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Enrique Anleu-Díaz



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University of San Carlos of Guatemala

TEXTS ABOUT ART AND RELIGION

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Christian Art, an appreciation about its concepts

A necessary introduction

The “Christian-western” attitudes before Good Day and Easter Sunday are religious behaviors that keep a relation of “attitude”. Mircea Eliade refers to the attitude matter in his work “The Sacred and the Profane” and Freud in his study “The Future of an Illusion”. (Complete works). And if it is well known this mechanic by the studios in philosophy and religion anthropology, for the common person and the devoted that practices the rituals of their beliefs, in most cases, inherited, (attending the religious services, celebrating the parties, carrying the icons during processions) this all preserved in the bosom of the home and not pretending to be part of them (that make them up) entering the questionings that may arise, and pretend to explain with ideological interests, “religious leaders” without bases to do so, distorting the goals, texts and even the root of the rituals, with interpretations without bases that only confuse their “devoted” followers and people that even “form” their own criteria outside of the same original base to keep the religious business.

In artistic thinking, all this is a source of analysis to the realizations about the topic. The goals pursued by it vary from different positions that are outside of the ideas of the majority of their interpretations, matter that include symbology in the shapes, represented objects and colors associated with different situations, aftertastes of magical elements that are part of their origins.

The most sacred and solemn day for Christianity is Good Day, given that apart of shaking the sensibility and Christian religious thinking that marks “the end of everything” through Christ’s death. This kept veil attitude is manifested in the constant and immense pain that is expressed in Christian works of art, especially in imagery, that has a fatalist taste in death being the end of everything. If Christ suffered and died why not the human being?

The attitude before resurrection does not leave such footprint in the Christian, that at the end reflects the doubt that if there was or would be a resurrection. That is the root of the big expressions of art that manifest the passion and death of Christ, it being more shocking and human than resurrection.

All this is part of Judeo-Christian tradition and the issue of interpreting each context differently to what is related to judeo-biblical scripts, another relation non-congruent with this attitude, is simply ignored. This reaffirms that is part of this constant that exists in religious thinking preserved in all religions since ancient times.

Fundamentally to Christian religious art, the application in religion of dogmas that compare to primitive forms that appear in the formation of the beliefs that, physically and morally scattered, need an element that organizes, unifies, and guarantees certain security between them, is only achieved through drastic measures that are going to contain in “laws”¹ that in order to be followed without any objection are given a “divine origin”.

¹ For the realizations of religious type, obligatory canons are established, that remind its primitive origin, when it is rigorous in the matter of measures and orientation in the case of architecture and position, color and proportion in sculpture and paint.

This way, the life of the Christian that is not aware of the cycles of human culture or simply ignores then on purpose favoring their religious beliefs, keeps this attitude of denying all that pretends interfere in this world and taken attitude.

The problem, however, does not remain there, primarily in the questionings that come up in the artist that makes a piece about the topic, to the point that they could take two attitudes: their work acts to express anecdotes and passages in Christ, Mary, Joseph or the saint's life, or the counterpart, manifests in a manner that criticizes in their works certain situations they do not agree with, especially because of various interpretations that are given and are pretended to be implanted in the church or in sects derived from the original church.²

In such case, the artists have the expression of their ideas as a strong voice, whether they agree with it or not, regarding the religious topic. This applies to any existing religion, and the one that is in constant relationship with, directly or indirectly.

The Prohibitions of Interpretation in Religion and Art

The issue of imposing prohibitions is product of the sacerdotal caste's domain given the importance of keeping power, is shown in the ancient scripts of Egyptian, Sumer, and of course, Hebrew cultures, but is a common among all cultures.

Many passages of the first scripts product of the priests of Genesis, and that are corrected in the own Old Testament giving a sense of confusion, is not much religious interpretation as it is the chronological mistakes product of the same authors in the Old Testament.³

When uttering in a statement way of the expression "If you worship other gods...!" in words of

² It has been already referred that is very common for the historian, biographer or commentator in the art field whether they only want or see what it referred to this discipline, dismissing all element or judgement that is wanted to be associated outside of the aesthetics. However, fields like psychology, religion or medicine, to cite three, are valid in its application in art, giving us another valid and disturbing connotation about it.

³ A passage that has been used in common place to what refers in the book of Genesis related to the creation of man and woman, for questionings, whether historical or translation, that has permitted an interpretation conditioned to sectarian interests.

the Hebrew God, means that one is aware that from Gods part (the priests) of the existence of other gods. When, according to an affirmation of monotheist type, it would be not mentioning nor considering the existence of other deities, if one has the security of the existence of just one. That derives in a prohibition in the making of any form related to different beliefs. In the case of Hebrews, the confrontation of their origins was the result of not only the coexistence of different races, but different beliefs, something that needs to be unified by someone, in this case, Moses, who is the high priest, unifier, lawgiver over various tribes that organizes according to his thinking establishing guidelines to coexist and occupy certain geographic place.⁴ The defeats of their "Experimented armies", the diseases, the natural plagues are not conceived as what they are... acts of nature, and the sociopolitical changes, but as a divine punishment for disobeying the "law" that has been made by the priests or the High Priest, that in examples like Egypt's is the mere Pharaoh.¹

It is established like that in the book of Exodus (19) in the Covenant contract, that is constituted in the fundament of the social and religious constitution of Israel. This form of covenant, that is familiar in previous cultures to the Israeli, is documented in the same matter as the Sumers, hundreds of years prior to other cultures including the Hebrew idea that they took, according to the studios and that acquires still unsuspected dimensions to the artistic realizations of such culture.⁵

One of the prohibitions of religious type is the one that refers to the representation of animal figures with the goal of linking them to the sacred

In the "Covenant Code" God says to Moses, "You will not make gods of silver and will not make yourselves gods of gold" (Exodus 20-23) then in the same Exodus (32: 23-24) Aaron says to Moses "I was told: Make us a god that goes in front of us, because we do not know what has happened to Moses... I told them (24): The one that has gold, detach from it. They took it off and gave it to me, I threw it to the fire and this calf emerged..."

⁴ Such situation is clean (Exodus 18) when Moses is criticized by his father-in-law and suggests in the following way... "So, I am going to give you advice, and God will be with you. Be the representative of the people before God and take before God their affairs. Teach them the precepts and laws, let them know the way they must follow and the doing they have to practice. But choose among them, capable men, fearful of God, devoted and incorruptible, and put them in front of the people as leaders of thousands..."

⁵ By the last decades of the 20th century and the beginnings of the 21st, Israeli art has been liberated from such prohibition with many jew contemporary artists, which has allowed the realization of works of realistic type both of the human figure and of everyday life themes.

It is clear, according to the text, that materials are in first place (gold and silver) the one that has a filiation with the prohibition, because they were groups of very poor tribes, and they related wealth with the animal figures they constantly saw in Egypt in association with Egyptian deities, people they were running away from. It is also clear that the prohibition is not at the fact of making figures of any nature, but to the ones that refer to animal workmanship in such precious materials.

This promotes a quantity of questions and paths to explore about the magical-religious sense of certain animals, in this case, the representation of the calf. (Like the winged bulls in Babylon).

- But seeing that Moses was taking time descending the mount, they approached Aaron and told him: Get up, make us gods that go in front of us, because this Moses, this male that took us out of the land of Egypt, we do not know what has happened to him. 2 And Aaron told them: Detach the tendrils that rest in your wives', sons' and daughters' ears and bring them to me.

Then, all the people detached the tendrils they had in their ears and brought them to Aaron. 4- Who took them from their hands and made with a burin, and turned the gold into a cast calf. So they said: Israel, these are your gods who took you from the land of Egypt. 5- And seeing this, Aaron made an altar before the Calf and proclaimed: Tomorrow will be a party to Jehovah (Exodus 32:1-5) And Moses told Aaron ¿And what have these people done, that you brought them such sin? 22- And Aaron answered: Do not get angry my Lord; you know the people, that tends to evil. 23- Because they told me: Make us gods that go in front of us, because this Moses, the male that took us from the land of Egypt, we do not know what has happened to him. 24- And I told them: Who has gold? Detach from it and bring it to me and throw it to the fire and this calf emerged. (The Bible, Cirpiano de Valera old version)

Apart from the protected provisions in defense of the law of the God of Hebrews, the free way and with the obvious goal to correlate two worlds where Moses has lived, the stories of these first books that include the Genesis and especially Exodus, have been examined by historians, which has given place to many speculations and studies that expose the difficulty of being able to be accepted. One of them is the one that cannot be collated due to the lack of historical evidence, in Comparative History, the case, for example, that the ancient Egyptian texts do not refer to the Hebrew slavery, the so-called miracles of the plagues or the exodus. The scholars doubt reasonably, because, until trustworthy and demonstrable proof about such events that if they took place would have been recorded in Egyptian history for being in such a way

extraordinary, are not found, they justify such doubts, even more when much of the narrations of the Genesis appear in texts and legends of people much ancient to Hebrews.

The Word and The Icon

Around these two communicators and receptors agents, that were found together in the early days of the most ancient civilizations, Egypt and Sumer, that derives in an organization that is established in a different way to later cultures. The word, in such sense, has the magism that the icon has, more when such means are found with the difficulty of complying with the wanted or required task, the power of one or the other is going to be constituted in the base that will also be considered divine mandates. This situation also deserves to be remembered as the element that exists in religious formation between tribes that conglomerate at the beginning of the Israelites: The example of the Golden Calf confirms the existence of the two magical patterns that substitute an abstract deity and the word that Moses brings in the decalogue, with the same "abstract form" to substitute the icon. These are the terms that evoke a "purely plastic" definition.

A quote from Weber in his History of Culture (pag.43) gives a potent idea of a very important trait in the cultures of this historic state, which gets us closer to the affirmation to establish what is religious art still in our days.

Referring to Egypt points out the religion's hermeticism, the one that once established, does not push to do new configurations over itself the fight with destiny. The Sumerian flood legends, the story of creation, of the myth of Osiris are indifferent to the biggest problems of human destiny. In the culture of those people, the human tries to transcend himself, to reach the essential through words and ideas.

About it, the Ark of the Covenant keeps precisely the written word, being people descendants of shepherds, losing it meant losing the magism of divine protection. Perhaps, this means, to the life of Israelites, not a prohibition of the figurative representation, but the power of the word, of the abstract symbol, that grows stronger to the point where it dominates over the realistic representations, and that differs in many reasons from the other people that had dominion over the region. Such heritage can, on one hand, come from the Sumer and Assyrian culture, who use cuneiform writing and it being the same to Egyptians in the sense of expressing with both (word-figure) react against the power that had them as prisoner slaves before, worshipping in the hybrid representations of bulls and winged lions with human faces, in pro of symbolic magic.

All that reminds, however, in many things “a power of nature conceived on a primitive way, a cosmic power of meteors”—or the power of Earth, the elements and the destiny that awaits to who does not follow these natural rules. According to what can be seen since the first day, the power of God (nature) and its “pact” was so inflexible that “in the case that the contract was not kept by the jews, it can turn its back to them and search for other people to make them their chosen ones.”⁶

This “mandate” pursues in an almost pathologic way, obsessive to religious leaders, to the point that they pretend to impose such idea, pretext that when transforming any of the established forms that are kept by this priestly power, would carry disgraces used to justify any historical, social or natural phenomena that hits in any way their community. Many times they achieve it, above the decisions or behaviors of their rulers, and the fact that solving the situation comes from them. (David, Solomon) it is attributed not to a new form of vision to achieve by part of the ones involved, but the regret of that or those who had fell into such “sinful mistake”.⁷

⁶ Alfred Weber, History of Culture, Sixth Edition, 1960, Fondo de la Cultura Económica, Mexico. A heritage of such behavior is appreciated later in Christianity, when in the episode of Judas with Jesus Christ when they refer, happened many times, in where the first refuses to hand him over, Jesus ends up convincing him, letting him see that the destiny has given him such weight, telling him that if he does not do it (Judas) he would have to search for another man that fulfills such destiny.

⁷ Especially in ancient cultures, although it can also appear in the 2nd century to the 18th century in Europe, the idea or argument that the cause of the armies’ defeats could only be interpreted as punishments from gods for changing the thought drastically or for having physical relations between opposites.

The definitive separation, then, is the mandate that establishes the rejection and prohibition to represent animal figures made in a precious material such as gold “with the goal of worshipping” matter that the followers that are attributed all the number of gospels in the New Testament distort in its interpretative sense the idea of the representation of the human figure. In this case, it is logical that the leaders see in the Greeks, the Romans, and other people, the compatibility between the large number of religious cults that attack the epistles against the Greeks, Romans, Philipians, Ionians, etc.

This idea is brought by the first Christian priests to America and find fertile soil to oppose to the indigenous sacred representations, symbolized in snakes, jaguars, etc. that produces the destruction of sculptural works and manuscripts, “reminiscences” of the same attitudes the Christian Church had when referring to religious fights, the crusades, the expulsion of the Moors and Arabs or Jews in Medieval Europe and strengthened in Hispanic America by the regional councils.⁸

The icon, on the other side, has a clear definition that differs it from the Idol, or the “other gods”. In the same Genesis, Moses says “the man that has been done as the image of God” which does not contravene the law, (Gen 19:6) and such sentence definitively is taken in a more than religious way, without any plastic association, until the moment of the Golden Calf realization by his brother Aaron. After the legislator contravenes the same laws in many ways and is not punished as it is expected as something that comes from God.- “The one that sheds blood of men, by men may his blood be shed; because as image of God is the man made. (Gen 6)- “and he told them: (Moses) Jehovah has said, the God of Israel, put, each one of you, the sword to your thigh and come, door by door, on the field, and kill each one of you, your brother, his friend and his relative” (Exodus 32:27).⁹

Gen 19:6 “The one that sheds blood of men, by men may his blood be shed; because as image of God is the man made.” “And he told them: (Moses) Jehovah has said, the God of Israel, put, each one of you, the sword to your thigh and come, door by door, on the field, and kill each one of you, your brother, his friend and his relative.”

⁸ The historian Fernando Urquizú who has done research and done a large number of works about religious art, has given me precious information about specifications and sculpture and paint canons contained in the Concilium Mexicanum, that received the apostolic approval in the year 1589. We must remember that the Guatemalan bishopric was assigned to the one of New Spain, until half the 18th century. The German engraver Albrecht Dürer made a collection of engravings called “Engraves of Amber” that are part of those established models to follow.

⁹ The Bible (edition translated by the priests Valera and Reina).

¹⁰ The Holy Bible, direct version from original languages (Fuster-Colunga) Library of Christian authors, Catholic edition, Madrid 1968.

He commands doing somethings that later becomes part of a commandment: "You shall not murder."

What is the position of the "interpreter-free" artist before all these situations when doing their job, when their intention and main interest is circumscribed to make plastically first, a matter or figure associated with any of these written ideas.

Far from being able to have personal freedom, even if it is based in the word of the referred texts, another element of huge weight enters the game, regulations that refer to the way the sacred figures have to be presented, because the symbolism that is generated obviously establishes only one way to execute it because the receiver is not only the deity, but it establishes the relationship in the cult between the image and the devoted or offerer.

The Chistian church being the regent when referring to any thesis, disposition, interpretation and execution of the artistic-religious works with the intention of illustrating to the people, it is relegated to it the role of protector and sponsor of the representations of Christian art since the end of the 2nd century AC, all the following centuries until the 13th and 14th century AC, establishing for it, strict rules over the realization of imagery and paint until well into the 14th century.

The Hebrew-Christian dissociation

The wrong idea has been constituted, the belief that the religious sects that arise from the death of Jesus Christ and in the later centuries, the belief of being somehow heirs of the Hebrew ideas, and in consequence being able to participate religious and ethnically in all that related to what is called "The chosen people".

Already in itself, with such terms related to the obedience of Mosaic law, which in its essence differs from the concepts of Christianity, establishes the limits that divide the other people, beliefs and narratives. And of course, the large amount of "religious cults" that pretend to have a relationship and being a repository-heirs to the Judaic culture.

Although it is true that the ideas of the universal flood, the Babel tower, Noah's ark, to name a few, were taken by the Israelites from a series of legends that come from Sumer and Assur, but they appear extended in all the people because of being the reason of ancestral myths that were taken by later cultures, including the Israelites. Somehow, they attributed themselves to be the owners of it. From the book of Genesis, and the law established by Moses and the "prophets" drafted by the tribal leaders to keep their domain over the diverse groups that form originally the Israeli people.

In the formation and transformation of the

ideas that arise in primitive Christianity, without entering the field of philosophy and theology, it is necessary to appeal to the social-political and economic situation that takes place in places where Christianity incubates different ways of teaching, application and diffusion.

It is pertinent, therefore, to be conscious that, by the quoted forms and many more, even if there exists a very subtle link between both cultures in some religious aspects, the rupture between them is evident, extending to other causes purely of custom, traditions and proper codes of the Israeli culture, forbidden to other cultures and beliefs.

One of the most set examples in tradition that the Israeli religious leaders (Sanhedrin, prophets, rabbi) is the one that is evident in the times of Christ, who contradicting such laws (perhaps this could be the most severe action of Jesus Christ) allows his jew followers to convert to his beliefs. Matter that also were done by a large number of "messianic enlightened ones" that soon where invalidated for the same reasons as Christ, when questioning the prophecies of that kingdom, and expressing the acceptance of all the believers, questioning the preached preference in relation to "The Chosen People".

That, given that it agglutinates its followers, not only converted jews, but all other races and beliefs foreign to the radical and strict Mosaic laws.¹¹

The diffusion of this new belief arrives to Rome through many ways, achieving that approximately, in the year 313 AC, in the Edict of Milan, Christianity gets legalized.

The Roman domination in the East has extended and, in a determined moment, gets divided in the Roman Empire of the East and the one of the West (Ravenna). The first has Byzantium as a capital making the first council of Nicaea. (325 AC)

¹¹ In the first years of Christianity, the Greeks, Romans and Egyptians, were part of the Christian groups, who contribute to the Iconography part of their beliefs, symbols, rituals, etc. remaking all that in a new belief, that in the beginning of S, presents precisely all that all this series of elements showing them in the most simple way to the people so that it is understood.

The forms that derive from this cultural fusion give rise to the appearance, in art, of the Paleo Christians Roman and Byzantine styles (both Christians). The new power struggles inside this new belief intensify and the Roman force being, said by Fleming, in full stage of disintegration in the west that lead to the decentralization of authority and allowed big liberties in the regional and musical styles, while the byzantine emperors preserved a rigid autocratic in all the phases of mundane and religious life.¹²

The background of the set forms that are going to be established by the Church, in the following centuries, are perceived since these stages.

That way, the planned authoritarianism in a tripartite fight between “a barbarian King that proclaimed himself paladin of roman culture, a byzantine emperor that claimed to himself the prerogatives of a glorious past, and a roman pontiff that had little military force, but had a powerful influence that emanate the fact of being the successor of Saint Peter”, were traits that prepared the ground of the new blooming in Rome. Fleming remarks the fact that at the end of the 6th century AC, Saint Gregory the Great had successfully cultivated the foundations of the popedom as the authority that, at last, will dominate the medieval period in the West, while the Roman Empire in the East continued with their byzantine traditional ways of organization.

This constant in the authoritarianism is not foreign to Christianity— “and reached maturity in the later days of the Roman Empire. With Christianity being the official religion under the protection of the emperors of the Christian organization each time reflected the authoritarian character of the imperial government.”¹³

The importance of art in this stage is that in the 6th century (both in Ravenna and in Constantinople and Rome) established the transition between the Greco-Roman classic world and the medieval. It arises, for the same reason, a new iconography that inherits characteristics of the classical world, re-made. The material substituted the mental —“The rational path to knowledge by the intuitive. The Roman Pool turned into the Christian baptism where the soul was

purified from the original sin. The Pastor or Muscophorus of classical customism sculpture turned into a symbolic way of the Good Pastor. The classical motives of birds and animals were used as symbols of the soul and spiritual kingdom. The music turned into a reflex of the divine unity between God and the man, the classical lyre, with its tense strings in a wooden body, was reinterpreted by Saint Augustine of Hippo as a symbol of the crucified body of Christ.”¹⁴

Even though, the problems of theological origin are combined also with the humanists that arise under other forms, a large amount of changes in the way to see things, express and convey them are the goals of an art that is not only the representation of symbolic figures, but takes part in many ways in the new re-interpretation of the Christian religious world, the philosophers that called themselves nominalists, them that inverted the scholastic procedures of thought —they insisted that the generalities are composed by grouping individual objects.

The nominalist thesis gains ground, debilitating the medieval automatism, in the fact that “the word of Aristotle and the Church priests was accepted in an incontrovertible way, and set the foundation of the method of direct observation —the individual things acquire major importance than the universal things.” According to the new criteria, a plant was a vegetable or a blooming organism that grew in a garden, and not a manifestation of a universal idea a priori of a plant that existed in the mind of God.”

In the field outside of universities where the logical contradictory arguments were wielded, the Franciscan spread their message to the people of cities and towns. Here appears another element that distances this apparent Hebrew-Christian relationship and was with this Saint Francis order that, with their influence, “the religious devotion turned into a spontaneous and voluntary relationship between the man and God and not in an imposed obligation, an act based in love and not fear”¹⁵.

¹² William Fleming, “Art, Music and ideas.” First edition in spanish, Nueva Editorial Interamericana S.A Mexico 1971.

¹³ William Fleming. Idem

¹⁴ William Fleming. Idem

¹⁵ The teachings and messages of Saint Francis, like in the case of the frescos of Giotto, were the way to transmit in a simple way what we could call plastic parables of life that everyone could understand.

In his “Canticle of the Sun” Saint Francis finds in everything proof of divine kindness, in the radiant light, in the eternal miracle of spring, he thought all nature was a revelation of the divinity anticipating “a rupture with the medieval dichotomic dualism, based on the antagonism of the flesh and spirit. After a life of mortifications, Saint Francis humbly ended up apologizing to his body brother [a way he used to refer to his own body] for the suffering he has caused him.”¹⁶

Finally, from this stage until the 16th century, the events of great upheaval that generate alongside the Discovery of the Americas, the reaction to the Renaissance Humanism, the beginning of the Protestant Reformation, the Council of Trent (1545-1563), the Counter-Reformation and the foundation of the order of Saint Ignatius of Loyola: “Company of Jesus” founded by this soldier and man of action, and the Jesuits ended up adapting the Christian teaching to the circumstances of its time, influencing in the aspect of the arts.

- “The spiritual side of the military Jesuit organization is reflected on the “spiritual exercises” of Saint Ignatius—a precise and disciplined exploration of ministries of faith through the senses-¹⁷ An this emphasis in the experience of the senses as a way to fuel the religious sentiment has its repercussions in the arts, so that through the illusions and mirages in the artistic disciplines (architecture, sculpture, painting, music, literature) could make that the miracles and transcendent ideas seemed real to the senses, and the mystic criteria of the world could reaffirm itself through the aesthetic imagery.¹⁸

Result of that, the Baroque art of the Counter-Reformation spread in all the world that vitalized with new spiritual sources and invigorated Catholic Roman Christianity and with it, it emerged once again as a popular religious movement.

Religious Art in Guatemala

The various ways of thought, methods of Christian teaching diffusion, receivers, fights and ideological changes that provoked upheavals and determined canons in the Christian expressions as art, had as result in America, the making of rules to create all artistic manifestations of such nature.

During the centuries following the Spanish Conquest (1527) the Christian religious means used to

accomplish its diffusion diversified, the Father Antonio Gallo¹⁹ mentions also the constant relationship of image makers and architects, it is well known in Hispanic American music history the path of the creators of these phenomena in this constant coming and going between the new cities, towns and hamlets founded by the Spaniards in the new continent.

Undoubtedly the own dynamism of art, in function, to the different changes in the socio-political environment, has repercussions in the production of works of art and its different goals in the religious and profane ground.

In the first case, some of those dispositions in the execution of works that affect such making are, in function, to the psychological, material and emotional changes of the ones that shape the City of Santiago of Guatemala.

A relationship of some of the changes that are brought forward in the archeological and plastic works are given by the research of the historians Ernesto Chinchilla Aguilar²⁰ and Antonio Gallo.

According to Antonio Gallo, he cites different events that intervene in the gradual changes of colonial Guatemalan art, which is pertinent to cite as a reference about the colonial sculpture in Guatemala:

(1541-1570) Psychological and physical formation of the City of Santiago—an apparent democratic sense of freedom and collaboration.--

Threat of implantation of the Barcelona Ordinances and the establishment of the Audience. The readjustment in civic autonomy and freedom and a grow in the political structures.

¹⁶ Fleming. Idem (Pp154)

¹⁷ Fleming. Idem Pp. 228

¹⁸ Fl. Idem Pp. 228

¹⁹ Antonio Gallo – Colonial Sculpture in Guatemala

²⁰ Ernesto Chinchilla Aguilar, History of Art in Guatemala, 2nd edition, edited by J. Pineda Ibarra

- (1586-1586) The definitive establishment of the Audience in *Santiago de Guatemala*—The cultural life is subject of canons, abstract norms, royal documents. (mannerism- Council of Trent)
- 1586- 1650) Fights between the audience and the council, between the Secular and Regular Cleric, cultural and economic pressure, the Inquisition, the University, the Press.
- (1651.1717) The sense of individuality and personality in the Criollo (the earthquake of 1651) Estofado in sculpture that becomes luxurious and imponent. The peak of Baroque art in Santiago
- (1717.1751) The crisis in the Spanish dynasty has its repercussions in the insecurity of the colonial world. Rationalism and the Age of Enlightenment shake the calm of speculation and are reflected in social

crisis and inconformity of groups. Courtier society finds refuge in the cult to decoration, music, design and social and familiar traditions. (Decorative baroque, sometimes gesticulating).

- (1715-1800) The Construction of the Lordly Houses, City Hall, Palacio de Capitanes and temples...? The old social structure falls under the impact of nationalism ideas and civil reforms. (Earthquake of 1773)

These appreciation in a general context of the stages of Guatemalan religious art, along with other criteria about it, shape the study of the applied rules in the diverse periods in its development, that agglutinate or separate in the aesthetic and in the ideological sacred concept.

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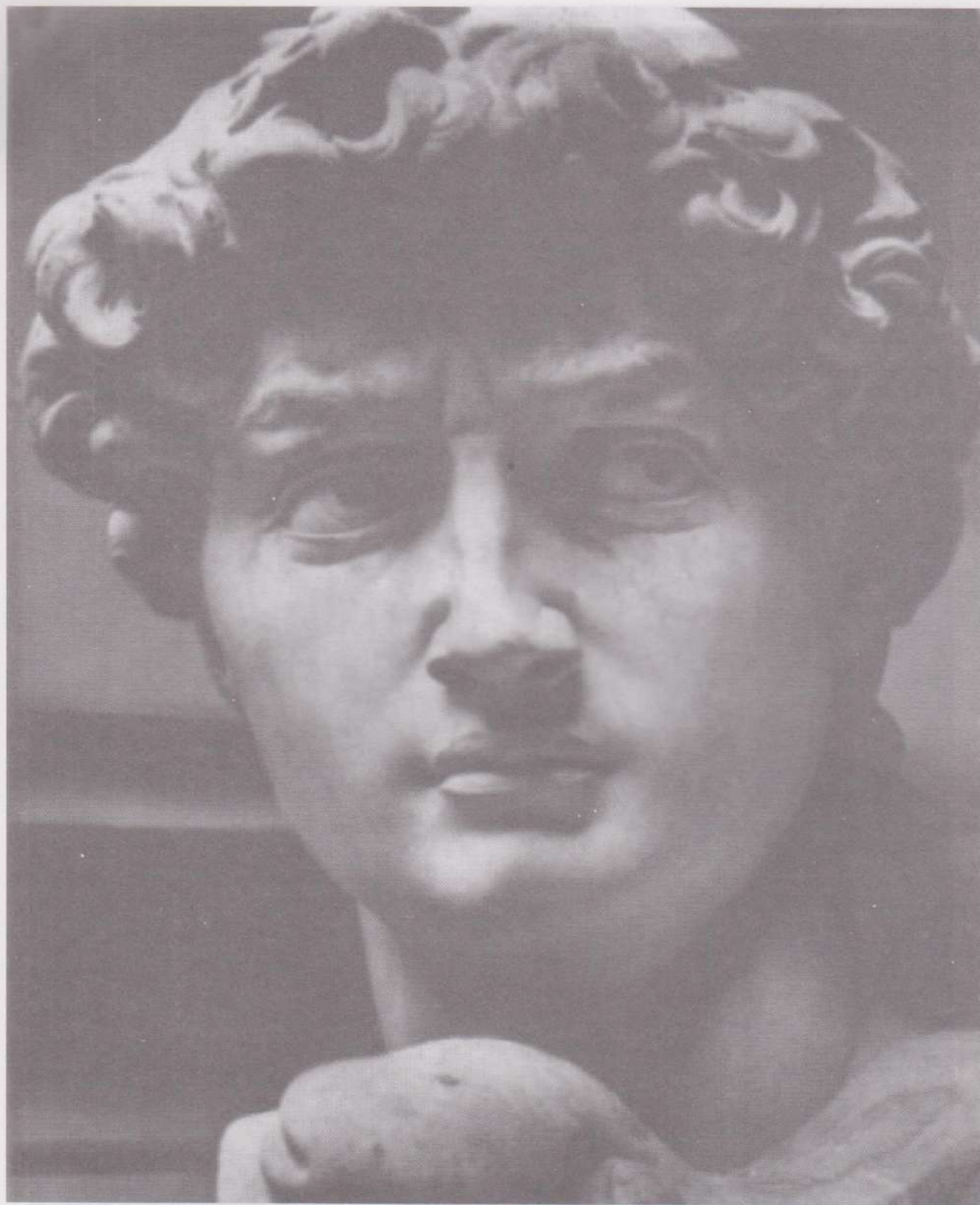
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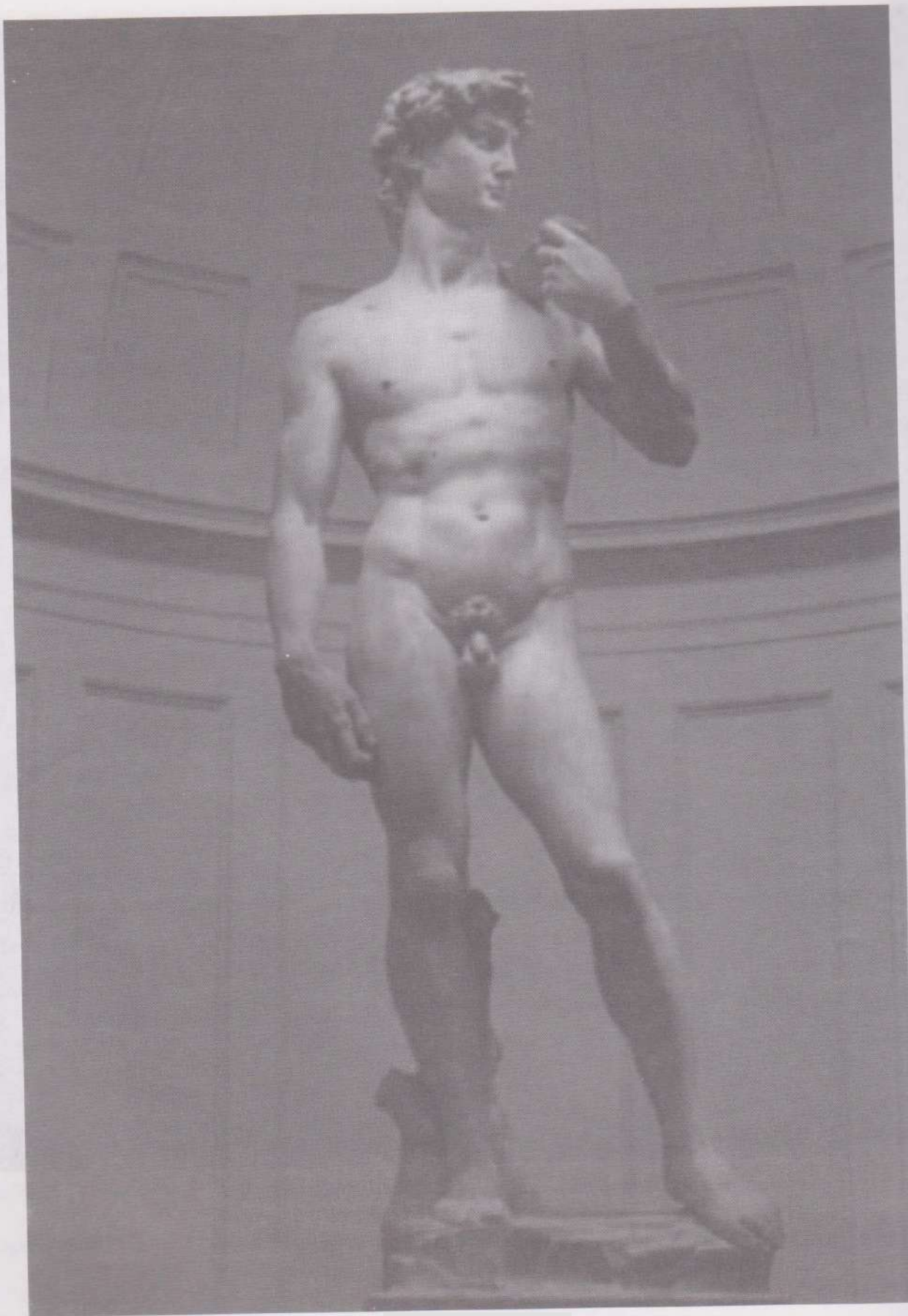
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²¹ About this criterio, of course there is questioning given that the religious buildings were the first to be built in Santiago of Guatemala (Antigua Guatemala), the same as Palacio de los Capitanes.



David (Fragment)
Sculpture in marble by Michaelangelo



David - Michaelangelo
Sculpture in marble



Moses, sculpture in marble by Michaelangelo



Pieta, sculpture in marble by Michaelangelo



"Dolorosa" Colonial Imagery



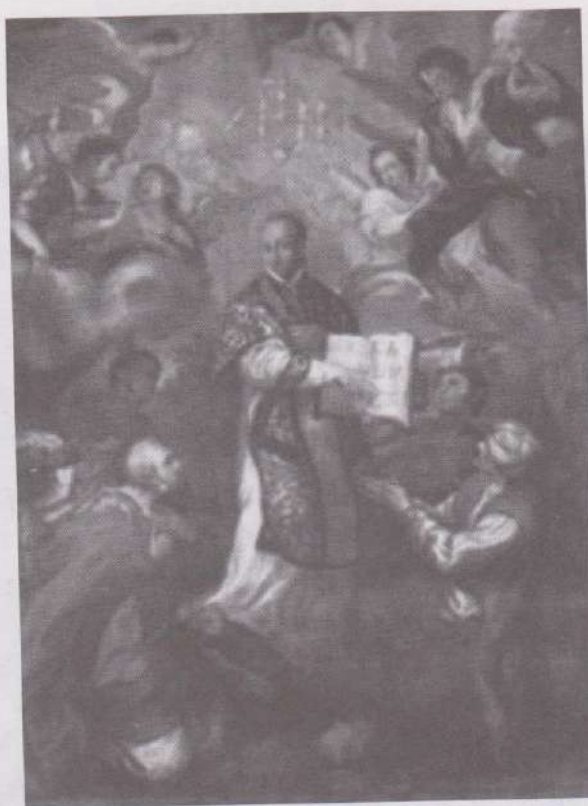
"Archangel"
Colonial Imagery



"Birth of Jesus" Colonial Imagery



Saint Francis of Assisi
Colonial Painting



San Antonio de Calasanz Colonial Painting



Allegorical Colonial Painting



Allegory to the Passion "The Piety" Colonial Painting



Virgin of the Immaculate Conception
Colonial painting



Archangel
Colonial Imagery



Centro de Estudios



Barrocos

Avenida La Reforma
0-09, zona 10 Tel/Aca/
2331-9171 y 2361-9261

Director

Celso A. Lara Figueroa

Asistente de la dirección

Arturo Matas Oria

Investigadores titulares

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Fernando Urquiza

Delegado de medios audiovisuales

Guillermo A. Vázquez González

Edición y divulgación

Guillermo A. Vázquez González

Centro de Documentación

María Eugenia Valdez Gutiérrez

*Diagramación de interiores y montaje de
cubiertas*

Mariela Urbina

Fotografía de portada e interiores

Enrique Anleu-Díaz