



The Reproduction of Images of our Virgin of the Rosary, Patroness of the Republic of Guatemala in the Popular Ideology.

FERNANDO URQUIZÚ



BACKGROUND

The origin of the devotion to Our Lady of the Rosary can be posed as a product of the need for ideological unification of society in the ancient kingdom of Guatemala in the period of Spanish domination (1524-1821) in whose development and promotion played a key role the orders of preachers of St. Francis founded in 1209 and St. Dominic of Guzman in 1221, both approved by Pope Innocent III, since those years with the primary objective of supporting the advance of Western culture over the peoples of Eastern Europe, North Africa and the Middle East, specifically

among peoples considered infidels and heretics, the Egyptians, Muslims and Albigenians.¹

The recitation of the rosary as a spiritual exercise, has the purpose of substituting the readings of the Psalter - 150 Psalms of the Bible - that the religious had to pray every week and those who could not do it, because they did not know how to read, substituted it for prayers such as the Hail Mary.² The origin of each one of the Mysteries that should be meditated, according to popular tradition, were revealed by the Virgin Mary herself to Saint Dominic of Guzman, thus initiating a devotion based on the certainty of these Mysteries, which describe the high points of the life of Jesus and the Virgin Mary as they passed through the world and serve as an example to be imitated by the rest of humanity.

The memorization of these precepts that add up to 15 Mysteries separated in groups of five, the Joyful ones, that remind us that they teach the incarnation of the son of God on earth: The annunciation to the Virgin Mary of the birth of Christ, The visitation of the Virgin Mary to Saint Elizabeth, The birth of Christ in Bethlehem, The presentation of the Child



1. Gaston Dehet-Suchaux y Michel Pastoureu. *La Biblia y los Santos*. Editorial Alianza. Madrid, 1999, pp. 139, 140, 174, 175.

2. Para ampliar los datos puede consultarse la página Internet www.rosario.org.mx

Jesus in the temple of Jerusalem, The Virgin Mary and Saint Joseph find the Child Jesus, after having lost him. The Dolorosos, which show the most significant moments of the Passion and death of Christ: The prayer of Jesus in the garden, The scourging of Jesus tied to the column, The crowning of Christ with thorns, Jesus carrying his cross to Calvary, The crucifixion and death of Christ. The Glorious, teaches the triumph of Christ over death and the glorification of the Virgin: The triumphant resurrection of Christ, The ascension of Christ to heaven, The coming of the Holy Spirit upon the Virgin Mary and the apostles, The assumption of the Virgin Mary body and soul into heaven. The coronation of the Blessed Virgin Mary as Queen of Heaven.³

The interpretation of the mysteries of the rosary could easily be applied in daily life and in case of acting against the principles proposed in them, the established moral order would be violated. In this context we can cite as an example the following interpretation of the mystery of the Annunciation, which recalls the moment when the angel Saint Gabriel gives the news to the Blessed Virgin that she will soon give birth to a child who will be our Lord Jesus Christ. The announcement becomes a proposal

of female reaction to accept the voluntary pregnancy or not, simply because the life of a new being is of divine origin and one cannot attempt against it; so on we could interpret each of the other mysteries that were carefully handled and explained by the Church in order to maintain a social order.

This teaching practice of the Church expanded with the appearance of new male and female religious orders and, due to its dogmatic and non-ritual character, this spiritual exercise was extended to domestic use with great success because its use overcame the barrier of illiteracy prevailing at that time.

This teaching practice of the Church expanded with the appearance of new male and female religious orders and, due to its dogmatic and non-ritual character, this spiritual exercise was extended to domestic use with great success because its use overcame the barrier of illiteracy prevailing at the time.

The discovery by Europeans of another continent at the end of the 15th century, renewed the usefulness of the rosary in the ideology of that time as a form of confession of the belief of Catholicism that was imposed after the war of Spanish unification and the banishment of the Muslims from their peninsular territories.

In the newly discovered New World as an expression of civilization; to this utility was added a didactic sense as a means of teaching European languages, expanding



3. Ídem

its influence in the cultural encounter with the local natives.

THE FORMATION OF THE ANCIENT KINGDOM OF GUATEMALA AND THE PRESENCE OF THE ROSARY.

The presence of the rosary as a spiritual exercise in the area, following the logical sequence explained above, can be inferred from the war period when it served as a spiritual refuge to face the invasion of an unknown territory, which began at the end of 1523.

The first Spanish settlement was founded on July 25, 1524, under the invocation of Santiago, in an old ceremonial center of the court of the Cakchiquel, called Iximché, being moved by Jorge de Alvarado to the site called Almolonga or Bubulxa, on November 22, 1527.⁴ This settlement allowed the invaders a rapid expansion to control the rest of the territory proceeding to the transfer of the Spanish institutions for the government of the kingdom in formation and its incorporation to the monarchy, these first Spanish settlers are called conquerors commanded the assault to the indigenous populations stripping them of their goods and lands, remaining in condition of war slaves in



4. Manuel Rubio Sánchez, *Monografía de la Antigua Guatemala*. Tomo I. Colección Guatemala. Volumen

XLIX. Serie Francisco Vela. Tipografía Nacional. Guatemala 1989. p. 7.

the hands of the invaders.

This circumstance left in the background the role of the State and the Church, who had authorized and legalized the first voyages of discovery and had to recognize the juridical and social status of the conquerors, who did not obtain greater long-term economic benefits from the plundering of the indigenous peoples than those obtained by the commanders of the invading armies, a situation worsened by the insufficiency in the area of gold and silver as the main sources of immediate payment.

These circumstances determined that the alternative source of wealth that remained at that time was the land and the labor force, which had to be exploited for a longer term through agricultural production, which determined to stay and live for a while in the region to make a fortune, a situation that determined the appropriation of the largest amount of land and labor available to the conquistadors.

This situation easily explains the lack of attention paid by the Spaniards to the conversion of the indigenous people to the Catholic religion during the first stage of the incorporation of the kingdom of Guatemala into the orbit of the Spanish empire, which we can identify as a warlike stage formally comprised

between 1524 and 1542, when the Ordinances of Barcelona were issued.

In spite of these adverse circumstances, the religious of Santo Domingo and San Francisco began to organize their convents in 1529.⁵ However, the founding of these convents did not necessarily imply that they formally functioned as centers of education from that time on.

The process of growth of the kingdom in formation determined that in 1534 the town of Santiago was elevated to the category of city, being elected on December 18 of that year its first bishop Francisco Marroquín⁶, who came in contact again with Fray Bartolomé de las Casas, to reopen the Dominican convent in 1536 in order to support the bishop in conducting preliminary studies to achieve the incorporation of the different indigenous peoples of the area to the Catholic religion, whose precepts functioned as the general principles of ideological unification.

In this context, the first catechisms in indigenous languages prepared by these priests appeared, and the rosary became

a fundamental element in the mental exercise for the fixation of the basic precepts of the Catholic religion, at the same time that the constant repetition of the rosary must have led to the first recitations of the indigenous people of the Spanish language.

In those years of full growth, the city of Santiago de Guatemala, fed by the looting and exploitation of the indigenous inhabitants of the region, was once again semi-destroyed by a flood on September 11, 1541.

THE YEAR OF THE LORD OF 1542 AS A STARTING POINT IN THE ORGANIZATION OF THE ANCIENT KINGDOM OF SANTIAGO DE GUATEMALA

In the course of 1542, the Ordinances of Barcelona were published with the main objective of snatching the labor and land from the individuals who had appropriated them during the war stage of their invasion of the New World. In the particular case of the ancient kingdom of Guatemala, that year also marked the beginning of the construction of the city of Santiago in the valley of Panchoy, currently Antigua Guatemala, which would become an archaeological jewel that makes evident the development of the Hispanic culture in the area.



⁵ Dominio Juarros. *Compendio de la Historia del reino de Guatemala. 1500-1800*. Editorial Piedra Santa de Guatemala. 1981.p.97.

⁶ Agustín Estrada Monroy. *Datos par la Historia de la Iglesia en Guatemala*. Tomo 1. Biblioteca Goathemala Academia de Geografía e Historia. Guatemala, 1972.p.82.

The flourishing of culture in a stable place whose civilizing action was equated with the adoption of Catholicism as a common ideology, was consolidated with the transfer of Spanish institutions that reorganized society under old feudal principles of lordship, confining the indigenous people in villages separated from the Spaniards and making them collectively tributaries of the State and the Church.

In the new productive process played a fundamental role the religious conviction based on the studies of the indigenous communities that had been carried out in the region directed by the friars Francisco Marroquín and Bartolomé de las Casas, who proceeded with great success the so-called Peaceful Conquests, which was nothing more than the incorporation of these peoples to the Spanish productive process after having accepted their conversion to Catholicism through the memorized confession of its main precepts accompanied by prayers.

In this conversion process, the rosary began to become a religious didactic weapon of the first order that covered the needs of the gospel teaching process at that time when the cultural differences were abysmal between the indigenous and Spanish cultures.

The development of the Spanish institutions transferred to the New World led to the foundation of the archbishopric of New Spain, under which the bishopric of Santiago de Guatemala was assigned in 1545, its provinces being San Salvador and Comayagua, while in León, Nicaragua, another cathedral had been founded since 1531, which remained under the ecclesiastical jurisdiction of the archbishopric of Lima, a circumstance that explains the differences in regional artistic manifestations.

The archbishop of New Spain became, for reasons of distance, the direct representative of the Pope and proceeded to his first local council since that year, holding two others that received the 1589, consolidating the religious teaching apostolic approval in catholic of the region.

THE FOUNDATION OF THE CONFRATERNITY OF OUR LADY OF THE ROSARY AND THE ORIGIN OF ITS PATRON SCULPTURE

The advance of Hispanic culture in the old kingdom of Guatemala materialized in the construction of monumental works supported by the monarchy as the main sponsor of the Church. However, in order to obtain popular support, confraternities were organized as lay support arms mainly for the maintenance of religious worship,

which were to have the chapels of the temples as the epicenter of their activities.

The confraternities were organized having as their main point of reference the economic and social identity of their members who gathered around a devotion, which sought to exalt according to religious principles and economic status, we must take into account that the ecclesiastical legislation allowed the existence of only one confraternity per invocation in each urban and rural locality.

In this context, the chronicler Domingo Juarros relates that the confraternity of Our Lady of the Rosary was the third in the kingdom "which was founded on November 10, 1559. On this day the Illustrious Lord Francisco Marroquín went up to the pulpit of the Cathedral. D. Francisco Marroquín, and exhorting the people to the devotion of the Holy Rosary, said it would be convenient to erect in the Church of Santo Domingo Confraternity of the Rosary as there were in many convents of the order, so that so holy devotion would spread, and the faithful would gain the indulgences, which are granted to those who frequent it and that from Lugo his Lordship was declared by confraternity. From this day, began to take increase the expressed devotion of the Rosary and the confraternity was increasing so that today, you can say it is the most flourishing, which has Guatemala. In

the year 1595, Father Clement VIII issued a Bull, in which he added the chapel of the Rosary of this city to the church of San Juan de Letran in Rome, communicating all the graces and indulgences that are granted to that church.

At the beginning only Spaniards were admitted to the aforementioned Confraternity: at present they have gathered three, and people of all castes are received indifferently."⁷

This reference allows us to locate the referred role of the conformation of the confraternities according to their economic, social and ethnic identity that survived even after the independence and the formation of the Republic of Guatemala in 1847, disappearing from this form of organization until the Liberal Reform of 1871, being declared as existing in different decrees, until its reorganization initiated in 1872 but under different parameters of religious organization under the direction of Archbishop Julian Raimundo Riveiro.



7. Domingo Juarros, *ab cit.* p 113

CHAPEL OF OUR LADY OF THE ROSARY AS THE EPICENTER OF HER CONFRATERNITY

Once the brotherhood of Our Lady of the Rosary was constituted in the city of Santiago, today Antigua Guatemala, on November 1, 1559, as mentioned above, the next step was to obtain a physical space to operate in the temple of Santo Domingo, this must have been granted before 1580, when the sculpture that currently presides over the main basilica of this dedication in the New Guatemala de la Asunción was ordered to be made.

The importance of the existence of a chapel inside the temple of Santo Domingo in the city of Santiago today Antigua Guatemala, is a fundamental fact that we must take into account in this exhibition because this allowed as part of the operation of the brotherhood to sell, rent and provide funeral services by the same to the city population, generating their own funds for the maintenance and growth of the same.

In this context we must take into account that a maxim of life within the ideology of the period of Spanish domination was: "the salvation of the soul after death", an eventuality that favored the formation of the confraternities in general; giving their members a sense of belonging to them

even after death, when their remains would rest in peace in their chapels and holy fields, while their souls would need the prayers of the living to reach the Eternal Glory.

This circumstance determined that confraternities and devotees gave the brotherhood voluntary donations during their lifetime and bequests after death that fed their coffers through stipends paid for the celebration of masses and other spiritual exercises to be held in these sacred spaces that would often be celebrated in perpetuity according to written contracts before notaries public in order to gain indulgences to achieve the longed-for Eternal Glory.

To the contingencies described above we must add other favorable factors such as the fact that the neighborhood of Santo Domingo, whose ideological and social epicenter was the temple dedicated to this dedication, was since the 16th century one of the neighborhoods with the highest social hierarchy in today's Antigua Guatemala, Since the 16th century, it was one of the neighborhoods with the highest social hierarchy in what is now Antigua Guatemala, which meant that the guilds of Spaniards and other social castes that operated in the church were among the most economically solvent because the services they provided were directed to a select public, which at the same time set the standard for the

behavior of other guilds in other neighborhoods in the city and the kingdom in general.

These economic and social conditions made luxury and magnificence a way of life within the chapels and determined the need to have a sculpture of Our Lady of the Rosary made around 1580 to materialize these ideals as a supreme effort of the dominant power groups of that time, that at the same time would serve as an example to be emulated by the alternative groups in other parts of the old kingdom, thus emerging the magnificent sculpture that today presides over the minor basilica of the New Guatemala of the Assumption, although severely transformed by the action of time and the evolution of devotion.

This usefulness as a means of diffusion of a devotion determined that this sculpture was reproduced in various arts by many artists over time, as well as the transformation of the original sculpture, renewing its role in the national ideology where it still survives with a wave incidence.

THE SCULPTURE OF THE VIRGIN OF THE ROSARY OF THE NEW GUATEMALA OF THE ASSUMPTION

The art historian Josefina Alonso de Rodrigues, taking into account several documents in this regard, as an expert

in silverware, cites the silversmiths Nicolás Almaina, Lorenzo de Medina and Pedro de Bozarráez as the authors of the sculpture of the Virgin of the Rosary, and dated it around the year 1580. This effigy was severely transformed after the earthquake of 1773 that semi-destroyed the city of Santiago, now Antigua Guatemala.

This natural catastrophe was a determining factor in the transfer of the city to a new valley, receiving the name of Nueva Guatemala de la Asunción, decreeing the transfer of its inhabitants and their goods, which determined the transfer of the aforementioned sculpture quite damaged.

The repair of the sculpture was in charge of the master silversmith Joseph Cornelio de Lara", due to the damages that the sculpture must have presented, together with the idea of transforming it totally into a dress sculpture, the sculpture was transformed from the torso, waist and lower extremities of the body that were always represented covered by a tunicela to adapt it as a dress sculpture, as we can appreciate it today. (Illustrations 1 and 1 A).



8 Josefina Alonso de Rodríguez. *El arte de la platería en la Capitanía General de Guatemala*. Tomo II Universidad de San Carlos. Guatemala, 1981. pp. 31, 182, 221.

9 *Ídem*: p. 157.

These circumstances have kept us for many years from appreciating the sculpture in its original form, but at the same time give us a reference for dating other sculptures inspired by the original. (Illustrations 2 and 3).

A FIRST APPROACH TO THE ORIGINAL SCULPTURE OF THE VIRGIN OF THE ROSARY OF LA NUEVA GUATEMALA DE LA ASUNCION

The transformation of the original sculpture of the sculpture of Our Lady of the Rosary that presides over its minor basilica of the New Guatemala of the Assumption has distanced us from its contemplation of its original form that we can reconstruct graphically by means of the analogical method comparing photographs of other images that were made elaborately trying to imitate the original one in order to reproduce the devotion to this invocation in other parts of the old kingdom of Guatemala.

In this context, one of the sculptures closest to what must have been the original appearance of the aforementioned sculpture is undoubtedly the one found in the Cathedral of the Holy Spirit in Quetzaltenango, which reproduces even the smallest detail in carving and polychrome of the original sculpture, the main difference being that the one in the capital was made of silver and the

one in Quetzaltenango was made of wood. (Illustration 4).

The recurring details in the face, attire, Child God, especially the pictorial layer that the sculpture presents now in Quetzaltenango, allows us a direct approximation to the presentation of the original sculpture of the capital.

A singular contribution to our process of reconstruction based on first-rate artistic historical evidence is constituted by a portrait, undoubtedly a copy of the original located by the Honduran historian Mario Felipe Martínez, exhibited in the work *Por las rutas del añil*, published under the auspices of the *Banco del ahorro Hondureño*.¹⁰

In the mentioned work can be seen an image quite close to the appearance of Our Lady of the Rosary in the first half of the eighteenth century where the luxury of her chapel described a century ago by the Irish friar Thomas Gage can be a magnificent complementary reference to the beautiful jewelry that shows the sculpture portrayed in the canvas cited, where they emphasize the clays of precious stones, a necklace of mother pearl to the neck a silver plate to gird the cloth cloak to the chest, an



10. Grupo financiero para el ahorro hondureño *Por las rutas de la plata y el añil*, Graphics Inc., USA, 2000,

imperial crown of mestizo silver and its sparkle of the same material. (Illustration 5)

In this exhibition of first order sources, we find next a stone sculpture located in the gospel street of the frontispiece of the church of San Gaspar, a village located in the outskirts of Antigua Guatemala, in it is represented the sculpture of Our Lady of the Rosary as it looked in its previous appearance, as we can deduce from the examination of the photographs cited as illustrations 3 and 4.

The sculpture reveals the body of the Virgin in a material that we can easily associate with silver, using a layer of cloth and natural hair, the position of the Child God and the arrangement of the sculpture leaves no doubt that the artist who chiseled it, tried to imitate the effigy of this dedication that was in a special chapel in the church of Santo Domingo in Antigua Guatemala today; in the preparation of the sculpture referred to did not lose the detail to reproduce the base of the original sculpture that must also be silver. (Illustration 6).

It is evident from the above photographs that we can make a mental image of what Our Lady of the Rosary must have looked like in her chapel before the earthquake that destroyed the Dominican temple in Antigua Guatemala in 1773.

OUR LADY OF THE ROSARY AFTER TRANSFORMATION TO A DRESS SCULPTURE IN A MID- NINETEENTH CENTURY ENGRAVING

In a previous quote we have referred to the transformation of the Virgin of the Rosary, patron saint of the church of Santo Domingo, into a fully dressed sculpture, giving a twist to its presentation to the public that renewed their faith when contemplating it in its newly opened temple inaugurated in 1808. The building, as well as the sculpture of the Virgin, blend in material form, the old foundations of the art of the time of the Spanish domination with the neoclassical currents presenting an interesting material version of an art of transition from the Antigua to the New Guatemala, that said in a technical conceptualization of art, the sculpture and its temple are a classic sample of the passage from the baroque to the neoclassical city of our country.

However, the first historical evidence that is counted after the transformation of the sculpture of Our Lady of the Rosary of the now minor basilica of this patron saint of the capital are the engravings of the patents and prayers of her confraternity printed in the mid-nineteenth century, in times of the government of General Rafael Carrera

when the Republic of Guatemala was formed in 1947 and a new splendor was given to the Catholic religious cult, subsequently becoming this patron saint and sculpture. (Illustration 7).

These documents present an engraving inspired by the sculpture of Our Lady of the Rosary of Santo Domingo, when this temple did not yet have the category of minor basilica of this devotion, a circumstance that explains the clear identification of the pedestal of the engraving that identifies it in order to make evident its use for the reproduction of the devotion.

OUR LADY OF THE ROSARY IN FRONT OF MECHANICAL ART REPRODUCTION

To properly understand the use of mechanical reproduction of art and its relationship with the image of the sculpture of Our Lady of the Rosary of the current minor basilica of this invocation in the capital, we must start from the scarcity of photographs of the sculpture in the nineteenth century, which is due to a ban that existed on the use of this resource in the Catholic Church, which were overcome by the encyclicals of Pope Leo XIII, which allowed the use of advances in

technology for the propagation of the Gospel.

In this order of ideas, the person in charge of following up on the Pope's exhortations in our country was Archbishop Julián Raimundo Riveiro y Jacinto, who reorganized the local Church to coexist with the Liberal State that was developing in Guatemala. Thus the renewal measures gained ground as the 20th century progressed, when the confraternities, brotherhoods and other Catholic societies were reorganized with great success, because they themselves tried to generate funds for their own maintenance to become self-sustainable separated from the State's sponsorship.

In this framework of reorganization the confraternity of Our Lady of the Rosary was taking again a place in the national ideology since the end of the 19th century, when the president José María Reina Barrios, nephew of the Liberal Reformer Justo Rufino Barrios, manifested much tolerance towards the Catholic Church, taking as a principle to his administrative management the right of opposition, naturally based on a solid popularity within the groups of high economic power that had benefited from the cultivation of coffee, and that had materialized in works cherished in dreams since the government of General Rafael Carrera to turn the New Guatemala into a small Paris.

The new form of operation of the old confraternities as institutions of support to the Church, determined the inclusion in their ranks of many people trained in liberal schools prepared to work in the incipient companies that emerged as a product of the advance of the capitalist productive forces, having at hand as the main means of communication with the masses the large-scale printing press and an agile national postal service that put in contact a large number of people with a special product or service, in this specific case to the faithful of the church of Santo Domingo.

The analysis of these circumstances allows us to infer the appearance since the end of the 19th century of the periodical publication "El Pabellón del Rosario" as a large-scale reproducing entity of the devotion to Our Lady of the Rosary. The characteristics of this publication varied as the 20th century progressed, making evident the discovery through experience of its power as a means of information and cohesion of the faithful.

In the first issues we can see articles related to the brotherhood of Our Lady of the Rosary and its devotions, followed by information about their

activities inside and outside the church of Santo Domingo, current minor basilica of this devotion, later appearing advertisements of sponsors, photographs of sculptures, characters and processions of the various brotherhoods existing in this church.

The fusion of these elements made this publication become the official information organ of the church, linking its increasingly numerous and educated faithful, an eventuality that gave an added value to this publication based on the purchasing power of its readers, which disappeared well into the twentieth century, when new forms of public information such as radio, television and computers overtook written publications. (Illustration 8).

The publication of the Pavilion of the Rosary is followed in order of importance by the data offered by a manuscript, existing in the Dominican library composed by the friar Miguel Fernandez Concha, entitled *Liber Aureus*,¹² dated in Nueva Guatemala de la Asuncion in 1906. The writing is enriched with photographs taken by José García Sánchez, owner of the photography studio "La Exposición".



11. *El Pabellón de Rosario*, Publicación periódica entinta, Guatemala. 1896 – 1992.



12 Miguel Ferández Concha, *Liber Aureus*. *Manuscrito*, 1906

The analysis of this document allows us to infer that it was commissioned for the commemoration of the "First Centenary of the temple of Santo Domingo" in 1908, but for unknown reasons, it was not printed. It is probable that one of the main obstacles he must have encountered was the scientific rigor with the resources of his own time with which he approached the different subjects that he exposes, which contradict the stories until now very accepted by the popular tradition about the origin of some brotherhoods and devotions of that church.

However, this duly nuanced writing influenced, years later, another small publication by Fray Juan Rodríguez Cabal, entitled *Iglesia de Santo Domingo*, printed in the typography of Sánchez & Guise. Guatemala, 1934,¹³ published on the occasion of the pontifical coronation of Our Lady of the Rosary.

The development of historiographic discourses related to devotion and specifically to the sculpture of Our Lady of the Rosary in the capital reached an important point in the publication of Dr. Josefina Alonso de Rodríguez. *El arte de la platería en la Capitanía General de Guatemala*.



13 Juan Rodríguez Cabal. *Iglesia de Santo Domingo*. Imprenta Sánchez & Guise. Guatemala, 1934.

Tomo II. University of San Carlos. Guatemala, 1981, who analyzing documentary sources of first order, proposes the authors of the sculpture that presides over the present minor basilica of Our Lady of the Rosary and gives account of its passage duly restored to the New Guatemala of the Assumption as we have quoted opportunely.

To the historiographic discourses cited above, we must add a publication by several historians entitled: *Manifestaciones culturales del mes del Rosario en Guatemala*,¹⁴ printed, without publisher's identification, Guatemala, 1995, which collects a series of lectures that were given in the main hall of the Institute of Anthropology and History on the occasion of the 5th Centenary of the Evangelization of the New World.

In the order of mechanical reproduction of the written word and images, special publications are also very important, such as the consecration of the sculpture of the patron saint of the Confraternity and of the Republic, Our Lady of the Rosary. (Illustration 9).

Continuing with the breakdown of the themes, let us now examine the role of



14 Varios Autores. *Manifestaciones culturales del mes del Rosario en Guatemala*. Sin casa Editora, Guatemala 1995.

the use of photography that has allowed the mechanical reproduction of the original sculpture, contributing substantially to the reproduction of the devotion, as well as to the recording of the state of the sculpture over the years and as a source of information about the events of popular devotion that have occurred as a corollary of the life that the sculpture took in the minds of the faithful and the general public.

The oldest photographs we have found of the sculpture for the purpose of this study are those exhibited in the *Liber Aureus*, taken before 1906, as we can deduce from the date on the first page of the document, the same, considering the style, as well as the comparative analysis with other photographs, we can affirm that the original shots were taken by José García Sánchez, photographer already mentioned above. (Illustration 10).

There is another photograph taken from the balcony of the so-called "House of a Thousand Doors" located in front of the church that captures the commemorative procession of the "I Centenary of the Church of Santo Domingo" that took place in November 1908, being the first of a procession of the patron sculpture of this church and the Republic of Guatemala. The photographic taking was also made by José García Sánchez, according to

testimony offered by one of his descendants, the remembered devotee of the Blessed Virgin Carlos García Zebadúa,¹⁵ who also informed us, that this same outstanding photographer was the one who directed the cameras that captured in a film still existing in the film library of the University of San Carlos de Guatemala, which contains the Pontifical Coronation Ceremony of Our Lady of the Rosary that took place on January 28, 1934, as part of the commemorations that took place on the occasion of the VI Centenary of the foundation of the bishopric of Santiago de Guatemala.

This ceremony was also widely covered by the written press, which used photography to make the chronicles of that grandiose day in the capital more eloquent, with a wide participation of the country's living forces. In the 1950s, the first color lithographs of the patron saint of the country, Our Lady of the Rosary, were printed, starting a new era of the use of technology that allowed a more accurate approach of its devotees to the original sculpture and later the use of photography as a means of propaganda of faith.



15. Carlos García Zebadúa.

In the last decade of the twentieth century, a new medium burst into the mechanical reproduction of the image, "the computer" whose use is becoming more frequent, in this medium the image of Our Lady of the Rosary has reached an important place because many of his devotees have created presentations where they use their different photographs for the reproduction of their devotion, reaching a higher stage in this matter that reaches an increasingly wider audience within and outside the borders of our country.

ORIGINAL SOURCES, MANUSCRIPTS CONSULTED

Fernández Concha, Miguel. *Liber Aureus*. Manuscrito, 1906.

BIBLIOGRAPHY

Alonso de Rodríguez, Josefina. *El arte de la platería en la Capitanía General de Guatemala*. Tomo II. Universidad de San Carlos. Guatemala, 1981. pp. 31, 182, 221.

Dchet-Suchaux, Gaston y Pastoureu, Michel. *La Biblia y los Santos*. Editorial Alianza. Madrid, 1999.

Estrada Monroy, Agustín. *Datos para la Historia de la Iglesia en Guatemala*. Tomo I. Biblioteca Goathemala Academia de Geografía e Historia. Guatemala, 1972.

Grupo financiero para el ahorro hondureño *Por las rutas de la plata y el añil*. Graphics Inc., USA. 2000.

Juarros, Domingo. *Compendio de la Historia del Reino de Guatemala 1500- 1800*. Editorial Piedra Santa. Guatemala. 1981.

Rodríguez Cabal, Juan. *Iglesia de Santo Domingo*. Imprenta Sánchez & Guise. Guatemala, 1934.

Rubio Sánchez, Manuel. *Monografía de la Antigua Guatemala*. Tomo 1. Colección Guatemala. Volumen XLIX. Serie Francisco Vela. Tipografía Nacional. Guatemala 1989.

Varios Autores. *Manifestaciones culturales del mes del Rosario en Guatemala*. Sin casa Editora, Guatemala 1995.

EXTINCT PERIODICALS

El Pabellón del Rosario. Publicación mensual, Guatemala, 1896 — 1992,

OUTSTANDING PUBLICATIONS

Varios Autores. *Reina Consagrada*. Delgado Impresos, Guatemala, 1995.

Varios Autores. *Santísima Virgen del Rosario*. Sin casa editora. Guatemala, 2004.

INTERNET INFORMATION

www.rosario.org.mx

REPORTERS

García Zebadúa, Carlos. (1951 — 2007) Oficinista, vecino del barrio de Santa Rosa de la Nueva Guatemala de la Asunción.



Illustration 1

Photograph of bust and full body of the sculpture of Our Lady of the Rosary in its presentation to the public as a dress sculpture (Photograph William Cameros).



Illustrations 2 and 3

Sculpture of Our Lady of the Rosary in her ancient presentation as a sacred silver effigy, wearing a Renaissance style costume typical of the end of the 16th century (Photographs Salvador Barraza).



Illustration 4

Sculpture carved in wood of Our Lady of the Rosary from the Cathedral of the Holy Spirit in the Department of Quetzaltenango where we can appreciate details of the vestment that make evident the reproduction of the sculpture model of the same dedication of the minor basilica of the capital (Anonymous photograph).



Illustration 5
Portrait of oil painting, headdress of the original Our Lady of the Rosary from such a church located in the Republic of Honduras. (Financial Group for Honduran Savings *Por las rutas de la plata y el añil*. Graphics Inc., USA 2000. p. 109.)



Illustration 6
Chiseled stone sculpture of Our Lady of the Rosary located in the gospel street in the frontispiece of the church of San Gaspar in the outskirts of Antigua Guatemala (Photograph Fernando Urquizú, year 1999).



Illustration 7
Engraving of Absolution for confraternities of Our Lady of the Rosary of the temple of Santo Domingo from the capital of the middle in the 19th century (private devotion engraving).



Illustration 8
Copy of the publication El Pabellón of the Rosary, main informative organ of the church of Santo Domingo, current minor basilica of Our Lady of the Rosary, corresponding to the month of October 1952.



Illustration 9

Copy of the publication of the magazine entitled *Reina Consagrada*, Delgado Impresos, Guatemala, 1995, published on the occasion of the consecration of Our Lady of the Rosary who presides over the minor basilica of the said invocation in *Nueva Guatemala de la Asunción*.



Illustration 10

Photograph of Our Lady of the Rosary presiding over the minor basilica of said invocation in Nueva Guatemala de la Asunción taken by José García Sánchez before 1906 because it also appears in the writing of Miguel Fernández Concha entitled *Liber Aureus*. p. 9.



Guion of brotherhood on silver base with the chiseled image of Our Lady of the Rosary as it looked before 1773, by Tac Tic, *Revista La tradición Popular*, No 51. Centro de Estudios Folkloricos, USAC. Guatemala, 1985.



Painting of Our Lady of the Rosary that presides over the basilica of this invocation of the New Guatemala of the Assumption, that shows us its appearance in the 17th century or perhaps after the earthquake of 1773, already severely transformed as sculpture of dressing, This work makes evident the transformation of the religious cult, since picture of didactic of church, it was adapted as door of the dressing room of the sculpture that inspired it and later transferred to the Dominican convent. (Photograph without citation of credit of the magazine of Several Authors. *Santísima Virgen del Rosario*. Sin casa editora. Guatemala, 2004. p. 5.)