



Guatemalan hispanic religious art, architectural typologies

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Summary

From 1527 to the present, the region of present-day Guatemala has been the scene of expressions of Catholic art that demonstrate the evolution and adaptation of external patterns that have been incorporated into local culture. Despite natural disasters, such as earthquakes, floods and fires, and human destructive action, including wars, abandonment and looting, numerous samples of Guatemalan Hispanic art (1527-1821) are preserved that have not been addressed through a typology that allows us to describe its characteristics and, thereby, value the tangible legacy of centuries of artistic contributions. This is a proposal of typologies that includes 130 works, in the 22 departments of the country, made with the purpose of exalting local values.

Hispanic Guatemalan architecture

Between 1527 and 1821, a large number of works of religious art were built, since they were the center of the dissemination of Catholic doctrine in the region. The works were made in the artistic style that prevailed at the time and that was introduced by the patterns determined by the patrons of art, especially religious people and priests. The builders resorted to books with engravings to acquire models to follow in their buildings, which determined their affiliation to the styles that were used in that period of time, namely: Renaissance, Mannerism, Baroque and Neoclassical. Although these styles were manifested almost exclusively in the design of facades and decorative resources.

During the 19th and 20th centuries, art historians classified most of the works as Baroque, since the constructions that had survived until then were built at the end of the 17th century and during the 18th century, when the Baroque was at its peak in use in Spain and New Spain (Mexico). However, not all the works correspond to the criteria that motivated the development of the Baroque, in addition to the fact that the sponsors could well establish specific requirements on the works, based on the engravings published and accessible in the Guatemalan Hispanic environment. Therefore, based on the supports of the works, columns and pilasters, the following classification¹ is proposed to determine the style of the works, many of which are found in really transition between one style and another, whether

due to the taste of the sponsor, the builder or due to later modifications.

This list presents the observation carried out in 130 temples distributed throughout the country. Although, indeed, many of them present baroque features, there are Renaissance, Mannerist, final stage of the baroque (Ultra-baroque) and neoclassical characteristics (these predominated in the 19th century and were included although several were already built). in the independent period).

Note: the pictures are by the author.

Temples built under the administration of the secular clergy



Asunción Mita, Jutiapa.

Mannerism: Second body, excessively low, with boards; recessed arc.

Baroque: Movement of mural mass to highlight the center and in the columns that limit the side streets.

¹ The classification proposed by ÁVALOS, Gustavo is taken as a basis: The Guatemalan altarpiece, form and expression. Tredex Editores, Mexico, 1988, although the classification of this article is the author's consideration.



Santa Catarina Mita, Jutiapa.

Mannerism: Niche window in the boarding of the first body. Double niche between the second body and the finish. Baroque: Movement of mural mass in columns and in the five streets to highlight the center. Increased elevation in the niches to highlight the center.



San Cristóbal Jutiapa.

Neoclassical: Overlapping orders.



San Cristóbal Comapa, Jutiapa.
Neoclassical: Tuscan order.



Camotán, Chiquimula.
Ultra baroque: Cushioned columns.
Cushioned bases for images of saints.
Octagonal window. Flared arch.



Parish temple, Chiquimula. Work of Manuel de Porres.
Ultra baroque: Serlian balustraded pilaster.
Double boarding in the first body.



Temple of Santísima Trinidad or San Nicolás, Chiquimula, Iglesia Vieja.
Mannerism: recessed arc.
Baroque: Movement of mural mass to highlight the center and the columns.



Calvario, Chiquimula.
Neoclassical: Tuscan pilasters.



Santiago Esquipulas, Esquipulas.
Renaissance: perfect grid.
Mannerism: pediment between arches.



Sanctuary, Esquipulas, work of Felipe de Porres.
Baroque: movement of mural mass, polylobed arch, scrollwork, grooves to achieve chiaroscuro.
Neoclassical: Composite order.



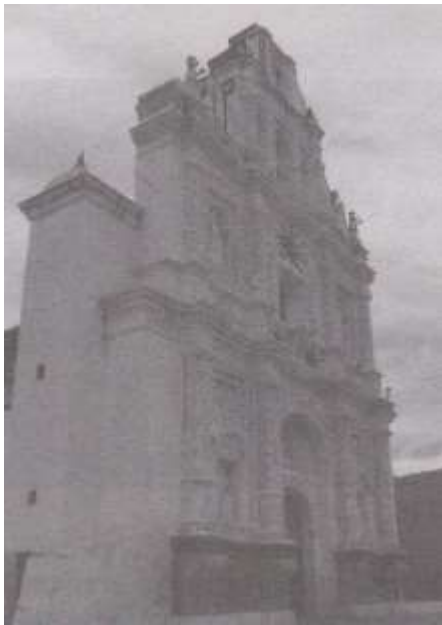
Santiago Jocotán. Chiquimula.
Baroque: Movement of wall mass in columns. Suppression of the entablature between the first and second bodies.



San Agustín Acasaguastlán, El Progreso.
Renaissance: perfect grid.
Plateresque decoration in ataurique.
Mannerism: Three niches on the second body central street.



San Luis Jilotepeque, Jalapa.
Mannerism: Small niche window. Sunken arch.
Baroque: Movement of mural mass to highlight the center, the niches and the columns.



San Cristóbal Acasaguastlán, El Progreso.
Renaissance: Perfect grid.
Mannerism: Corbels on the podium under the columns. Sunken arch.
Baroque: Ataurique made in the 18th century.



San Pedro Pinula, Jalapa.
Baroque: phytomorphic decoration on pilasters. phytomorphic wall painting.
Neoclassical: Capitals inspired by the Ionic order.



Monjas Hacienda, Jalapa.
Mannerism: Double belfry.
Baroque: Open pediment.



Temple of *Nuestra Señora del Carmen*, Jalapa.
Neoclassical: Tuscan order.



Parish temple (now cathedral), Jalapa.
Mannerist: second and third bodies disproportionate to the first.
Neoclassical: Tuscan order.



San Pedro Zacapa, Zacapa.
Baroque: Flow of a sinuous plan at the entrance. Niche window that interrupts the entablature.
Neoclassical: Suppression of decoration in ataurique, Tuscan pilasters.



Hacienda de Candelaria, Río Hondo, Zacapa.

Renaissance: Perfect grid.

Baroque: Trilobed arch. Sinuous ailerons.



Don García (La Democracia), Escuintla.

Mannerist: colossal columns, with double capitals. Second body disproportionate to the first.



Concepción Escuintla, Escuintla.

Mannerism: Sunken arch, niches in the second body of the central street.

Baroque: Mural mass movement. posterior helical decoration on columns and ataurique.



Santa Rosa de Lima, Santa Rosa.

Altered.



Ascensión de Nuestro Señor Guazacapán,
Santa Rosa.
Altered.



Nuestra Señora de los Dolores, Petén.
No style, reticular structure.



Nuestra Señora de los Remedios, Petén.
Altered.
Baroque: octagonal window.



Chapel, Castillo de San Felipe, Izabal.
No style, altered.

**Temples built in
towns administered by the
order of Preachers**



San Pedro Carchá, Alta Verapaz.
Neoclassical: Tuscan pilasters.



San Juan Chamelco, Alta Verapaz.
Renaissance: Plateresque decoration.
Mannerism: Double door. Window on
column, bodies at unequal height.



Santo Domingo Cobán, Alta Verapaz.
Renaissance: Plateresque decoration.
tritostyle piles.
Mannerism. Segmented pilasters. Part-
light, double color.



Santa Cruz Verapaz, Alta Verapaz.
Mannerism: Duplicity of streets in the
second body.
Baroque: Movement of mural mass in the
auction.



Santa María Tactic, parish church, Alta Verapaz, work of Manuel Sierra and Manuel Luch, approved by Bernardo Ramírez.

Baroque: ataurique.

Ultrabaroque: Banded pilasters.



San Cristóbal Verapaz, Alta Verapaz.
Renaissance: plateresque decoration.
Mannerism: bodies of unequal height.



Calvario, Tactic, Alta Verapaz.

Neoclassical: Capitals inspired by the Ionic order, decoration to show voussoirs and keystone.



Calvario de San Cristóbal Verapaz, Alta Verapaz.

Neoclassical: Tuscan columns.



San Pablo Rabinol, Baja Verapaz.

Mannerism: segmented pilasters, five niches in each street of the first body, window that interrupts the pediment.



Santiago Cubulco, Baja Verapaz.

Mannerism: bodies progressively lower in height, three triangle niches in streets of the first body, small niche window, five niches in the third body.



Calvario, Rabinal, Baja verapaz.

Mannerism: podiums at different distances from each other, symmetrical with respect to the entrance. Alterations in the rest of the elevation.



Santa Cruz El Chol, Baja Verapaz.

Baroque: Flared ogee arch, movement of wall mass in columns, niches and entablatures. Octagonal mixtilinear window.



Salamá, Baja Verapaz.
 Renaissance: perfect grid, plateresque decoration.
 Mannerism: three panels in the second body of the central street.



Temple of Hacienda de San Jerónimo, Baja Verapaz.
 Renaissance: perfect grid.
 Mannerism: lintel under arch.



Calvario, Salamá, Baja Verapaz.
 Neoclassical: fluted shafts.



Temple of Hacienda San Miguel Chicaj, Baja Verapaz.
 Mannerism: niche on coral window, topped with double niche.



Calvario, San Miguel Chicaj, Baja Verapaz.
Neoclassical: Tuscan columns.



Santa María Nebaj, Quiché.
Neoclassical: Tuscan order.



Santa María Cunén, Quiché.
Mannerism: Four entablatures.
Baroque: octagonal windows.
Neoclassical: Tuscan columns.



Santo Domingo Sacapulas, Quiché.
Baroque: movement of mural mass in columns and entablatures, rupture of horizontal line in the first body entablature.



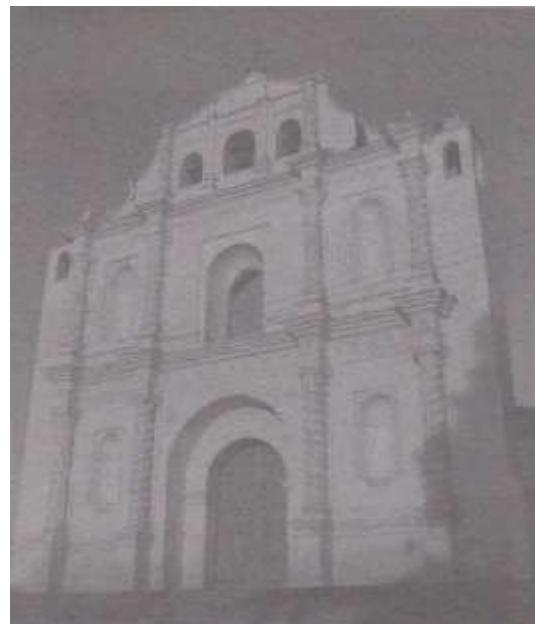
San Miguel Uspantán, Quiché.
 Renaissance: podium and arch cassettes.
 Mannerism: colossal order.
 Baroque: break of horizontal line in side streets.



Santa María Joyabaj, Quiché.
 Mannerism: Colossal columns. Niches without ashlar. Triple niche in the second central street body, decorated with arches over the entablature. Niches on the columns at the top level.



Santo Tomás Chichicastenango, Quiché.
 Renaissance: fluted columns.
 Manierismo: segundo cuerpo concebido como friso, ventanas circulares en las tres calles.



San Pedro Jocopilas, Quiché.
 Baroque: Solomonic columns.



Santa Cruz del Quiché, Quiché.
Mannerism: Triple niche in the third body, progressive decrease in the height of the bodies.
Baroque: Break of the horizontal line in the first body with the entrance pediment, circular window.



Temple of Hacienda de Chinique, Quiché.
Neoclassical: Corinthian order.



Temple of Hacienda de Chiché, Quiché.
Neoclassical: Ionic order.



Espíritu Santo, Zacualpa, Quiché.
Mannerism: triple niche in central street, second and third bodies, column on niche at the level of the third body.



Santo Domingo Xenacoj, Sacatepéquez.
Mannerism: colossal columns, niche in entablature, circular window.



San Juan Amatitlán, Guatemala.
Baroque: Helical shafts, horizontal line break in entablature for niche window.
Neoclassical: decoration imitating ashlars.



Antigua Santa Cruz Chinautla, Guatemala.
Neoclassical: Tuscan order.
Historicist interior: three-lobed and pointed arches.



Calvario, Amatitlán, Guatemala.
Neoclassical: Tuscan order.



San Cristóbal Amatitlán, Palín, Escuintla.
Renaissance: perfect grid, plateresque decoration.
Baroque: Ataurique in arches.



Old temple of Concepción Petapa, Guatemala. Renaissance: Perfect grid, Tuscan order.



Villa Nueva de la Concepción Petapa, Guatemala (when the Dominicans no longer administered the region).
Neoclassic: Doric order.



Old temple of Santa Inés Petapa, Guatemala. Renaissance: Perfect grid, Tuscan order.



Ancient temple of San Miguel Petapa, Guatemala.
Renaissance: perfect grid, perfect order.



Ancient temple of San Miguel Petapa, Guatemala.
Neoclassical: Tuscan columns.



San Raimundo, Guatemala.
Baroque: columns with a mixtilinear plan, horizontal line break in the two bodies, octagonal window, ataurique.
Ultra-baroque: pilasters on corbels in the second body of the central street.



Kaqchikel Temple, Asunción
Jocotenango, Sacatepéquez.
Baroque: Solomonic columns, break of horizontal line, octagonal window.



K'iche' Temple, Asunción Jocotenango, Sacatepéquez.

Baroque: Convex frieze, scrolls, blunt pediment.



Mixco.

Neoclassical: Tuscan order.

**Temples built under the
administration of the Order
of the Friars Minor**



San Juan Olinstepeque, Quetzaltenango.

Baroque: polylobed arch.

Neoclassical: Ionic order, grotesques.



San Jacinto, Salcajá, Quetzaltenango.

Baroque: movement of mural mass, scrolls, ataurique.



San Luis Salcajá, Quetzaltenango.
Neoclassical: Tuscan order.



Espíritu Santo Almolonga,
Quetzaltenango.
Ultra-baroque: cushioned pilasters,
polygonal variant.



Calvario, Salcajá, Quetzaltenango.
Neoclassical: Tuscan Order.



Asunción de Chantel, Quetzaltenango.
Neoclassical: Corinthian order (altered
with historicist decoration: pointed arches,
ashlars and coffered ceilings).



Espíritu Santo Quetzaltenango, Quetzaltenango.

Ultrabaroque: cushioned pilasters, ataurique.



Santa Catalina Zunil, Quetzaltenango.

Baroque: Solomonian column. Break of horizontal line in entablature first body, ataurique.



Calvario, Quetzaltenango.

Neoclassical: Doric and Ionic order superimposed.



San Andrés Xecul, Totonicapán.

Baroque: Solomonian column, octagonal window.



San Cristóbal Totonicapán, Totonicapán.
 Renaissance: perfect grid.
 Mannerism: niche over window.
 Baroque: ataurique in central street second body.



Santa María Chiquimula, Totonicapán.
 Renaissance: walled atrium.
 Ultra baroque: columns and cushioned pinnacles.



San Francisco El Alto, Totonicapán.
 Baroque: mural mass movement, open pediments, octagonal window, blunt pediment.
 Ultra baroque: cushioned pilasters.



Santiago Momostenango, Totonicapán.
 Neoclassical: compound order.



San Miguel Totonicapán, Totonicapán.
Baroque: bulbous base in columns of the first body.
Neoclassical: Doric order.



San Juan Bautista Nahualá, Sololá (when the Franciscans no longer administered the region).
Neoclassical: Ionic order.



Concepción, Sololá.
Renaissance: plateresque decoration.
Baroque: mural mass movement, open pediments and scrolls.



San Francisco Panajachel, Sololá.
Mannerism: niches without ashlar, disproportion of the third body, columns on niches, from corbels, in the third body.



San Andrés Semetabaj, Sololá.
Mannerism: recessed arch, window takes the place of image in niche. Baroque: Solomonian columns, volute and open pediments, octagonal window.



San José Chacayá, Sololá.
Baroque: decorative elements instead of capitals.
Neoclassical: Tuscan columns.



San Antonio Palopó, Sololá.
Renaissance: perfect grid.
Baroque: octagonal window.



San Lucas Tolimán, Sololá.
Mannerism: recessed arch.
Baroque: movement of mural mass in columns.



San Pablo La Laguna, Sololá.
Mannerism: niches without borders.
Baroque: break of the horizontal line of the first body with the entrance door and in the third body with the niche window.



Santa Catarina Palopó, Sololá.
Baroque: octagonal window.
Neoclassical: fluted pilasters.



San Pedro La Laguna, Sololá.
Baroque: break in the horizontal line of the first body with the entrance door and in the third body with the niche window.



Santa Cruz La Laguna, Sololá.
Neoclassical: fluted pilasters.



Santa Lucía Uvatlán, Sololá.
Neoclassical: inspired by the Doric order
(Nahualá version.)



San Juan Bautista Alotenango,
Sacatepéquez.
Baroque: mural mass movement on
columns, octagonal window. Ultra
baroque: Serlian louvered pilasters in bell
towers.



Santiago Atitlán, Sololá.
Mannerism: two-level portico.



San Juan de Guatemala (del Obispo),
Sacatepéquez.
Mannerism: recessed arch, colossal
columns, frieze niches, circular windows.



Santa María de Jesús, Sacatepéquez.
Renaissance: perfect grid, tritostyle columns.



Concepción, Ciudad Vieja, Sacatepéquez,
work of Diego de Porres.
Ultra baroque: Movement of wall mass,
Serlian balustraded pilasters, breaking of
the horizontal line in the first body.



San Pedro Las Huertas, Sacatepéquez.
Renaissance: Perfect grid.
Baroque: Mural mass movement.
decoration on shafts, helical, made in the
18th century.
Ultra baroque: Pilasters on corbels,
ataurique in bell tower



San Miguel Escobar, Sacatepéquez.
Mannerism: Colossal order.
Baroque: Solomonian columns, octagonal
window, horizontal line break.



Santa Lucía Cotzumalguapa, Escuintla.
 Renaissance: Perfect grid.
 Baroque: Movement of wall mass in columns, helical shafts, octagonal window from conventional.
 Ultra baroque: Padded pilasters.



San Juan Comalapa, Chimaltenango.
 Renaissance: perfect grid.
 Baroque: mural mass movement, helical decoration, ataurique, flared window with ogee arch.



San Bernardino Patzún, Chimaltenango.
 Renaissance: Perfect grid.
 Baroque: Mural mass movement ataurique.



San Francisco Tecpán Guatemala, Chimaltenango.
 Baroque: movement of wall mass, helical shafts, ataurique on podium.



San Bartolomé Mazatenango,
Suchitepéquez.
Neoclassical: inspired by Tuscan order.



San Felipe Retalhuleu.
Neoclassical: Tuscan order.



Limpia Concepción de Samayac,
Suchitepéquez.
Mannerism: colossal order, Sunken arch.
Baroque: Solomonic columns.
Ultra baroque: padded pilasters.



San Martín Zapotitlán, Suchitepéquez.
Baroque: Helical decoration on pilasters.
Neoclassical: inspired by Tuscan order.



San Pablo Jocopilas, Suchitepéquez.
Mannerism: Sunken arches in the three streets, disproportionate bodies, third body divided into panels.



San Sebastián Retalhuleu, Retalhuleu.
Neoclassical: Tuscan order.



Temple of Santa Lucía, San Sebastián Retalhuleu.
Baroque: mural mass movement.
Neoclassical: Ionic order.



Santa Cruz Muluá. Retalhuleu (town established in the 19th century.)
Neoclassical: Tuscan order.

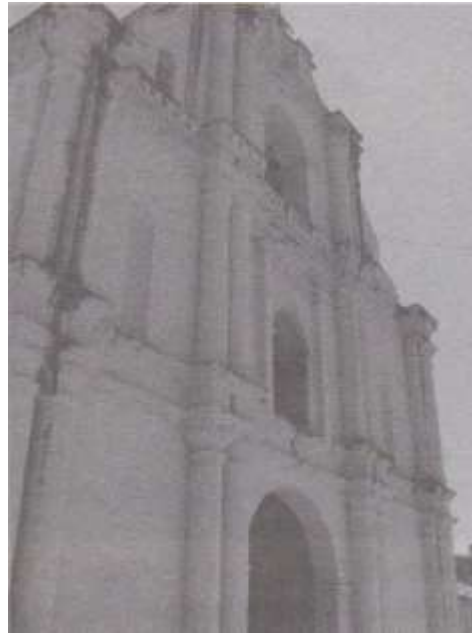


San Antonio Suchitepéquez,
Suchitepéquez.
Neoclassical: inspiration in Tuscan order.



San Lorenzo Suchitepéquez.
Neoclassical: Corinthian order.

**Temples built under the
administration of the
order of Redemption of Captives**



Nuestra Señora de la Purificación
Aguacatán or San Martín Aguacatán
(awakateka), Huehuetenango.
Neoclassical: columns inspired in the
Tuscan order.



Aguacatán (chalchiteka).
Mannerism: niche flanked by pilasters.
Neoclassical: Tuscan pilasters.



Río Blanco, Huehuetenango.
Neoclassic: Tuscan order.



Nuestra Señora de la Purificación
Jacaltenango, Huehuetenango.
Neoclassical: pilasters inspired by the
Tuscan order.



Nuestra Señora de la Candelaria de
Chiantla, Huehuetenango.
Neoclassical: Tuscan columns, compound
order, defined pediment.



San Antonio Huista, Huehuetenango.
Neoclassical: Corinthian order.



Santa Ana Huista, Huehuetenango.
Mannerism: bodies at unequal heights.
Baroque: break of horizontal line in niche window, flared window, movement of wall mass.



Asunción Colotenango, Huehuetenango.
Neoclassical: Tuscan order.



San Ildefonso Ixtahuacán,
Huehuetenango.
Neoclassical: Ionic order.



San Juan Ostuncalco, Quetzaltenango.
Neoclassical: Ionic order, festoons, grotesques.



Concepción Chiquirichapa,
Quetzaltenango.
Renaissance: perfect grid.
Ultra baroque: padded podiums, padded
pilasters.



San Antonio Sacatepéquez, San Marcos.
Neoclassical: Tuscan order.



San Pedro Sacatepéquez, San Marcos.
Neoclassical: Tuscan order.



Nuestra Señora de Concepción
Huehuetenango.
Neoclassical: compound order, fronton.

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