



The Popular Tradition

The Role of the Jesús Nazareno de Candelaria Chapels in the Popular Mindset of La Antigua and La Nueva Guatemala de la Asunción

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No. 190

Year 2009 -2010

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The chapels of Jesús Nazareno de Candelaria are a reference point in the history of Guatemala's religious unity, both in the old city of Santiago de Guatemala and in the New Guatemala of the Assumption. These sacred spaces have drawn many devotees whose faith has been key to local religious cohesion, helping unite neighborhoods, the city, and the nation.

The sculpture of Jesús Nazareno de Candelaria

The sculpture of Jesús Nazareno de Candelaria is a fully three-dimensional figure known as a "dressed wooden sculpture,"

meaning only the face, hands, and feet are polychromed, while the rest of the body remains a single color to allow it to be clothed in fabric garments for added realism. This realism is enhanced with natural hair and the traditional iconographic elements of Jesús Nazareno: a cincture or cord around the waist crossing over the neck to symbolize captivity, a cross resting on the left shoulder, and a crown of thorns pressing against the forehead.

The sculpture shows Jesus carrying his cross to Calvary, with a forward gaze, a trait common in Spanish America but rare in Guatemala.



Venerated image of the Lord of Candelaria, solemnly consecrated by Mons. Riveiro on February 3, 1917.

Jesus Nazareno de Candelaria in one of the first photographs widely reproduced after his consecration on February 3, 1917. (Photoprint marked with the initials E.G.A.)

New contributions to the historiography of Jesus of Nazareth of Candelaria

The historiography of Jesús Nazareno de Candelaria is rich and varied, beginning with the research of Víctor Miguel Díaz, who in his published works from 1927 and 1934, stated that the sculpture was created by Juan de Aguirre in 1563.

In the last quarter of the 20th century, historian Josefina Alonso de Rodríguez used a comparative-analogical method and asserted multiple times that the sculpture was the work of the artist Juan de Chávez, dating it to the first half of the 17th century. She based her theory on the facial resemblance between Jesús Nazareno de Candelaria and the San Sebastián sculpture in Santiago de Guatemala's cathedral. Many other theories have surfaced, though most lack solid academic support.

However, most scholars have overlooked the role of European religious prints and engravings as sources of inspiration for sculpture-making in colonial Guatemala. These prints served mainly as educational tools for the Church, not as devotional objects. In fact, sculptures rarely existed before an officially approved *cofradía* commissioned them for religious use.

The economic and ideological strength of local brotherhoods gave lasting prominence to popular devotional images in Guatemala, more than their artistic beauty alone, which would've gone unnoticed without the faithful's ceremonial devotion.

In this context, the long-standing influence of the *Cofradía* of Jesús Nazareno de Candelaria can be attributed in large part to its early adaptation to the Church's reorganization under Pope Leo XIII in the late 19th century. This reform turned brotherhoods into self-sustaining religious groups, leading to the creation of the *Sociedad de Jesús de Candelaria*, which has kept the image and its devotion alive in the national imagination.

The Church of Our Lady of Candelaria in the City of Santiago and the Chapels of Jesus Nazareno

Archaeologist Mario Ubico Calderón (1995: 118) states that in the second half of the 16th century, a chapel dedicated to Our Lady of Candelaria existed near the Church of Santo Domingo in the City of Santiago. Known as the "Indian chapel," it may have initially been dedicated to Jesus Nazareno, later becoming the temple in ruins we see today, though greatly transformed by 1665.

The devotion to Jesus Nazareno peaked shortly after, when the local church reorganized politically to break the religious unity centered on the Virgin of Guadalupe, which threatened to become a national symbol.

The worship of Passion images spread so widely in Santiago de Guatemala that chapels originally dedicated to each of the Seven Sorrows of the Virgin Mary were expanded into large chapels for the Virgin of Sorrows. This expansion broke church laws, which prohibited building more than one church, chapel, or oratory for the same patron saint in cities and towns.

The enlargement of Virgin of Sorrows chapels competed with the worship of other Passion images, such as the Nazarenos in the churches of La Merced, Candelaria, and San Gerónimo. In these mother churches, large chapels were built, rivaling each other in luxury and grandeur.

The growing devotion to the Passion of Christ, which gave identity to Santiago de Guatemala's neighborhoods, led to the construction of a chapel next to the Church of Our Lady of Candelaria, dedicated to Jesus Nazareno. This devotion flourished in the neighborhood, transforming from indigenous to mestizo, where many artisans lived.

Their economic status was reflected in the architectural features of the complex, including the main church, the dependent chapel, and a spacious atrium with a central cross.

This artistic explosion was heightened after the 1751 earthquake, when the chapel of Jesus

Nazareno was rebuilt alongside the Church of Our Lady of Candelaria, which was elevated to the status of a parish. This event attracted a large congregation, which grew further with the establishment of the Archbishopric of Santiago de Guatemala, definitively boosting the devotion to the Passion of Christ.



Ruins of the facade and interior of the Chapel of Jesus Nazareno de Candelaria in the city of Santiago, now Antigua Guatemala. (Photographs by Gabriel Morales Castellanos, 2008)

The ruins of the Chapel of Jesús Nazareno de Candelaria in Antigua Guatemala serve as primary evidence of the significant devotion it had gained in the capital of the former Kingdom of Guatemala in the second half of the 17th century. Details uncovered confirm this, and we will analyze them to better appreciate the finer points of this building.

Initially, the ornate decoration of the chapel's frontispiece can be seen as an adaptation to an already existing structure. This situation divides the artistic analysis into two styles: an earlier Baroque one, on which later ultrabaroque ornamentation was added.

The earlier construction features a Baroque frontispiece with stucco details, including a lowered archway framed by bulbous columns. These columns were later adorned with pastillage ornaments, and the archway was transformed into a conopial arch, with a tympanum above, also decorated with stucco flowers in pastillage technique.

The frontispiece consists of one body and a single street. At the top, it has a lively frieze that supports a niche, of which only remnants remain. In the entablature, atauriques were used as decorative elements, with two angels placed at the center.

In the space between the arch and the frieze, two larger angels were placed, also made in the stucco technique. Each holds a medallion, one on each side of the peak of the conopial arch, with heraldic motifs. On the right side, as seen by the viewer facing the building, the medallion features the figure of Saint James the Knight.

Inside the chapel, there is a niche with a mural painting of the Dominican shield. Above it, a cartouche reads the inscription: "This is my beloved son." This suggests that this was the location where the revered sculpture of Jesús Nazareno de Candelaria was once housed.



Detail of mural painting with a cartouche at the top inside the arch and the Dominican shield on the back wall of the chapel, which serve as evidence supporting the former presence of the sculpture of Jesús Nazareno de Candelaria in this location. (Photographs by Gabriel Morales Castellanos, 2008.)

This interesting building housed the worship of Jesús Nazareno de Candelaria until July 29, 1773, when the city of Santiago suffered a collapse of its buildings due to strong tectonic movements that caused serious damage to the temple and the sculpture. It was immediately restored and returned to popular worship in the city, later being moved to Nueva Guatemala de la Asunción in 1784.

The Chapel of Jesús Nazareno de Candelaria in Nueva Guatemala de la Asunción

The construction of the Chapel of Jesús Nazareno de Candelaria was planned as part of the design for the Church of Nuestra Señora de Candelaria, which was built following a cross-shaped architectural layout. The main body of this layout was oriented with the entrance on the eastern side, leading to the main nave of the church, where the altar, located on the western side, housed the sculpture of Nuestra Señora de Candelaria, the patroness of the church.

At one end of the north transept of the cross-shaped church layout, a chapel dedicated in Antigua Guatemala to the First Sorrow of the Virgin Mary, Jesus lost and found in the temple, known to the people as the Chapel dedicated to Our Lady of Sorrows of the Hill, was later incorporated into the Church of Nuestra Señora de Candelaria in Nueva Guatemala de la Asunción.

At the southern end of the transept in the cross-shaped layout of the church, a chapel dedicated to the worship of Jesús Nazareno was placed, which in Antigua Guatemala had a chapel parallel to the temple dedicated to Nuestra Señora de Candelaria.

The first evidence of a formal chapel of Jesús Nazareno de Candelaria in Nueva Guatemala de la Asunción comes from a 1812 certificate of its brotherhood, which, endorsed by the State and Church, required a legally registered address, either the chapel or a designated meeting space in the church. This document reveals the chapel's existence.



Certificate of the Brotherhood of Jesús Nazareno de Candelaria, dated March 31, 1812—an event that confirms the existence of a legal domicile established by its chapel. (Asociación de Devotos Cargadores de la Consagrada Imagen de Jesús Nazareno de Candelaria. Cristo Rey. Guatemala, April 1977, p.33.)

Another first-rate and equally important piece of evidence offering a realistic sense of the dimensions of the chapel built for Jesús Nazareno de Candelaria

in Nueva Guatemala de la Asunción is a photograph by Eadweard Muybridge, taken in 1875 from the highest point of the frontispiece of the Iglesia del Cerrito del Carmen, dedicated to this patronage. In the foreground stands the tower atop the Cerrito, named after the same patronage, north of the city, overlooking the valley to the northeast, where the rear of the Iglesia de Nuestra Señora de Candelaria and the Capilla de Jesús Nazareno are visible.



Northeast sector of Nueva Guatemala de la Asunción, photographed by Eadweard Muybridge, showing the exterior appearance of the Capilla de Jesús Nazareno de Candelaria in 1875. (Photo: Col. Museo Nacional de Historia.)

In the aforementioned photograph by Eadweard Muybridge, the southern and eastern exterior parts of the chapel can be clearly seen, as well as the external roofing covering the structure, which appears to be in very good condition. This detail brings us directly closer to understanding the status of the devotion to the image during the last quarter of the 19th century, despite the advance of the liberal reform, which by that time had already confiscated much of the local Catholic Church's real estate, along with a

significant portion of its economic income and the rights it had acquired since the Spanish colonial period. These rights had included, as part of its lay support system, the organization of brotherhoods, confraternities, and religious associations dependent on the Church.

The photograph also conveys solitude due to the lack of people in church scenes—unlike images of coffee plantations, full of workers in action.

This contrast aimed to depict ecclesiastical buildings as obsolete, aligning with liberal policies that repurposed monasteries, convents, and churches like the *Tercera Orden Franciscana*.

Temples were then permitted solely for worship, which the State aimed to show was nearly extinct. Through schools housed in former Church buildings, it took charge of shaping societal norms and thought.

However, despite laws dissolving religious orders and Church-linked groups, popular religiosity endured, sustained at home through novenas, holy hours, rosaries, and death prayers. In churches, devotions persisted thanks to “cuidadores de los Santos”, laypeople who personally safeguarded the most venerated images.

The Religious Revival in Guatemala and the Chapel of Jesús Nazareno de Candelaria

This structure of popular devotion lasted until the papacy of Leo XIII (1878–1903), who began renewing the Church through frequent encyclicals. Unlike earlier ones limited to Rome, his were addressed to dioceses worldwide, promoting a new vision that encouraged biblical and historical studies, and openness to contemporary scientific contributions. Of course, from a theological perspective suitable to the Catholic Church,

but in some ways, it was more tolerant and accessible to the people of a changing world.

The new vision of the Catholic Church aimed to utilize other materials to expand the Gospel's reach, such as the large-scale development of printing, which worked alongside the rise of mechanical communication methods like the railroad, speeding up the diffusion of ideas.

On May 15, 1891, the first social encyclical *Rerum Novarum* (On New Things) was issued, marking the Catholic Church's official stance on social systems affecting global production and labor relations.

This encyclical circulated somewhat secretly in Guatemala, but its careful analysis and application to certain events will reveal its relevance to our current topic. It warns of changes in urban life and calls for the Church to reorganize, particularly in Guatemala, where Catholic religiosity was largely in the hands of laypeople due to the advances of the Liberal Reform.

As a result of this transformation, old brotherhoods, like the Brotherhood of Jesús Nazareno de Candelaria, which had become societies devoted to the veneration of images, especially Christ's Passion, reorganized in the 1880s. This began to gain significant strength in the popular neighborhoods of Nueva Guatemala.

The reorganization of these associations found political convergence with the rise of General José María Reina Barrios, elected on March 15, 1892. He was a well-educated military figure and nephew of the former president and "Liberal Reformer" General Justo Rufino Barrios. His vision aimed to create an “Enlightened Nation” by improving national living standards through tangible projects that would reflect the country's

progress, particularly in the coffee industry, attracting foreign investment and showcasing local advances in international exhibitions.

The French Enlightenment deeply influenced President Reina Barrios' worldview, inspiring him to transform Nueva Guatemala into a small Paris, evident in his major government project: the Boulevard 30 de Junio, now Avenida Reforma. It featured grand monuments, such as the equestrian statue of his uncle, General Justo Rufino Barrios, inaugurated on July 17, 1896, and the statue of Miguel García Granados on June 30 of the same year, clearly emphasizing his family's role in shaping national progress. In the same year, the building of the Property Registry, now the National Museum of History, was inaugurated. It served as the repository for the liberals' greatest treasure: new land titles acquired from indigenous communal lands, state-owned wasteland, and large properties of the Catholic Church.

However, this movement of liberal ideas, reflected in artistic works, contributed to the revival of the Catholic Church. Under Archbishop Ricardo Casanova y Estrada, the Church rejoined the new productive system.

As a result, some Passion brotherhoods were reorganized in traditional churches, like La Merced and Santo Domingo, continuing their Good Friday processions. This initiative was extended to smaller churches, reinforcing Catholicism through a wide-reaching network of devout followers.

Gradually, new processions began to appear on key days of Holy Week. The Palm Sunday procession was revived in 1892, starting from the Church of Nuestra Señora del Pilar de Zaragoza (popularly known as Capuchinas). In the afternoon, a procession of Jesús Nazareno, organized by the Church of the Carpintero neighborhood, called Señor San José, also took place.

The Catholic Week, in that year, for the first time, refers to the presence of penitents wearing violet tunics, so characteristic of Holy Week, who took turns carrying the images on their shoulders, while a band of music followed the procession. This suggests that the tradition had already been underway for several years, although without the splendor it reached in that year.

On Holy Monday, the procession of Jesús Nazareno from the Parish of Santa Cruz, known as the Old Parish, took place, which began in 1896. On Holy Tuesday, it was the turn of the short route procession of Jesús Nazareno from La Merced, known as La Reseña. On Holy Wednesday, the focus was on the vigils of Passion images in various churches, as well as the Tenebrae ceremony in the cathedral. Holy Thursday was dedicated to Jesús Nazareno de Candelaria, venerated in the heart of the largest popular neighborhood of the city at the time.

An important event for the consolidation of the worship of Jesús Nazareno de Candelaria and its rise to prominence in the capital's popular consciousness was undoubtedly the consecration of the sculpture, held on February 3, 1917, during a ceremony that moved the city's faithful.

The Expansion of the Worship of Jesús Nazareno de Candelaria in 1917 and the Collapse of Its First Chapel in Nueva Guatemala de la Asunción

The solemn Holy Thursday procession of 1917 for Jesús Nazareno de Candelaria, the first after its consecration, took a unprecedented route past the old Presidential House. This required the use of electric lighting on the procession's platforms, introducing a new perspective for nighttime displays. However, the lighting failed just a few blocks from use until 1927, when Esteban

Huvar, an electrical mechanic, ensured the lights worked throughout the entire night procession.

These references highlight the use of the Sacred Image of Jesús Nazareno de Candelaria as a symbol of rapprochement between the Catholic Church and the State, leveraging the image's popularity to win support for both institutions. This helped revitalize the Passion Processions, making them more modern and conciliatory among social groups.

This institutional rapprochement also led to the resurgence of Passion brotherhoods and associations, first in Nueva Guatemala, then expanding to Antigua Guatemala, Xelajú, and Cobán. The Passion Processions included elaborate decorations and expanded their catechetical focus on Christ's passion, death, and resurrection, incorporating additional biblical, ethical, and ecclesiastical messages.

The triumph of 1917 for the Passion Processions, especially for Jesús Nazareno de Candelaria, ended with a devastating earthquake on Christmas Day, followed by more tremors in January. These disasters, alongside the ongoing effects of World War I, deepened the country's misery, leading to hunger and widespread protests, which were harshly repressed. This situation made the Passion Processions a space for expressing public sorrow and mourning amidst economic hardship.

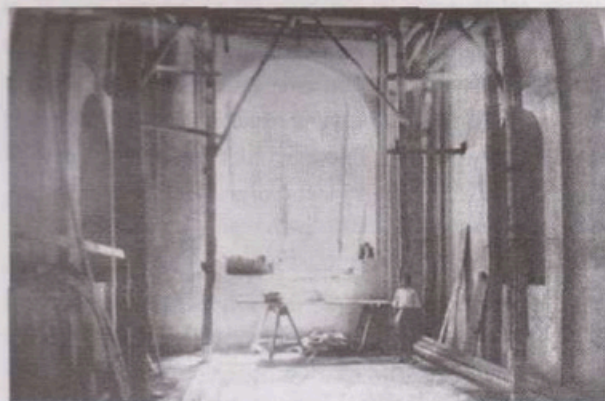
The New Chapel of Jesús Nazareno de Candelaria

The destruction caused by the 1917-18 earthquakes led to the construction of a new chapel for Jesús Nazareno de Candelaria. However, the start of the work was delayed for several years due to the precarious situation the country faced because of the previously mentioned reasons.

In 1923, as the country began to recover from the crisis, the Society of Jesús Nazareno de Candelaria took the first steps to revive the worship in their church. In this context, the first issue of the magazine *El Nazareno* was published as a means of spreading the activities of this religious organization.

A year later, fundraising activities began for the construction of the new chapel, which was planned to have a vaulted ceiling and be larger than the previous one, located in the same position and orientation as the old chapel.

As part of the fundraising activities, a raffle was held for a magnificent sculpture of Jesús Nazareno de Candelaria on its Jueves Santo float. This event is referenced in the December 1924 issue of *El Nazareno*, where the value of the art piece, which mimicked the float of Jesús Nazareno for Jueves Santo, was listed at \$700 pesos. About 25 years ago, I once saw the piece in a private home, its quality impressed me, though I didn't know its origin then.



Chapel of Jesús Nazareno de Candelaria under reconstruction (El Nazareno, Year III, No. 76, Guatemala, 1925, p. 21)

A very unique anecdote known in the neighborhood is that during the construction of the chapel, everyone who attended Mass at the Church of Candelaria was required to bring a brick for the project. After a great effort that united the neighborhood through a devotion in which the parish priest Herlindo García played a leading role, the chapel was inaugurated on February 7, 1926.



Commemorative silk print for the inauguration of the Chapel of Jesús de Candelaria, showing the following dates: Destroyed 1917–1918, Rebuilt 1924–1926, Inaugurated February 1926.

The Ornaments of the Chapel of Jesús Nazareno de Candelaria

The sculpture of Jesús Nazareno de Candelaria was placed in the main altarpiece of the new chapel, which also includes two side niches. On the east side, the sculpture of Our Lady of Sorrows was placed, she traditionally accompanies Him in the Jueves Santo procession. On the west side, the sculpture of the Sorrowful Virgin presided, originally from the old chapel of the Third Sorrow of Our Lady: "Jesus lost and found in the temple". The image was moved from Antigua to the north transept of the Candelaria church, which was later demolished in the 1950s to widen Calle de Candelaria, replacing it with a lot that had public wash basins.

The main altar is made of stuccoed cement with smooth finishes that allowed it to be painted directly. The final finish simulates gray marble for the background, while the columns imitate yellow marble with light veining in other colors. At the top of the single-nave chapel, light enters through square windows with semicircular arches at the top, positioned along the upper walls.

The ornamentation of the chapel was completed with the addition of dentils along its upper section and a painting of a large cross located between the space of the main altarpiece and the ceiling of the sacred enclosure. For evening worship or dim light, a bronze lamp with glass pendants, gifted by Don Luis Felipe Valenzuela, was installed.



Main Altar and Niche of Jesús Nazareno de Candelaria (Facebook: Devotos de Jesús Nazareno de Candelaria, Guatemala, 2009.)

The Devotion, the Chapels, and the Sacrilege

The devotion in the chapel of Jesús Nazareno de Candelaria has passed through three major stages, each marked by the leadership of its parish priests. The first stage was led by Father Herlindo García, who was present at the image's consecration and played a key role in the construction of the current chapel after the 1917–18 earthquakes. Thanks to his dedication, the new chapel was inaugurated on February 7, 1926.

The second stage was led by Monsignor Gilberto Solórzano during the 1950s, a time of national struggle against materialism. During his tenure, the chapel became a vital space for maintaining devotion and popular tradition.

A highlight of this period was the commemoration of the IV Centennial of the image, which included a significant pilgrimage to Antigua Guatemala that united popular faith and reached national impact.



Turn to carry the image of Jesús Nazareno de Candelaria during the pilgrimage procession to Antigua Guatemala on March 3, 1963, and arrival at the ruins of the church dedicated to this devotion in Antigua Guatemala. (Photograph from a private collection)

A third period was led by Monsignor Marco Aurelio González Iriarte, who served as parish priest of the Church of Our Lady of Candelaria from 1972 to 2002. He served devotedly for 31 years in the chapel of Jesús Nazareno. His main achievement was growing the number of registered devotees from 2,000 to 14,000.

The greatest challenge he faced was the earthquake of February 4, 1976, during which he had to provide spiritual support to his parishioners from an improvised chapel on church-owned land located at 1st Street and 13th Avenue in Zone 6. The sculptures of Jesús Nazareno de Candelaria and the Virgin of Sorrows were placed beside a wooden tabernacle holding the Blessed Sacrament.



Newspaper clipping showing the sculptures of Jesús Nazareno de Candelaria and the Virgin of Sorrows beside an improvised tabernacle in a temporary chapel after the earthquake of February 4, 1976. Next to it, another photo shows the parish priest of the church giving a talk to the parishioners. (Photo by Daniel Juárez Izquierdo)

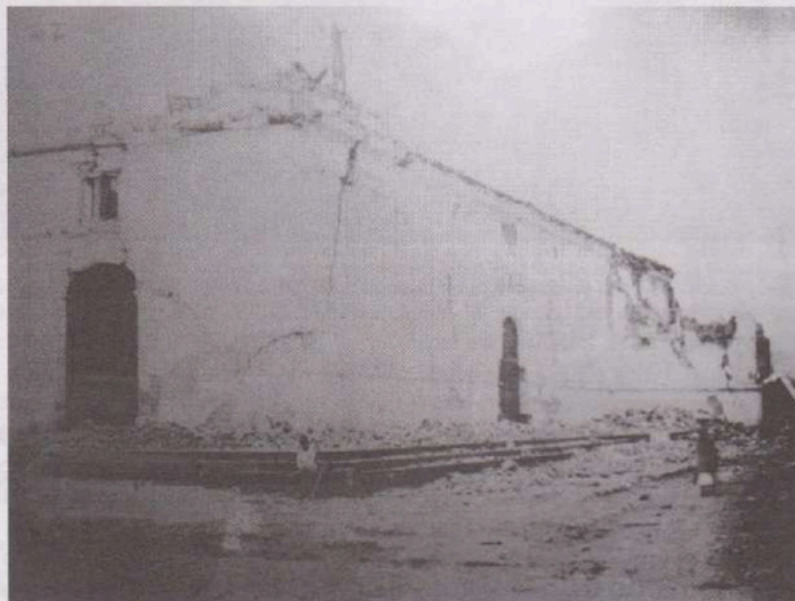
According to Monsignor González Iriarte, the lot where the sculptures and the Blessed Sacrament had been placed was exchanged by the city in return for the land of the Chapel of Our Lady of Sorrows of the Hill, which was demolished to expand 1st Street dividing zones 1 and 6 of Guatemala City.

This chapel was located in the north transept of the Church of Candelaria, opposite the chapel of Jesús Nazareno. Both were severely damaged by the 1917–1918 earthquakes. Unlike the Nazareno's chapel, the Sorrows chapel was not properly rebuilt,

as devotion had already faded by the 1920s and the area was expected to be widened as part of city development.

There are two photographs in the printed album by Arturo Taracena Flores, titled *Los terremotos de Guatemala* (Graphic Album

commemorating the 50th anniversary [1917/1918–1968]), which show on pages 54 and 55 show the state of the monument after the earthquake, revealing the condition of the Chapel of Our Lady of Sorrows and suggesting how the Chapel of Jesús Nazareno de Candelaria looked before its reconstruction into the current chapel.



Internal and external views of the devastation that reached the Church of Our Lady of Candelaria caused by the 1917-18 earthquakes. In the external view, we can see the Chapel of Our Lady of Sorrows of the Hill, demolished and exchanged for the land located at the current corner of 1 Calle y 13 Avenida de la zona 1, where the old Candelaria tank used to be. Arturo Taracena Flores, commemorative graphic album of the fiftieth anniversary (1917/1918-1968), Guatemala, pages 54 and 55.



PROFANACION. — Varios desconocidos se robaron de la capilla de Jesús Nazareno, en la parroquia Nuestra Señora de Candelaria, una placa de plata, con tres monedas antiguas de gran valor, que el señor Guillermo Dubón Quintana había mandado colocar, en señal de gratitud; el señor Rogelio Arriaga Castillo, segundo sacristán de dicho templo, señala el lugar donde estaba colocada la mencionada placa. — (RMP).

The second sacristan of the parish of Our Lady of Candelaria points to the location where the plaque with the coins that were taken from the sacred site used to be. (El Imparcial, Guatemala, 1968.)

A no less important attempt of sacrilege committed inside the Church of Candelaria against the sacred image of Jesús Nazareno occurred during Holy Week in 1983, when a woman tried to destroy it. However, she did not succeed thanks to the care of the faithful. Details of this event can be found in the newspaper *El Gráfico*, Year XX, No. 6673, Guatemala, Monday, April 4, 1983.

The Glory of the Worship Overflows the Chapel of Jesús Nazareno de Candelaria

Despite these challenges, the devotion to Jesús Nazareno de Candelaria has remained in the hearts of the people of Nueva Guatemala de la Asunción, thanks to the efforts of the priests and the Brotherhood's leaders, who together have kept it alive in the national consciousness.

In this regard, the chapel is always kept clean, adorned with flowers every Friday of the year, awaiting its faithful. It is not uncommon to see ongoing renovation work to improve the worship experience. One of the recent additions, commissioned by Monsignor Marco Aurelio González and sponsored by the Brotherhood and the church's faithful, was the covering of the triumphal arch in precious woods. The woods were carved in a neoclassical style and varnished in dark walnut to match the church's aesthetics. This update contributed to the chapel's renewed presentation, awaiting the faithful every Friday of the year, so that Jesús de Candelaria may see them during His Jueves Santo procession, reflecting the chapel's significance in the social cohesion of the neighborhood and Nueva Guatemala de la Asunción.



View of the Chapel of Jesús Nazareno de Candelaria, where we can appreciate the covering of the triumphal arch in the chapel, made of precious woods in a neoclassical style. (Photograph by Fernando Urquizú, 2010)

Two hundred and twenty-five years since the transfer of the sculpture of Jesús Nazareno de Candelaria from Antigua to Nueva Guatemala de la Asunción.

In 2009, 225 years had passed since the transfer of the sculpture of Jesús Nazareno de Candelaria from Antigua to Nueva Guatemala de la Asunción. This commemoration included interesting cultural and religious events, with a notable procession float carrying the sculpture on the previous Holy

Thursday, symbolizing this event. This is depicted on the cover of the present document, highlighting the chapel where this sculpture was venerated in Antigua Guatemala.

This event was also commemorated in a beautiful embroidery on the tunic worn by the sculpture of Jesús Nazareno de Candelaria on Holy Thursday. The lower front of the tunic had a golden embroidered phrase depicting the chapel used for worship in Antigua Guatemala.



Detail showing the embroidery on the tunic of Jesús Nazareno de Candelaria, worn during the past Holy Thursday featuring the front of the chapel where the sculpture was located in Antigua Guatemala. (Photograph by Rita Rangel, 2009.)

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Extraordinary Publications

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View of the procession of Jesús Nazareno de Candelaria on Holy Thursday, April 9, 2009. (Photograph by Guillermo Vásquez.)



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