juan de Albaunza (f. 6-7).

The church was oriented similarly to the door and extended to the first of the central dome, indicating the absence of the dome. The roof was of coffered ceiling with a potentially vaulted section above the presbytery, which was likely the dome ordered by Gage from 1631 to 1635. A ditch on the wall had been constructed for rainwater, which was problematic due

to the resulting humidity. Estrada proposed filling it in by 1743 to convert it into a cornice so that the tiles could remain as eaves. In the proposal, the budget for wood, lime, brick, and labor was 950 pesos. In November, it was authorized to allocate 25 % of taxes for two additional years. The church appears to have been finished.

In 1749, the inaugural archbishop Pedro Pardo de Figueroa, who ordered the construction of the *Esquipulas* Sanctuary, conducted an episcopal inspection in Mixco. The coadjutor was Dominican Friar Eloy de Paniagua, appointed 12 months prior. The main concern addressed by Paniagua was the requirement for the ladino neighbors to marry in the church of Mixco. Since 1734, Bishop Juan Gómez de Parada had decreed that they should be married in the parish of *La Ermita* (currently zone 6 in the capital). However, the ladinos argued that this involved excessive travel expenses. The signed document includes the names of José de Aguilera, Tomás Bran, Luis Borrayo, and Justino Bran. Archbishop Pardo did not accept Gómez's proposal and left his previous disposition in effect. The inventory from 1749 showed additional items, including five silver lamps used for the tabernacle of the main altar and for the Our Lady of the Rosary and Morenos chapels. This indicates the prior existence of a

Morenos chapel (Valenzuela, 1749). Additionally, there were four Virgin of the Rosary images, all adorned with crowns.

Shortly after the aforementioned visit, the Curacies underwent secularization and transitioned from religious orders to secular priests. This change was implemented in 1754. As a result, when archbishop Francisco José Figueredo y Victoria conducted the visitation in 1758, the presiding priest was Marcos de Loayza. The prelate issued an order for confraternities with more than 25 pesos of capital to allocate 4 *reales* annually to the *Capuchinas* convent and another 4 *reales* towards the Jesuit retreat house (Roser, 1758), currently known as Santa Bárbara located in the Jesuit school of Antigua Guatemala. This resulted in the necessity for the indigenous people to support two religious institutions in Santiago, namely a convent and a college. Finally, the archbishop ordered the establishment of a school to teach Spanish to children. This measure is part of a phenomenon already described by the orders: the seculars aimed to Castilianize the Mayan-speaking population, including the *Poqomam*. In 1769, Archbishop Pedro Cortés y Larraz arrived in town and wrote:

there is a school for children, and the teacher appears qualified. However, native attendance poses significant difficulties due to the lack of regularity. Parents have expressed reluctance to send their children, and justice has been lacking in ensuring adherence. Despite persistent requests, children attend infrequently, and few manage to remain in the school for a full year been taken out of school. 25 or more children are enrolled regularly in the school, but within a year, they have already relocated, necessitating the reestablishment of the school (Cortés y Larraz, 2001, p. 442).

Thus, the first school, founded in 1758, was not yet operating optimally by 1769. In 1773, the priest Loayza, who had enforced Spanish in Mixco, remained in power. The inventory emphasized a monstrance measuring over half a yard in height, as well as diadems for the images of St. Joseph and Jesus of Nazareth, three diadems for the images of the Rosary, and three large bells located in the bell tower. The presence of the bells suggests the temple had a bell tower and that the *Santa Marta* earthquake of that year did not harm the building (Palencia, 1763). In 1774, the Crown authorities led by the president of the *Audiencia*, Martín de Mayorga, relocated to *La Ermita*, where they permanently stayed. For Mixco, the move marked a rise in the population

of Spanish speakers, who settled in the town while the new city was being constructed. Antonio Sánchez Cubillas' printing press was located in the old *Santo Domingo* convent, also known as the parish house (Santos, 1957, p. 10). In 1786, during Archbishop Cayetano Francos y Monroy's visit, the press was still being managed by the priest Loayza. One noteworthy instruction issued by the prelate was the prohibition of physical punishment on Indigenous people (Loayza, 1786).

In 1794, the church's vault and brickwork required repair. The funds for the restoration were provided by *Cofradía de Jesús*. The confraternity once again financed another repair in 1796 (*Cofradía de Jesús*, 1736).

By 1806, a new silver lamp was cast using the remains of the old one, valued at 159 pesos and crafted by silversmith José Ballinas (Pavón, 1806). Subsequently, in 1809, Archbishop Rafael de la Vara granted permission to withdraw a total of 150 pesos from the confraternities to construct the choir and perform other renovations on the building. The *Cofradía de las Ánimas*, *Cofradía de Jesús*, and *Cofradía del Rosario de indígenas* each donated 40 dollars, as noted in their respective historical records (*Cofradía de Jesús*, 1736; *Cofradía de Ánimas*, 1801; *Cofradía del Rosario*, 1808).

In 1810, stained glass Windows were placed in the cupola of the dome, the construction of choir stalls, and the roof was repaired. Three years later, the *Morenos* chapel, which was described as cracked and leaky, was repaved; additionally, the church was whitewashed, and the cemetery doors were fixed. Finally, in 1816, the organ was composed, the throne of *Santo Domingo* was constructed, and restoration work was carried out in the Christ of the altar of *San José* (Andreu, 1810).

From the church's interior, it is documented that in 1817, Manuel Sotog, the steward of the Blessed Sacrament brotherhood, reported an image of the Risen Jesus and another of Saint Dominic. In addition, Luis Citum from the Jesus brotherhood reported two images, one of the altar and one of the processional, and a Veronica. Domingo Yantuche from the Our Lady of the Rosary for indigenous people did not report any images.

An altar is present, holding the image of the Blessed Virgin. The image is wearing two dresses and is crowned with silver, which she always wears. Moreover, a silver lamp and a crucifix with a silver glow and crown are present on the altar, which is also used to collect alms (Pavón, 1806, f.6).

That year, lightning struck the front wall, causing significant damage to the baldachin and the main altar. The cost to repair both, as well as to gild and incarnate the image of Saint Dominic and build the tabernacle, totaled 28 pesos. Additionally, the last remaining wayside chapel, which had been preserved since the 16th century, was rebuilt in the southern part of the atrium, where the 5th and 6th streets now meet. The repairs totaled 61 pesos and were utilized in the Descent from the Cross ceremony on Good Friday. In 1821, four glass windows were installed in the dome, and a window was opened above the Jesus altar in 1823. This provides evidence of a transition from baroque-style lighting, which was controlled, to neoclassical-style lighting, which emphasized a profuse amount of light. In 1826, the roof underwent plastering and repair once again (Andreu, 1810).

In 1824, the *Cofradía del Rosario de indígenas* spent 100 pesos on constructing the main altarpiece, out of the total cost of 236 pesos and 3 reales, as the headline image of the confraternity would be placed on it. Additionally, the *Cofradía de la Vera Cruz* contributed 43 pesos (Cofradía del Rosario, 1808; Cofradía de Vera Cruz, 1820); the *Santísimo* collected 54 dollars and 7 cents; the *Ánimas* collected 49 dollars and 2 cents; *Jesús*

collected 154 dollars, and *Nuestra Señora del Rosario de Morenos* collected barely 3 dollars; the *Niño de Dios*, *Cristo de Columna*, and *Salvador* each collected 3 dollars. The construction of the altar begun in 1823 and concluded in 1825. It features a gilded dressing area for the Virgin of the Rosary, which can be reached by stairs built by the mason Pedro Viscul. Laureano Zamora was responsible for the removal and installation of the old and new chapels, respectively, while the tabernacle was mirrored. The altarpiece was crafted by Nazario Sáenz and the new primary altar was removed from the presbytery (Sáenz, 1825).

In 1850, a bell was acquired from Hilario Trinidad (Andreu, 1810). It appears that an outbreak of plague in 1858 led to numerous deaths, saturating the temple's burial space (Herrera, 2011). The atrium's brickwork was altered in 1899 (Penagos, 1852).

In 1860, Priest Juan José Sabino de León conducted an inventory of the temple, which provides an excellent description of the building (García, 1860, f.1-7). De León stated that the main altar was crafted from cedar wood and adorned with gold and marbled in various colors. The altar displayed images of Santo Domingo de Guzmán, with insignia, diadem,

and a silver banner, as well as Our Lady of the Rosary, featuring a crown, a silver rosary, a corduroy tunic, and a red silk mantle in the dressing room. The furniture had 14 wooden tabernacles, one had a silver framed door and 14 cornucopias, or corbels for candles. The Holy Cross altar was described as “old”, meaning it was baroque with gilded Crucifix of 2 yards long. It also had a canvas displaying the images of *Dolores*, *San Juan*, and *Santa Maria Magdalena*, a painted niche for the Holy Burial, and sculptures of *San Pedro* and *Santa Rosa* on both sides. At the top, there was an image of God the Father. There was an altar dedicated to the Souls featuring a yard and a half Crucifix, a painted canvas of Our Lady of Sorrows and Saint John and Saint Mary Magdalene, as well as 2 paintings of Saint Michael and Saint Dominic. Above the altar was a painted Eternal Father with another painting of Purgatory. It was housed in an “old gilded wooden baroque altarpiece.” There was also the Christ of Calvary altar which displayed 2 crucifixes, 2 souls, and an “old gilded wooden frontal” also in baroque style.

In the chapel named Morenos, there is a wooden altarpiece which has been painted with various colors, and gilded, and features a stained-glass window. In the window is the image

of Our Lady of the Rosary of Morenos, of about 1 yard tall and holds her child. She is dressed in silk clothing, has a silver crown, and holds false pearls. A niche with stained-glass window is located in the second order of the altarpiece, which contains another image of a similar size, with a silver crown; both images have veils. San Vicente Ferrer is at the top of the altarpiece.

To the right of the altar stood the Buried Lord’s altarpiece, displaying an image of 2 yards along with a crystal urn with gilded embellishments. San Juan de Santa Maria Magdalena’s figures were placed on the sides, with a chalice and silver diadem. The collateral of Our Lady of Carmen was situated in front of this altar, comprising a small wooden structure painted white and gold, with a stained-glass window with a sculpture of Carmen carved inside. The chapel was enclosed with a green railing. Next to it was the altar of Our Lady of Guadalupe, adorned with painted paper decoration. It was succeeded by another altarpiece of San Francisco de Paula, adorned with colored paper decorations. There was also another painted altarpiece of San Nicolás Obispo, decorated with paper featuring a sun at the end. Additionally, there was a side altarpiece of *Santa Ana* adorned with painted paper. The gilded altarpiece of

San José had a stained-glass window, and inside the carved image of the Child, adorned with a silver crown and surrounded by 5 paintings. Another altar followed, which was dedicated to the Lady of the Patronage. It was painted white with golden moldings and had a stained-glass window depicting a dressed image; the altar was of about 1 yard high, with a gilded silver crown and rosary, the Child had a silver gilt glow. The second level consisted of a stained-glass niche with the image of the Patronage, which was carved and dressed in silk with a silver crown, the Child also had a silver gilt glow. At the top of the altar was the painting of St. Charles Borromeo who had a Baroque urn painted in shades of green, red, and gold with golden leather rays and a pedestal. It was followed by an altar dedicated to Jesus of Nazarene. It was painted and had 2 images, at the top, there was a gilded wooden painted sun. Also, there was a painting of the Crucified and another of St. John. Other items in the area included a large cross for the Descent from the Cross, baroque paintings of St. Joshep and Saint Rose, a baroque cedar pulpit with a painting of St. Dominic, and a painting of St. Isidro Labrador adorned with painted paper. The church's baptistery was encircled by a green-painted pinewood grille. Its font

was carved from stone, possessed a wooden covering, and had a baroque painting of the Blessed of Christ, the church's pillars had tin chandeliers. Additionally, the church had 2 painted cedar doors. In the loft area, a "regular organ," 2 painting of Purity and St. Francis, 3 large bells, and 1 small bell could be found. Archbishop Francisco de Paula García Peláez directed the transfer of each altarpiece to the capital for consecration. This suggests that, apart from the "old" baroque altarpieces, the rest were new and neoclassical, almost all of them adorned with wallpaper.

In 1868, repairs were done in the church, particularly involving the chapel of *Virgen de los Morenos* (Chinchilla, 1867, f.27). in 1874, the local priest Manuel de Jesús Valenzuela reported the reconstruction of 26 yards of the church, mainly the roof, and the parish house. Additionally, a bell was recast, a harmonium was installed, and the need for sacristy was identified. Valenzuela requested authorization to use 30 pounds of silver from damage objects (Taracena, 1874). In 1892, repairs were done to the chapels of the *Corazón de Jesús* which included adding wallpaper. The pilasters of the church and presbytery received a fresh coat of Paint. A communion rail was ordered to be built in 1894 and between 1894 and

1895, they bricked up the atrium once again. In 1896, the master Cirilo Vega oversaw the installation of stained-glass windows in the dressing rooms of San José and San Francisco, located near the main altar. Additionally, the atrium's iron railing was made by blacksmith José Castro (Castro, 1892).

In 1901, Archbishop Ricardo Casanova Estrada ordered the removal of the image of the *Vigen del Carmen* from the main altar. In 1911, it was reported.

The church of *Santo Domingo Mixco* Parish, is in good condition as for the building; the roof was renovated in 1905, moving all the damaged wood, the walls and the roof of the sacristy were also renovated, as well as the dining room of the parish house and several other minor repairs. In 1908 the bell tower that had been ruined by the earthquake of September 23rd of the previous year was completely rebuilt, on the same occasion the bells were cast again, and dedicated to "Jesús", named after the illustrious and most highly respected archbishop and the other dedicated to the "*Inmaculada Concepción de María*", named after the current parish priest. In 1909-10, the presbytery and main altar were reformed widening the former and placing the latter, with a new table, on a 3-tiered platform at a convenient distance from the altarpiece to which it used to be immediately attached; bricks were

replaced by almost all cement in the presbytery. In 1910 cement was placed in the altar and presbytery of the chapel of *Sagrado Corazón de Jesús*, thanks to the activity of Mister Víctor Rodríguez; twice in this past year the exterior of this church has been painted and once the interior. In 1911 the sacristy was transformed, dividing it in two by a wooden partition, the baptismal font was also transformed (Casanova, 1912, f. 60).

Whereas, in 1912, it was noted:

The parish has a small, well-maintained church that includes a spacious and secure sacristy, a lovely chapel dedicated to the *Sagrado Corazón de Jesús*, a pleasant pulpit with a small plaza beneath the sounding board, and 2 functional confessionals despite their discomfort. The church also boasts a bell tower with 5 bells, including 2 turners and 1 that's presently cracked, as well as, a quality bell clock and a regular harmonium. An ongoing, but still operational, organ is also available on site, albeit slightly out of tune (Casanova, 1912, f. 50).

The next reference occurred in 1918, when the "provisional oratory" was inspected due to the church's "ruinous state" (Monterroso, 1899). The parish house was rebuilt in 1919 (Redactor, 1919, p.4), and in 1932, there was an indication about the temple.

The parish church destroyed by the earthquake of 1917-18 has been rebuilt thanks to several factors. These include the dynamism, dedication, religious fervor, and integrity of the priest, Mister Joaquín Santa María y Vigil, as well as the contributions from a humble and pious lady in the area. The church is now near completion. Despite the worldwide economic crisis of the Great Depression from 1929-1936, she generously made economic donations. The recently reconstructed church boasts an elegant and modern appearance and showcases impressive architectural artistry and impeccable presentation. Though it does not have a Tuscan style finish, it is quite similar, featuring the good taste and solid construction required of such projects. As per custom, the transept is situated on the eastern side and the entrance on the western side. Once the decorative work is finished, the solemn inauguration will take place (Alonso, 1932, p. 14).

Regarding the plans, it was noted: “The beautiful church of Mixco and Father Joaquín Santa María y Vigil, who arrived over 13 years ago, began to build the current church; he devised the plans himself (Villagrán, 1935, p. 24).

The temple was finished in 1941, and on January 25, 1942, Monsignor Joaquín Santa María y Vigil, delegated by Archbishop Mariano Rosell, blessed the newly built temple.

The earthquakes of 1917 and 1918

demolished the previous parish church. On the main altar of the new church, the *Santísima Virgen del Rosario*, designated as the permanent owner, is presented by a sculpted image alongside *Santo Domingo de Guzmán*, the patron saint (f. 33).

In 1958, the altarpieces were inventoried, and the number was listed. The main altar was made of wood of 2 sections, with a canopy of one and half meters long and 50cm wide, it was made of cedar, gilded with fire. It was ordered for the Sanctuary of Guadalupe and bought by Father Tello for 300 Quetzals for the church of Mixco in 1953. The central part was occupied by the Virgin of the Rosary, with a silver crown and her Child shining in silver. To the right, was the sculpture of St. Domingo de Guzmán, with a silver flag and wooden rosary. To the left, St. Francis of Assisi, with a silver flag and diadem and a small wooden crucifix. Each image was in a dressing room. The tabernacle was made of wood with an antique silver door the new altar of St. Joseph was located to the right of the main altar. The sculpture was of antique carving, with a silver crown and cane, the child with silver shining.

On the other side of the main altar was the altarpiece of St. John Baptist Vianney, the image was new made of

paste, given by Archbishop Luis Durou y Sure. The other altars were that of *Ánimas*, in its chapel, with a wooden image, old, with a tin glow, with 2 small wooden animas and a skull; on the other side of the images of St. John and Mary Magdalene, in clothing with a tin glow; St. Isidore is adorned with a tin diadem and Jesus of Good Hope, in new paste. There was a picture of St. John Bosco on a shelf. Another antique one of St. Francisco de Paola painted in oil; one of St. Joaquín and St. Ana with the Blessed Virgin, antique, large, and painted in oil; one of the Sacred Heart of Mary, in oval shape, on a shelf. The altar of the Virgin of Concepción, new, of cypress, painted in ocher color, with the image of the Virgin of Concepción with silver crown and paper crescent. The chapel of the Sacred Heart of Jesus, built under the patronage of Víctor Rodríguez, with a cedar altar, mahogany railing. In the same chapel was the image of *Jesús Sepultado*, in its urn; an image of Jesus, old, framed, in a showcase, and an old framed representation of the *Virgen de Dolores* in stained-glass window. These 3 images were in charge of the brotherhood of Morenos. There was also an image of the Virgin of Valvanera, antique carving, with a kind of silver sparkle on her face, a little wooden heart in her hand, as well as an antique carving of a Child

holding a little book, situated by a trunk and a wooden harrier, which was donated with the condition that it does not leave the temple. There was a carving of St. Nicholas of Tolentino, ordered to be restored by Father Tello, in 1953. The new altar of Santa Teresita del Niño Jesús, made of cedar and has a new wooden image of the Child, of 25cm, with a tin glow and a small picture of the Divine Face.

Then there was the large cedar altar of the Virgin of Morenos, with the image of Morenos and her Child in her arms, of regular size. The Virgin had a silver crown and a necklace with a little silver heart, the Child had a silver glow and a small rosary. Next was the altarpiece of the Virgin of the Miraculous Medal, small and stoffe-made. Then, there was the altar of the Crucified Lord, with a crown of thorns and a tin glow. Next, there was the collateral of the Virgin of Dolores, and old image completely carved, with diadem a tin sword; then the one of the *San Antonio*, made of cedar, with the carving of *San Antonio*, the Child and a poor man; there was also an oval painting of the Virgin of Concepción in oil, of 2 meters high with a crown and silver glow. There was also a small plaza of Indulgences with the image of the Virgin of Carmen. Then, there was the large cedar altarpiece of Virgin of Lourdes with a silver crown.

Next was the large chapel of *Jesús Nazareno*, constructed in 1938. There were also paintings of the *Virgen de los Desamparados*, *Virgen de Guatemala*, *San Luis Gogaza*, *Nuestra Señora de la Luz*, *María Auxiliadora* and had a framed image of San José. The baptistery housed a granite imitation Font embellished with a small painting of St. John Baptist. Additionally, the choir, built of reinforced concrete, was equipped with a cement brick floor and a Schiedmayer harmonium. The parish house underwent repairs in 1939 and included an entrance hall, corridor, 2 rooms, archive, main room, bedroom, dining room, kitchen, and a cellar. In the courtyard of the convent, there was an office made of tongue-and-groove with the following features:

On this site, there is a large, old colonial-style basin measuring 63.00 meters in length and 13.50 meters in width, with water and 2 sinks. Behind the basin is a chicken coop with wire mesh covering and a basin with water. In the northern section between the church, the chapel of the Heart of Jesus, and the Municipal Treasury, lies a vacant lot measuring 13.38 by 11.67 meters, enclosed by walls and located in front of the park. Encircling the convent corridor is a plastered and whitewashed adobe railing of 40.38 meters long, constructed by Father Tello. Furthermore, the convent is equipped with 30+ meter-long aqueduct composed of cement pipes. This

structure serves the purpose of providing drainage for the public sewers (Monterroso, 1899, s. f.).

In 1960, construction was ongoing on the Sacred Heart Chapel (Palma, 1960, p. 10). One of the fountains from the Hispanic period was demolished in 1969, and in 1970, Ministerial Agreement 1210 declared the fountain of the old convent as protected (Echeverría, 2001).

The church suffered extensive damage due to the 1976 earthquake. It had to undergo repairs which were funded through various means including bingo, wrestling matches, movies, excursions, and other activities (Juárez, 1980 a, p. 80). Durin the reconstruction, the parish hall was used as a temporary church (Herrera, 2019). The chapel of the *Nazareno* and the Virgin of Morenos, constructed in 1989, were also included in the rebuilt structure and the eastern wall was shifted, making way for the second dome (Rodríguez, 2019).

The reconstruction of the 1941 Santa María y Vigil façade design was completed in 1992. The temple's main altar, constructed by carpenter Leonardo González, was consecrated in 2001, as confirmed by the commemorative inscriptions within the temple.

This building is categorized as historicist as it replicated a 1941

design and was completed in 1992, the design was based on neoclassical facades, specifically taking as a model the Doric order, with fluted pilasters of simple capital. The interior could not maintain the neoclassical purity, but neither did it pretend to alter the spirit of the simple lines of classicism. Unfortunately, its altarpieces were destroyed, but it preserves valuable sculptural pieces of historical and religious value that should be preserved.

Park

As in other towns of the 16th century, the convent's atrium was transformed into a community plaza. A baroque-style fountain was built in the 17th century and underwent extensive modifications over time.

In 1916, the *Poqomam* authorities attempted to prevent the demolition of the fountain.

Macario Ambrosio, the mayor of Mixco, opposed the demolition of the fountain in the plaza, as did his colleagues and many indigenous residents of the town. Ambrosio described the fountain as an ancient structure that supplies water to surrounding areas through its overflows. Removing the fountain would cause water scarcity in other areas and negatively impact vulnerable members of the community. The political official ordered that the construction of the

fountain must take place before any ornamental works in the plaza can begin. Additionally, if the service requirements are met, the ongoing project works should be completed. The Indian residents claim that a newly appointed political commissioner has neglected the garden, which had significant work put into its creation, resulting in the well-constructed fountain being replaced with an inferior one within 3-4 years. Furthermore, Macario Ambrosio is reputedly held in high esteem by the people of his town (Redactor, 1916, p. 8).

To which the authorities appointed by Manuel Estrada, the dictator at the time, responded:

A decision made by the Political Headquarters will lead to the construction of a modern water fountain and a gazebo in the plaza of Mixco. Additionally, a Music School will be established to fulfill the desires of Macario Ambrosio and the indigenous community. [Order issued by the political leader on the 12th] This order authorizes the demolition of the previous public tank, which will be reconstructed on a piece of land located northeast of the plaza. Additionally, the circular fountain located at the center of the plaza will be demolished and replaced with a gazebo using the necessary materials. The construction of a modern basin in front of the kapok tree is also mandated. Lastly, authorization is

granted for the establishment of a School of Music. Resolves: 1. The demolition of the old tank is authorized, with no disturbance to the water distribution sewer. 2. The demolition of the circular fountain and the construction of a gazebo are authorized. Notify to Padilla, M. - Milla A., secretary (Redactor, 1916 a, p. 1).

In was common in liberal governments for the opinion of the well-connected official with central power to be sufficient for intervention. Consequently, the 17th century fountain vanished permanently, dealt a devastating blow to the villagers.

The mayor who brought about these changes in 1916 and completed then in 1919 was Viviano Santos, who reported to the central government:

On September 15th, a music school hall and a reconstructed Joaquina Park were inaugurated and put into public service outside the capital. Pyramid works were also inaugurated in the same park, where a bust of the President will be placed (Santos, 1919, p. 3).

When the fountain was destroyed, a gazebo was built and a base was created to support Estrada's sculpture. Additionally, in an effort to curry favor with the dictator, the fountain was named after president's deceased mother, Joaquina Cabrera in 1908.

In 1922, the extra-urban transportation service linking to the capital caused a cut in the park, creating a diagonal path that extended to 6th Street towards 5th Street. As a result, a market was established in the triangle formed by this development in November 1935. Furthermore, a loudspeaker was installed in the gazebo, and a radio was set to broadcast popular music and announcements. Finally, a pressure system was installed in the fountain that had already been built in front of the City Hall, which was described as a "Versailles-like water jet" (Villagrán, 1935, p. 23).

In 1979, the park was perceived as outdated and required redesign, which was undertaken by artist Elmar René Rojas (Juárez, 1979). Subsequently to this, the construction of a new park was completed. 3 years later, a stage was constructed, commonly referred to as a gazebo, but not a gazebo pavilion, as well as an exhibition hall for handicrafts (currently used as a library) and an enclosed 6,000-liter capacity cistern. The perimeter was fenced and electrical wiring was put in place for lighting (Redactor, 1982 a, p. 32). With minimal modifications, this is the park that can be observed today. Furthermore, the basin from the fountain dating back to the 17th

century underwent restoration and was subsequently positioned within one of the planters (Gómez, 2019).

Roja's 1979 design takes inspiration from romantic parks of the 19th century, featuring flowerbeds, trees, and fountains reminiscent of the 17th century. The rustic cement finish serves to evoke the use of carved stone. The gazebo is a functional cultural and entertainment facility. The converted exhibition hall, now functioning as a library, showcases historicist design that draws from Spanish domestic architecture from the 16th century. The entire ensemble is harmonious and highly regarded by younger generations, as will be demonstrated later.

Municipal hall

In 1944, the side atrium providing Access to the cemetery became municipal property and is now part of Municipal Hall. The land surrounding the church belonged to the convent complex.

The Municipality constructed a building that included a hall for solemn ceremonies and social dances, a library, and a room for the Municipal Treasury. The building is located on its own property adjacent to the parish church (Alonso, 1944, p. 22).

In recent years, the structure underwent reconstruction and was adapted for the same purposes as its predecessor. The work is utilitarian in nature and lacks artistic intent, placing it within the realm of functionalism.

Municipality

All indigenous towns in the Americas, since the 16th century, had a designated building to accommodate the municipal authorities. This type of building had several names including City Hall, and Town hall. In Mixco, the structure was built to the north of the plaza or atrium. The earliest surviving reference of this structure dates back to 1820.

On the replacement of the City Hall of Mixco... The residents of Mixco have requested funds from the community to repair their City Hall building. As per the assessment provided by the builder or the practitioner, Esteban Quiros, the estimated cost is 500 pesos. The *Contaduria* believes that the communities who previously spent 600 pesos in the past year of 814 to construct a rectory and repair plumbing should not bear the entire cost. In Mixco there is a large number of ladino neighbors who are industrious and therefore can contribute (Arrazola, 1820, f. 1).

The *Audiencia* directed the allocation of 250 pesos from the community fund and demanded that the ladinos completed the necessary construction. Additionally, the fines imposed on the 18 *chichería* and *aguardiente* stores were to be used for the building's construction.

No further information is available until the City Hall was destroyed in 1918. The building underwent reconstruction in 1919 and was equipped with a wooden mezzanine to accommodate necessary functions. The inauguration took place the same year (Santos, 1923, p. 4).

In 1932, it was observed that the town had the state building for both the municipality and commandery, among other things.

There are government buildings available, including a well-organized municipal session hall in which the mayor serves as the justice of the peace. Additionally, the local military detachment has a comfortable headquarters and a telephone office is present. Schools for both genders are also available, along with a sizable structure designated for the municipal market. There are various amenities in the central square, including a lovely park, a hotel, multiple commercial establishments, two pharmacies, a post office, a tax office, a centralized liquor factory,

several shoe workshops, a carpentry, a pyrotechnics shop, hair salons, tailors, marble shops, mechanics, a candle and soap factory, petrol and spare parts sales and garages. There is an operational car and van service available for transport within the capital city and throughout the country. While the drinking water is typically regular, the Municipality is currently dedicating efforts towards upgrading the aqueduct and sewerage this year. The majority of the town's homes are constructed of adobe, clay tile, zinc sheets, with numerous cornices and cement adornments. The prevalent material is used in construction is clod, while lime can be found in the village of *Lo de Bran* (Alonso, 1932, 13).

By 1937, the building was documented once more.

Mixco is preparing to celebrate its anniversary on September 15th with pride. The town has undergone a transformation in recent years, becoming a beautiful representation of our culture and heritage and now the most peaceful in the department. To mark this occasion, a park will be inaugurated in front of the public offices building, a stage will be set up in the municipal theater, and improvements will be made to the local command building. The public schools for both genders are functioning

However, in 1970 the structure was deemed outdated and subsequently demolished in 1971 to pave the way for a functionalist replacement. The new building was inaugurated in 1974, at a cost of 142,000 Quetzals, with the annex completed in 1978 (Redactor, 1974, 0. 2). In 1983, the original establishment underwent an enlargement, incurring an expense of 42,052 Quetzals (Redactor, 1983, p. 15; Marroquín, 2009, p.35), in the 21st century, the façade underwent further modifications (Gómez, 2019).

It is a functionalist building constructed in 1974, with original windows and side walls. All modifications made afterwards adhere to the functionalist style, incorporating mullions inspired by the design of the Municipal Palace in the capital, dating back to 1958. Although these mullions are too thin to control sunlight, they add aesthetic value to the building.

Schools

The establishment and operation of educational institutions were inconsistent from their inception in 1758 until the late 19th century. In 1893, resources were designated for

the development of girls' and boys' schools (Gall, 1973). Indalecio Castro established a music school, but it was eventually closed. In 1912, another music school emerged under the leadership of the philharmonic musician Nicolás González, named *El Progreso de la Juventud* (Redactor, 1912, p. 8).

As can be see, schools for both genders were established by 1932. Unfortunately, both were damaged in 1949.

A powerful tornado struck the town of Mixco at 1:55 in the afternoon. The destructive winds tore off roofs, destroyed houses, and even devastated the church kitchen. The gusts also ruined the roofs of the girls' and boys' schools (Redactor, 1949, p. 1).

The teacher, Eduardo Antonio Salazar, found himself lifted into the air and clinging to a tree in the park. He called out to the 50 children to come out and said:

We saw when the corridor's pillars and pilasters jumped and shook, some as high as half a meter. Nearby, children were holding onto trees in the park. Panic escalated as the corridor began to rise and ultimately collapsed onto the classroom roof, which caused damage to nearby houses. The entire event lasted no more than a minute.

All students were transferred to *Escuela Tipo Federación*, which was located in the west wing of the municipal building (Rodríguez, 2008). It appears that after the incident, the space previously occupied by one of the schools, which was built on part of the land of the former convent, was used for the Post and Telecommunications building. The Guatemalan Telecommunications Company, *Guatel*, inaugurated a telephone plant in 1972 at a cost of 30,500 Quetzals, was later expanded in 1973 (Gall, 1973). The building has been renovated and currently serves as a telecommunications company. Its design is functionalist, with no emphasis on aesthetics.

Fire station

In 1916, a basin was constructed in the southern area of the park for clothing washing, equipped with corresponding sinks (Santos, 1923, p. 4). Fortunately, despite a recent attempt to demolish it, the basin has been preserved thanks to the efforts of the *Casa de la Cultura* (Gómez, 2019). The old basin is surrounded by the Fire Station, which was built after the market was relocated from this site to its current location. The company was founded in 1961. In 1984, the current building model was proposed (Redactor, 1984 a, p. 3; Rodríguez, 2008). It is a utilitarian

structure with no architectural aspirations of historical significance.

Oratory of Santo Domingo

In 1971, construction began on the Oratory of *Santo Domingo* chapel, commissioned by the patron Saint's brotherhood. The chapel was finished in 1975 with a cost of 8,821.57 Quetzals, as indicated by the commemorative plaques on its interior. Architect Carlos Betancourt directed the chapel's construction, with the façade being designed by Luis Cuyán. The façade was finished between 2012 and 2013. In 2007, the interior altarpiece, also designed by Cuyán, was crafted by the master carpenter Juan Francisco Jiménez. The chapel houses 3 bells dated from 1818, 1976, and 1977. Modifications were made in 2001 and 2019 for a historicist proposal that references the facades of the 16th century. It is based on Renaissance designs and fits in harmoniously with the surrounding houses' historic environment.

Confraternity of the Rosary

Although lacking its own chapel, the Brotherhood of the Rosary hold great significance, appointing a new steward every two years and housing a spectacular 17th century sculpture

which was retouched in 1850, according to the inscription on its pedestal. Additionally, the confraternity boasts a repainted image of St. Joseph and both artifacts are on display in windows dated in 1931 and 1937, respectively (Boche, 2019).

Federation-Type School

The Federation-type schools were initiatives of President Juan José Arévalo (1945-1951), who was an educator. The inaugural institution was constructed in the capital city and subsequently, several others were established across the nation. In 1949, the capital institution was opened and during that same year, another institution was opened and during that same year, another institution began operating in Mixco. The director was engineer Óscar Martínez Dighero, while the construction engineers were Ricardo Arguedas and Carlos Fajardo and the main builder was Ricardo Santizo. It was subsequently named after José de San Martín, an Argentinean hero of independence. In 1979, Argentinean-Guatemalan women funded an extension of the monument, with three more being added the following year (Juárez, 1979, p. 62; Juárez, 1980, p. 73). In 1970, Ministerial Agreement 1210m declared it a National Monument (Echeverría, 2001). Like all schools of its kind, this school represents the end

of the Art Deco era in both design and structure. The use of windows and geometric ornamentation highlights the abundance of light in the patios and interior. Rodolfo Galeotti Torres' relief murals and Juan Antonio Franco's paintings both reflect the influence of Art Deco, with Torres' works corresponding to his sculpting period and Franco's works emphasizing geometric figure shapes, much like his Mexican muralist mentors.

Our Lady of Peace

In *El Cerrito* neighborhood, plans for constructing a plaza to house an image of the Virgin of the Miraculous Medal were made. Named *Plaza de la Paz*, or "Peace Plaza," the plaza was intended to display Our lady of Peace. Renowned sculptor Ramiro Valladares was commissioned to create the 5.8-meter-long statue (Redactor, 1982, p. 30; Redactor, 1982 a, p. 32). It is a decorative piece that utilizes stone as an aesthetic resource and features a previously crafted work, specifically the Virgin of the Miraculous Medal. Its main value lies in its ability to dominate the landscape of the city.

Market

Since its establishment in the 16th century, the town's commerce was

conducted in the open space in front of the temple. However, with the beginning of the construction of the capital's Central Market in 1869, the promoting of building structures for the commerce of groceries and retail items started. Nevertheless, in Mixco, transactions continued to take place in the park, consequently, in 1941:

General Mariano Serrano, political chief of the department, stated that construction of a market in Mixco will begin as soon as the municipal treasury permits. Plans have already been developed for this endeavor (Redactor, 1941, p. 4).

In any case, the market persistently functioned in the southern area of the plaza. Ultimately, in 1979, the market was finalized and comprised of a total of 144 stalls. This included fixed as well as plaza floor stalls, 25 stalls in one module and 36 in the other, a chapel, administration office on the second floor, restrooms, vegetable washing area, garbage deposit area and radio (Juárez, 1979, p. 37; Juárez, 1980, p. 24; Venegas, 2000; Herrera, 2009). The limited space quickly became inadequate, and now it spreads throughout the surrounding streets. The work is purely utilitarian, lacking any architectural or artistic ambition, placing it firmly in the area of functionalism. Furthermore, nearby sales have surpassed its relevance.

Casa de la Cultura

It is located in the Gómez family's residence; the establishment was opened in 1984 with the exhibition of paintings by Mixco artist Félix Sequén Soto. Today, in addition to a library specifically devoted to collating Mixco-related information, it houses a broad array of works, including pottery, religious garments, and a church altarpiece predating 1976 (Redactor, 1984, p. 44; Gómez, 2019). It is a traditional *Mixqueña* dwelling adapted with contemporary materials such as reinforced concrete, to retain the Hispanic design found in homes since the 16th century. The house's function is indicated by a mural on its façade. This exemplifies the modification of traditional architecture to increase earthquake resistance.

Houses

There are many ancient homes in Mixco. These homes follow the traditional Hispanic floor plan, which descends from the Roman domus and was brought to Spain by the Romans in the second century BC. It was later transported to Guatemala in the 16th century. The floor plan features a courtyard encircled by corridors that lead to the rooms. In some of these homes, the dining room serves as the room that divides two patios. Another

classic feature found in the second patio is the basin with sinks. Some of the houses exhibit traditional walls without street-facing decorations, as exemplified by the Colaj house (see photographs). Meanwhile, the Ogarrio and Rodríguez houses display a historicist style, and the Santos Borrayo 2. The older houses, including the Valdez house, still have their eaves intact, whereas those restored after 1918 feature a parapet, exemplified by the Hurtarte. Traditional elements can be observed within their interiors, including the right foot, as seen in the Rivera house, built-in cupboards, as in the Rivera O'Meany, and doors similar to those found in the Rivera house 3. Unfortunately, several of these elements have deteriorated despite their beauty, such as the Colaj. Among the most interesting of them is the Santos house, distinguished by its eaves, ashlar, and old balconies. Even some young individuals are aware of the significance of these houses that enclose the streets of the original population (see Young People's Opinion). Such structures are integral to heritage and hence, must be preserved.

Young People's Opinion

The preservation of heritage Works lies with new generations. Consequently, we conducted a non-probabilistic convenience survey of students in the afternoon sessions of Federation-Type School and *Instituto Experimental INEB, Tierra Blanca*, to determine how students in the final grades of primary and secondary schools view their tangible heritage. Table 1 depicts the survey results.

Table 1
General data

Gender	Quantity
Male	42
Female	70
Total	112
Age	
12	41
13	17
14	5
15	7
16	2
17	7
18	19
19	11
20	3
Total	112

Source: Chajón, 2019

As can be noticed, at the time of the survey, the respondents were primarily female with ages ranging from 12 to 20 years old, as presented in Table 2.

Table 2
Questions on identity and heritage

Question	Quantity
1. Do you identify as a <i>Mixqueño</i> or <i>Mixqueña</i> ?	
a) Yes	83
b) No	29
2. Do you believe that Mixco has buildings, Parks, or other places that inspire pride in its residents?	
a) Yes	98
b) No	14
3. Did you know that there are laws that protect old buildings?	
a) Yes	67
b) No	45
4. What would you do to protect old buildings?	
a) Take care of them	18
b) Prevent them from being damaged	11
c) Both of the above: take care of them and prevent them from being damaged	82
d) Nothing, I am not interested	1

Source: Chajón, 2019.

When asked if they identify as *Mixqueños*, 29 interviewees responded with a negative answer, potentially affecting subsequent responses. However, on 14 interviewees stated that Mixco lacks locations that could inspire pride in its residents. Among 112 interviewees,

45 were unaware of laws protecting cultural heritage, and only one expressed disinterest in conservation. Interviewees were also asked to provide open-ended responses concerning places they believe could generate pride.

Table 3
Places to be proud of

Park	28
Entrance arch	11
Lookout	5
<i>Tikal Futura</i>	4
Church	4
Stadium	3
<i>Alux Hill</i>	3
Virgin	3
<i>Calle Real</i>	3
<i>Eskala</i>	1
Municipality	1
<i>Polideportivo</i>	1
Streets	1
<i>Sosea</i>	1
SanCris Mall	1
<i>Calvario</i>	1
Oratory	1
<i>Paseo Campeones</i>	1

Source: Chajón, 2019.

Only 73 out of 112 interviewees answered the open-ended question. Notably, the park designed by the artist Elmar Rojas was mentioned most frequently as a potential source of pride, followed by the entrance arch and works located outside the historic center. Among the heritage sites, the rebuilt parish church, based on the design of Santa María y Vigil in 1992, the streets with numerous

post-1919 houses, and the recently constructed *Calvario* were the only ones mentioned. Finally, interviewees were asked an open-ended question about their preferred location for taking a selfie, due to its prevalence in younger generations. Responses are listed in Table 4.

Table 4
Personal picture

Park	51
Entrance Arch	16
Virgin	13
Church	6
<i>Calle Real</i>	6
Stadium	4
<i>Eskala</i>	4
Municipality	4
<i>Tikal Futura</i>	4
Lookout	2
<i>Alux Hill</i>	2
<i>Polideportivo</i>	1
Santo Domingo Oratory	1

Source: Chajón, 2019.

The number of responses increased to 114 as the questionnaire was open-ended, allowing for multiple responses. The findings among young interviewees are consistent with previous research, with parks being the most frequently mentioned place for taking pictures. Additionally, the parish church, *Calle Real*, and Oratory were identified as popular spots among cultural landmarks.

Results discussion

As demonstrated by the cited authors, the urban environment is one of the most important elements for the formation of identity among individuals to feel part of a community and this perception is changeable, from person to person and generation to generation. However, it is necessary to have reliable information on tangible heritage or the appreciation of architectural and urbanistic works cannot be solidly based. In this sense, numerous publications have insisted on linking Mixco with the *Kaqchikel Chuwa Nima' Ab'aj* and not with its true precedent, which is Chinautla Viejo and which the first inhabitants recognized in the 16th century. The current settlement has a layout that has been modified in some places but retains the parameters established in the mid-16th century. Additionally,

certain streets and buildings have played witness to significant historical events in the local population's past, including the 1635 incidents involving the Dominican Tomás Gage, the battles instigated by Francisco Morazán, heroic occurrences against dictator Manuel Estrada, and the resilience demonstrated in overcoming the 1976 earthquake. Few buildings bear witness to past times. The temple, which has been the most extensively documented, was completely renovated between 1976 and 1992, as were the Municipality, the municipal hall, the schools, the Fire Station, and the market. The Federation-Type School is already part of the heritage, and if they manage to survive, the Santo Domingo Oratory, the *Plaza de la Virgen de la Paz*, and the *Casa de la Cultura* will be part of the tangible heritage. In contrast, numerous centrally located houses displayed in the photographs within this article possess significant historical value and warrant safeguarding for posterity. Unfortunately, young individuals and educator alike lack knowledge in this regard, making it imperative that they be informed about the significance of conservation and preservation efforts.

Concluding remark

The objectives of this study were to describe the key architectural features of iconic city buildings, document them visually, and create a historic report of central urban construction for educational use. We successfully accomplished these goals and additionally identified the heritage architecture in the city center, as well as its connection to Mixco's identity. It is now the responsibility of the residents of Mixco to determine whether or not to preserve or modify their cultural heritage and to pass down the sense of identity, which provides individuals with the reassurance to confront the evolving present, to future generations.

References

General Archive of Central America

- Aragón, D. (1793). *Títulos de Lo de Fuentes*. Guatemala: AGCA, A1, legajo 2766, record 24007.
- Arrazola, F. (1820). *Solicitud*. Guatemala: AGCA: A1, legajo 5910, record 50517.
- Escobar, P. (1590). *Títulos*. Guatemala: AGCA, A1, legajo 4588, page 141.
- Luna, J. (1743). *Solicitud*. Guatemala: AGCA, A1, legajo 4048, record 31336.
- ### Archdiocesan Historical Archive
- Andreu, M. (1810). *Libro de Fábrica*. AHAG, Archivo Parroquial, Santo Domingo Mixco, Libro de Fábrica, 1810-1841.
- Casanova, R. (1901). *Autos de visita*. Guatemala: AHAG, Visitas canónicas. Tome 53, 1901.
- Casanova, R. (1912). *Autos de visita*. Guatemala: AHAG, Visitas canónicas. Tomo 55, 1912.
- Castro, I. (1892). *Libro Diario*. Guatemala: AHAG, Archivo Parroquial, Santo Domingo Mixco, Sección Fábrica.
- Chinchilla, F. (1867). *Libro de Fábrica*. AHAG, Archivo Parroquial, Santo Domingo Mixco, Libro de Fábrica 1866-1874.
- Cofradía de Ánimas. (1801). *Cofradía de Ánimas de Naturales*, 1801-1895. Guatemala: AHAG. Archivo Parroquial Santo Domingo Mixco. Sección Archivo.
- Cofradía de Jesús. (1736). *Cofradía de Jesús*. Guatemala: AHAG. Archivo Parroquial Santo Domingo

- Mixco. Sección Archivo. Visitas Canónicas.
- Cofradía del Rosario. (1808). Cofradía de Nuestra Señora del Rosario de indios y de la Cruz, 1808-1893. Guatemala: AHAG. Archivo Parroquial Santo Domingo Mixco. Sección Archivo.
- Cofradía de la Vera Cruz. (1820-1878). Cofradía de la Vera Cruz, 1820-1878. Guatemala: AHAG. Archivo Parroquial Santo Domingo Mixco. Sección Archivo.
- García, F. (1860). Autos de visita. Guatemala: AHAG, Visitas canónicas, Tome 50, 1860-1865.
- Loayza, M. (1786). Autos de visita. Guatemala: AHAG, Visitas canónicas, Tome 32, 1786.
- Monterroso, R. (1899). Autos de visita. Guatemala: AHAG. Archivo Parroquial Santo Domingo Mixco. Sección Archivo. Visitas Canónicas.
- Pavón, B. (1806). Libro de Fábrica, 1806-1817. AHAG, Archivo Parroquial, Santo Domingo Mixco, Sección de Fábrica.
- Palencia, J. (1763). Autos de visita. Guatemala: AHAG: Visitas canónicas. Tome 18, 1763-1764.
- Penagos, H. (1852). Libro de Fábrica. Guatemala: AHAG, Archivo Parroquial, Santo Domingo Mixco, Sección Fábrica.
- Roser, J. (1758). Autos de visita. Guatemala: AHAG, Visitas canónicas, Tome 17, 1758-1761.
- Sáenz, N. (1825). Libro de Fábrica. Guatemala: AHAG, Archivo Parroquial, Santo Domingo Mixco, Sección Fábrica.
- Taracena, E. (1874). Correspondencia. Guatemala: AHAG, Fondo diocesano. Secretaría de Gobernación. Cartas, 1874. Record 1088.
- Valenzuela, J. (1749). Autos de visita. Guatemala: AHAG. Visitas Pastorales. Tome 14.
- Valenzuela, M. (1874). Correspondencia. Guatemala: AHAG, Fondo diocesano. Secretaría de Gobernación. Cartas, 1874. Record 1099.

Publications

- Aguilar, B. (2005). Preliminary report on excavations conducted at the Cerritos *Chinaulta* archeological site, *Chinaulta*, Guatemala. Guatemala: Department of Prehispanic and Colonial Monuments, Ministry of Culture and Sports.

- Aguilar, B. (January 31, 2005 to). Technical Report. Guatemala: Department of Prehispanic and Colonial Monuments, Ministry of Culture and Sports.
- Aguilar, B. (April 06, 2006). Dictamen No. 015-2006. Guatemala: Institute of Anthropology and Historic of the Ministry of Culture and Sports, Guatemala.
- Alonso, A. (1932). Monograph of Mixco. Guatemala: San Antonio.
- Alonso, A. (1944). Complement to the monograph of Mixco. Guatemala: San Antonio.
- Cabezas, José. (2003). Border, territory and identity. *Nomads*, Revista Crítica de Ciencias Sociales y Jurídicas, No. 8. Madrid: Universidad Complutense.
- Carmack, R. (1979). Social history of the *Quichés*. Guatemala: Ministry of Education.
- Chajón, A. (2016). Chronicles of Asunción. Guatemala: Center for Folkloric Studies, USAC.
- Cortés y Larraz, P. (2001). Moral geograohical description of the diocese of Goathemala. Madrid: Consejo Superior de Investigaciones Científicas.
- Echeverría, Patricia. (2001). Design proposal for the parish house of Mixco and restoration of the 18th century *mascarones* fountain. Thesis. Guatemala: Faculty of Architecture, Universidad Rafael Landívar.
- Escobar, P. (1590). Título. Guatemala: AGCA, A1, legajo 4588, page 141.
- Fernández, J. (2001). Ethnographic methodology of urban history. Madrid: Revista de Antropología Social, 10. P. 17-28.
- Fuentes y Guzmán, F. (2013). Recordación Florida. Volumes I-III. Guatemala: Editorial Universitaria.
- Gage, Tomás. (1946). New relation containing the travel sof Tomás Gage in New Spain. Guatemala: Sociedad de Geografía e Historia de Guatemala.
- Gall, F. (compiler, 1973). Diccionario Geográfico. Tome II. Guatemala: Instituto Geográfico Nacional.
- Hernández, Dora. (2011). Update of the monograph of the municipality of Mixco, department of Guatemala. Graduation work. Guatemala: Faculty of Humanities, Universidad de San Carlos de Guatemala.

- Herrera, Erick. (2009). Municipal market for the town of Mixco, Guatemala. Graduate thesis. Guatemala: Faculty of Architecture, Universidad de San Carlos de Guatemala.
- Juarros, D. (2000). Compendium of the History of Guatemala City. Guatemala: Academia de Geografía e Historia.
- Luján, J. (1994). The Pokomames. General History of Guatemala. Tome II. Guatemala: Asociación de Amigos del País, Fundación para la Cultura y el Desarrollo, p. 553-563.
- Marroquín, Astrid. (2009). Update of the monograph of city of Mixco, department of Guatemala. Graduation work. Guatemala: Faculty of Humanities, Universidad de San Carlos de Guatemala.
- Miles, S. (1983). The Pokomames of the 16th century. Guatemala: José de Pineda Ibarra.
- Montúfar, M. (1934). Memoirs for the history of the revolution of Central America. Guatemala: Sánchez y de Guise.
- Rachik, H. (2006) "Hard identity and soft identity." Revista CIDOB D'Afers Internacionals 73: 9-20. JSTOR. Web. Retrieved from: <http://www.jstor.org/stable/40586224>
- Rodríguez, Juan. (2008). Architectural proposal for the remodeling of the central park of the town of Mixco, municipality of the department of Guatemala. Graduate thesis. Guatemala: Faculty of Architecture, Universidad de San Carlos de Guatemala.
- Ruz, M. (Editor, 2002). Memoria eclesial. Visitas pastorales I. México: CONCYT, Arzobispado de Guatemala, Instituto de Investigaciones Filológicas, UNAM.
- Ruz, M. (Editor, 2002 a). Memoria eclesial. Visitas pastorales II. México: CONCYT, Arzobispado de Guatemala, Instituto de Investigaciones Filológicas, UNAM.
- Ruz, M. (Editor, 2004). Memoria eclesial. Visitas pastorales III. México: CONCYT, Arzobispado de Guatemala, Instituto de Investigaciones Filológicas, UNAM.
- Venegas, Hilda. (2000). Proposal for the Mixco Municipal Market.

Graduate thesis. Guatemala: Faculty of architecture, Universidad Rafael Landívar.

Redactor. (February 22, 1893). Mixco. Guatemala: *Diario de Centro América*, p. 2.

Journals

Brescia, A. (January 24, 1918). The ruin of Mixco. Guatemala: *Diario de Centro América*, p. 4.

Redactor. (May 10, 1912). Escuela de música de Mixco. Guatemala: *Diario de Centro América*, p. 8.

García, J. (March 08, 1984). Mixco. Guatemala: *Diario de Centro América*, Suplemento Tzolkín, página X.

Redactor. (February 12, 1916). Lo que dice Macario Ambrosio. Guatemala: *Diario de Centro América*, p. 8.

Guevara, A. (1971). Articles. Mixco: *Mirador de Mixco*, *Revista Anual de la Fiesta de Morenos*, January-February, p. 2-18.

Redactor. (February 14, 1916 a). A disposition dictated by th Political Headquarters. Guatemala: *Diario de Centro América*, p. 1.

Juárez, W. (1979). Articles. Mixco: *Revista Mixco 1978-1979*, p. 3-79.

Redactor. (August 2, 1919). Party in the town of Mixco. Guatemala: *Diario de Centro América*, p. 4.

Juárez, W. (1980). Articles. Mixco: *Mixco 1980*, p. 24.

Redactor. (September 16, 1919 a). Ornamental improvements. Guatemala: *Diario de Centro América*, p. 8.

Juárez, W. (1980 a). Articles. Mixco: *Mixco 1979-1980*, p. 28-81.

Redactor. (April 17, 1920). Los de la noble tarea. Guatemala: *Diario de Centro América*, p. 1.

Juárez, W. (1981). Articles. Mixco: *Mixco 1981*, p. 3-19.

Palma, A. (1960). Father Solares, benefactor and combatant. Mixco: *Mixco*. No. 3, Year III, Mixco, January, p. 10.

Redactor. (September 06, 1937). Guatemala: *El Liberal Progresista*, p. 8.

- Redactor. (March 1, 1941). The political chief visited yesterday the municipality of Mixco. Guatemala: Diario de Centro América, p. 4.
- Redactor. (September 06, 1949). Strong tornado. Guatemala: La Hora, p. 1.
- Redactor. (June 7, 1974). New building for the commune of Mixco. Guatemala: El Gráfico, p. 2.
- Redactor. (June 8, 1974 a). Inauguration of the municipality of Mixco. Guatemala: El Imparcial, p. 1.
- Redactor. (May 27, 1982). Work completed. Guatemala: Prensa Libre, p. 30.
- Redactor. (May 28 1982 a). Work completed. Guatemala: Prensa Libre, p. 32.
- Redactor. (April 17, 1983). Mixco inaugurates. Guatemala: Prensa Libre, p. 7.
- Redactor. (October 29, 1983 a). Promising work. Guatemala: El Gráfico, p. 15.
- Redactor. (April 06, 1984). Inauguration of Casa de la Cultura in Mixco. Guatemala: Prensa Libre, p. 44.
- Redactor. (September 30, 1984 a). Celebration its 23rd anniversary. Guatemala: Prensa Libre, p. 3.
- Rivera, A. (April 06, 1923). Unease is created in Mixco. Guatemala: El Imparcial, p. 4.
- Rodríguez, R. (1962). Articles. Mixco: Mixco, p. 18-21.
- Rodríguez, R. (1963). Articles. Mixco: La Revista de Mixco, enero y febrero.
- Santos, J. (1957). Articles. Mixco: Mixco, January 1957, No. 1, Year 1, p. 10-27.
- Santos, V. (September 20, 1919). September 15. Guatemala: Diario de Centro América, p. 3.
- Santos, V. (April 01, 1923). Unjust payment. Guatemala: El Imparcial, p. 4.
- Us, E. (1986). Articles. Mixco: Mixco '86.
- Villagrán, V. (1935). Articles. Mixco: Revista Trópico, Año 1, No. 1, p. 23-33.

Interviews

Aldana, M. (October 07, 2019).

- Interview. Interviewer: Aníbal Chajón.
- Boche, R. (August 27, 2019). Interview. Interviewer: Aníbal Chajón.
- Gómez, O. (August 15, 2019). Interview. Interviewer: Aníbal Chajón.
- Herrera, C. (August 24, 2019). Interview. Interviewer: Aníbal Chajón.
- Ramírez, W. (August 27, 2019). Interview. Interviewer: Aníbal Chajón.
- Rodríguez, L. (August 24, 2019). Interview. Interviewer: Aníbal Chajón.



Image 1
Ogarrío House, historicist. (Chajón).



Image 2
Municipality, Annex Building, functionalism. (Chajón).



Image 3
El Cerrito, La Plaza de la Paz, decorative resource. (Chajón).



Image 4
Cross of Calvario. (Chajón).



Image 5
Rodríguez House, historicist with Art Deco elements. (Chajón).



Image 6
Cross of the house of the Caracú family.
(Chajón).



Image 7
Rivera House, traditional element:
right foot. (Chajón).



Image 8
Gómez House, traditional with modifications. (Chajón).



Image 9
Santos Borrayo House, Art Deco. (Chajón).



Image 10
Arjona House, traditional hallway. (Chajón).



Image 11
Santos Borraro House (2), traditional with Art Deco parapet. (Chajón).



Image 12
Hurtarte House, traditional with parapet. (Chajón).



Image 13
Valdez House, traditional with eaves. (Chajón).



Image 14
Balcárcel House, traditional with parapet. (Chajón).



Image 15
Rivera O'Meany House, built-in pantry. (Chajón).



Image 16
Rivera House (3), traditional door. (Chajón).



Image 17
Borrayo House, historicist with corbels. (Chajón).



Image 18
Santos House, traditional with eaves and ashlars. (Chajón).



Image 19
Colaj House, deteriorating historicist. (Chajón).



Image 20
Tablas House, traditional. (Chajón).



Image 21
González Obregón House, traditional modified. (Chajón).



Image 22
Catholic Temple. (Chajón).



Image 23
Park. (Chajón).



Image 24
Federation-Type School. (Chajón).



Image 25
Basin.
(Chajón).



Image 26
Santo Domingo Arch. (Chajón).



Image 27
Santo Domingo Oratory. (Chajón).