



# *La Tradición Popular*

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*Centro de Estudios Folklóricos — Universidad de San Carlos*





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General Justo Rufino Barrios, President  
of the Republic of Guatemala.  
(1871-1885).

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General José María Reyna Barrios,  
President of the Republic of Guatemala.  
(1892-1898).

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# **The Artisans of Nueva Guatemala de la Asunción (1871-1898).**

**Claudia Dary**

**Photographs by**

**Jorge Estuardo Molina L.**

## **0. Introduction**

The study of artisans and the folk arts and crafts they produce is of utmost importance and interest, as it represents relevant social, economic, and cultural aspects of the society in which they are immersed. In this sense, this work contributes to our knowledge of artisans in Guatemala City during the liberal periods of the 19th century, that is, from 1871 to 1898, a period about which there is considerable information in terms of politics, law, ideology, and economics<sup>1</sup>, but about which much remains to be learned in the field of culture.

In this article, we understand an artisan to be an individual who possesses a strictly manual trade, which has been learned orally and not institutionalized, and passed down by tradition from parents to children. Folk art refers to any traditional urban or rural activity carried out by a particular community; it is manual (not mechanized) and domestic in nature, carried out using rudimentary technology and simple tools, resulting in an object of material culture that has exchange and use values, serves various functions and purposes (utilitarian, ornamental, and decorative) according to the needs of the group from which it originates, and whose design and form are related to its intended use<sup>2</sup>.

In the 19th century, however, these terms were not used in the sense in which we understand them today. For example, folk art

was sometimes referred to as "minor art" or "applied art," and at other times as "industry." "Minor art" is an expression that was intended to differentiate popular arts from the so-called "fine arts" or "major arts," that is, sculpture, painting, engraving, and architecture. On some occasions, writers and newspaper commentators referred to "the industry" or "our industries" when in fact they were referring to eminently artisanal products such as rope, ceramics, textiles, waxwork, and others with aesthetic qualities rooted in the deep feelings of a creative people and, therefore, as valid as the so-called "fine arts."

Through this research, we have been able to establish the names of the city's leading artisans, the trades of the most important workshops, and their impact on daily life in Nueva Guatemala de la Asunción.

The liberal period is particularly important because, despite the fact that the country's economic base was predominantly agricultural, it gave rise to incipient industrialization, which to a certain extent began to displace some artisans and absorb others. At the same time, particularly in the capital and in Quetzaltenango, a few artisans incorporated certain semi-industrialized and industrialized techniques and instruments into their workshops, such as the steam engines used in blacksmithing and foundry workshops.

The artisan of popular culture began to face competition from the national industry on the one hand, and on the other from foreign artisans based in the city, and from the exorbitant number of imported products that replaced and offered unfair competition to popular arts and crafts.

The aim of this work is therefore to lay the foundations for future

research that will clarify and reveal the role of artisans in the capitalist production process in Guatemala in the late 19th and early 20th centuries.

It should be noted that elsewhere I have studied the forms of artisanal organization during the period in question and the policies of the governments of Justo Rufino Barrios, Manuel Lisandro Barillas, and José María Reyna Barrios regarding artisanal activity<sup>3</sup>.

Although there were many types of crafts, in this study we have basically considered nine types of artisans: potters, carpenters, wax makers, coppersmiths or boilermakers, rocket makers, blacksmiths, tinsmiths, silversmiths, and weavers. This selection is based, first, on space considerations and, second, on the fact that they produced both artistic and utilitarian objects. Shoemaking, tailoring, millinery, and other trades involving the production of clothing are taken into account, albeit in a general way.

I would like to acknowledge the assistance of Mr. Encarnación Medina, former head of the Newspaper Library of the General Archive of Central America, Ms. Carmen Valenzuela de Garay of the César Brañas Library, the staff of the National Newspaper Library, and the comments of Mr. Celso Lara Figueroa. All of them contributed to enriching this study.

## **1. The City and the Artisans**

It can generally be said that Guatemala in the last quarter of the 19th century continued to be predominantly agricultural. According to Herrick, there was no elaborate or planned development program. Basically, the aim was to develop the country through agriculture, and there were no serious intentions to support artisanal manufacturing or industry<sup>4</sup>. Instead, communal and state



lands were distributed to those who had collaborated with Barrios in the revolution, so that coffee cultivation could be promoted there, and communication and transportation routes were built to facilitate the export of the product outside the country<sup>5</sup>.

During the liberal era, a comprehensive marketing system was developed, and guarantees were created for the free exercise of trade<sup>6</sup>, although this provision was not always consistent with the protection of the country's artisanal and industrial sector<sup>7</sup>. The liberals were convinced that Guatemala lacked entrepreneurial talent and spirit<sup>8</sup>, and opted for the easy solution of buying abroad what could not be produced domestically<sup>9</sup>. In reality, Guatemala did not have a national industrial structure capable of producing complex machinery and therefore had to import large quantities of products<sup>10</sup>.

The Economic Society of Friends of the Country was the private entity that, for much of the 19th century, was responsible for promoting new crops in Guatemala (grapes, dyeing and medicinal plants, cotton, silkworms, etc.) and various manufacturing, industrial, and fine arts activities<sup>11</sup>. The Society was abolished by the liberals in 1881, and the Ministry of Development was created, which continued to promote only some of the activities initiated by the Society, such as night schools, where classes in linear drawing and mathematics were given to artisans.

Apparently, General Barrios' liberal government was interested in the progress of artisans. In 1875, the *Escuela de Artes y Oficios de Varones* was founded in the city with the aim of training new craftsmen and educating existing ones; although, ultimately, its goal was



Inside the office of the Ministry of Public Works. (Photograph by Emilio Eichenberg).

to integrate young apprentices into the emerging capitalist production process. In 1879, the Society of Traditional Folk Artisans was established to support both traditional and modern artisans. Among other goals, the Society sought to improve the economic situation of the artisan sector and promote the advancement of the arts. One of the institution's main achievements was the allocation of land for artisans in the cantons of Elena and Barrios<sup>12</sup>.

However, examining the legal, commercial, and customs provisions of the liberal and neoliberal periods, we see that artisans were unprotected and isolated. McCreery rightly points out that the liquid capital available in the country was used to promote agriculture; very few dared to invest in manufacturing and industry, nor did they believe that these sectors could seriously contribute to creating wealth, let alone developing the country. Coffee was more attractive than any other alternative

investment<sup>13</sup>.

On the other hand, there was a small market for manufactured goods (folk arts and crafts) and, as if that were not enough, imports that paid low taxes were preferred, especially luxury items. In addition, liberals rejected customs and patent protection, which put small business owners and artisans at a distinct disadvantage compared to large importers and foreign artisans and industrialists based in Guatemala<sup>14</sup>.

During the liberal and neoliberal periods, it was believed that exhibitions and displays of agricultural, artistic, and industrial products provided sufficient support for artisans. However, these events were not held regularly, and only a few products were sold at them; they were generally more informational and social in nature than economic.

On the other hand, we must take into consideration that Nueva Guatemala de la Asunción was essentially a mestizo city.



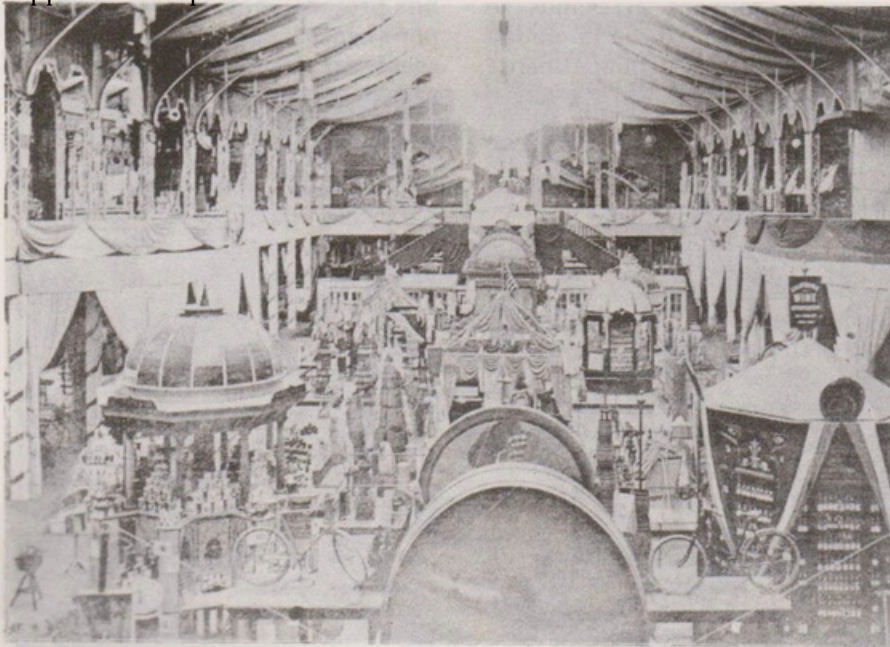
The indigenous people lived in the surrounding villages but constantly came to the city to supply it with agricultural and livestock products, and they also constituted an important sector of services.

In fact, Guatemala City was supplied with fruits, vegetables, and meat that generally came from the surrounding towns but also from other departments of the country. Blood sausages, pork rinds, chocolate, sweets, and ceramic objects came from the nearby town of Mixco<sup>15</sup>. The indigenous women of Jocotenango supplied the city with tortillas, as well as pork and chicken. In addition, **chichiguas** came from both Mixco and Amatitlán to the capital to offer their services as nannies. From Chinautla came the **cacaxtes**\* loaded with pots, jugs, griddles, and other clay objects. The towns of San Miguel Petapa, San Juan, San Pedro Sacatepéquez, and Santa Catarina Pinula also supplied the capital with food



The Pokomame indigenous people of Chinautla supplied the capital city

with ceramic objects. (Photograph by Alberto G. Valdeavellano).



General view of the central hall of the 1897 Central American Exposition. (Photograph by H.R. Hanna).

and agricultural products<sup>16</sup>. Likewise, the wax needed for candle production and the clay used by potters came from the outskirts of the city.

In terms of labor, it should be noted that the towns of Jocotenango and San Gaspar Vivar provided sufficient labor for construction in the capital, mainly bricklayers and carpenters<sup>17</sup>.

Carpentry, copperwork, ironwork, tinsmithing, silversmithing, shoemaking, tailoring, hat-making, weaving, and other crafts were carried out by artisans in the capital, although handcrafted objects from other departments could also be purchased, such as jerga from Momostenango and Huehuetenango, rigging and basketry items, as well as leather goods that came from the eastern part of the country and



even from neighboring countries, Mexico and El Salvador.

The city of Guatemala in the late 19th century revolved around internal political events, theater, and the bullring, steeped in old legends and tales. In general, the population lived far removed from what was happening in the rest of the country. Even news from other departments was published late, and in newspapers it occupied only limited space under the simple heading "news from the interior." It was a city whose neighborhoods were relatively well differentiated in terms of the social class and occupation of their inhabitants.

The oldest neighborhoods in Guatemala City were San José, La Merced, El Calvario, Santa Rosa, San Sebastián, La Recolectión, Santa Catarina, Santuario de Guadalupe, San Gaspar, La Parroquia, and La Candelaria<sup>18</sup>. During the period we are studying, the neighborhoods or cantons expanded considerably, becoming the following: Centro, Candelaria, Jocotenango, Libertad, Elena, Barrios, Barrillas, La Paz, Independencia, Exposición, Urbana, Las Charcas, and Pamplona. Each of these had its own characteristics. Ramón A. Salazar perfectly explains the popular differentiation that was made about some of the city neighborhoods: the Candelaria neighborhood was known as "the chicharrones neighborhood" because its inhabitants "were mainly engaged in the slaughter of pigs and the preparation of blood sausages and other similar products"; the San Sebastián neighborhood was known as "the batanecos neighborhood" because of the large number of looms that existed there at the beginning of the last century. The Calvario neighborhood was known as "the neighborhood of the cholojeros or peruleros" because its inhabitants "had the privilege of

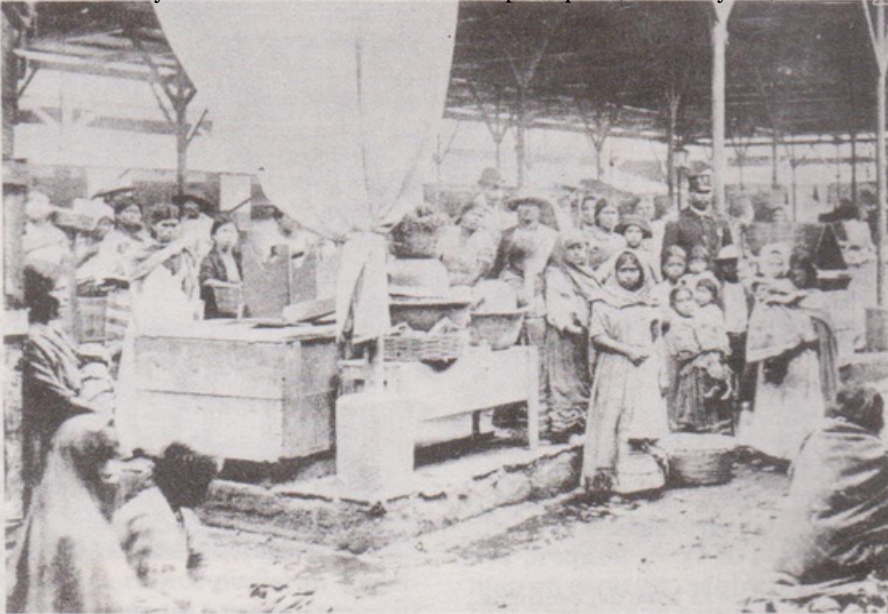
being the slaughterers of the main slaughterhouse"; the Santo Domingo or La Habana neighborhood was "home to peaceful people, bourgeoisie, and artisans," and the Sagrario neighborhood was the neighborhood "of decent people, where the ancestral homes were located, those that displayed heraldic arms above their doors, and where those gentlemen lived who deigned to think for us and served themselves in a Christian and reactionary manner."<sup>19</sup>

La Merced was a neighborhood of noble descent, where, according to Lara Figueroa, a semi-popular population had been concentrated since the mid-19th century. Santa Rosa was known as a neighborhood of "decent people," and San Gaspar was inhabited by an indigenous population that preserved its traditions.<sup>20</sup>

During the last quarter of the 19th century, Guatemala City expanded as a result of internal population growth and economic development driven by coffee production. Many artisans moved from the city center to the

outskirts, mainly to the newer districts of Elena, Barrios, La Libertad, La Independencia, and Jocotenango. It could be said that the artisans who remained in the city center were silversmiths and jewelers.

The artisan sector was predominantly working class, coming from the lower and middle strata of Guatemalan society. In the city, social classes were clearly differentiated: the upper class owned coffee plantations on the coast, while others also owned large stores where, in addition to domestic products, they sold many imported goods. Young people from this social class inherited property, and some went to study abroad. The children of middle-class people chose to study university degrees, some working as lawyers and doctors, others in small businesses or modest craft workshops with some pretensions, and others choosing the priesthood. The majority of the working class consisted of artisans, shopkeepers, bricklayers,



Interior view of a market in the capital city. (Photograph by Alberto G. Valdeavellano).



porters, coal miners, and others.

Salazar describes the appearance of the mid-19th century craftsman as follows:

<<There was the craftsman in his Sunday best and his classic fine cloth jacket, wearing shoes if he was a workshop master, or barefoot if he was a journeyman or a simple apprentice. (It should not be forgotten that at that time, if any craftsman had dared to wear a frock coat, he would have exposed himself to the ridicule of the gentlemen who monopolized such attire for themselves.) Artisans did not wear frock coats and gloves until after 1871.>><sup>21</sup>

As for the prospects for economic progress for artisans, Salazar was not entirely optimistic: <<An artisan, for example, had no future other than to vegetate in his workshop and die honored with the title of **master**, which was more of a derogatory dictate.>><sup>22</sup>

Indeed, Salazar refers to the acute dilemma faced by artisans: the government claimed to give them their place and support them by valuing the richness of their work in various ways, but in reality, no legal or economic measures were taken to protect artisans from the excessive importation of industrialized goods. As such, craftsmen did not have a very promising future. On the other hand, many apprentices and journeymen in craft workshops, discouraged by the low profitability of their trade, chose to enlist in the police and army.<sup>23</sup>

It is quite difficult to establish how many artisans and workshops existed during the period in question, because statistics were not kept regularly



Artistic objects made of ceramic, stone, plaster, and marble presented in the "New Industry"

hall at the Central American Exposition of 1897. (Photograph by Alberto G. Valdeavellano).

on the one hand, and on the other, the names of the owners or workshop masters were generally recorded, but not always the number and names of the journeymen or apprentices. The most interesting and comprehensive data we have comes from a highly interesting statistical survey conducted by Manuel J. Beteta in 1869 and published in 1870. Beteta recorded a total of 382 craft workshops, 35 factories, and 646 shops.<sup>24</sup>

Another statistic compiled in 1881 was found, from which data was obtained concerning only some trades and professions of the Guatemalan capital's population.<sup>25</sup> The rest of the data presented here was extracted from guides and directories of Guatemala City for the years 1881, 1886, 1889, 1890, 1894, and 1898.

## 1.1 Potters

Until well into the 19th century, clay utensils such as griddles,

frying pans, pichachas, jugs, pots, and serving dishes, among other useful objects for cooking and serving food, could be found in the kitchens of all Guatemalans.<sup>26</sup> In general, the oligarchy preferred to use English, French, American, and Chinese pottery; foreign porcelain tableware (made from kaolin) which, moreover, conferred a certain social status on the user, even more so in a century such as the last one, in which Western ideas and arts were so highly prized, while Guatemalan folk art was not yet given its due value.

Indeed, English porcelain, in particular, competed with local ceramics. Dunn noted that in the homes of the capital city, porcelain tableware, commonly referred to as "from china," could be seen carefully placed in the sideboards of dining rooms.<sup>27</sup> And it had to be that way, since import taxes were low and foreign merchants swarmed the city. Complete tea sets, trays, and European tableware could be purchased at the stores of H. Donner, Hockmeyer & Co., and Julio Lowenthal, to name just a few examples. Pío Casal also pointed out that attempts had been made in Guatemala to



produce fine pottery, for which all the necessary ingredients were available (semi-industrialized kilns and clay), and that <<there would be no obstacle to replacing the considerable amount of English pottery consumed with it.>><sup>28</sup>

In 1880, an anonymous author wrote an article about pottery in the *Diario de Centro América*, in which he commented that pottery had begun to decline "greatly" since 1860 due to the introduction of countless foreign-made porcelain and enameled metal vessels and utensils, which advantageously replaced similar items that had once been made in the country.<sup>29</sup>

On the other hand, by the second half of the 19th century, master potters with sufficient experience in the art of ceramics and whose ancestors had been trained in Antigua Guatemala were few and far between in the capital, compared to previous eras; and this was another important factor explaining the decline of ceramics during the period in question. However, according to the anonymous document cited above, we know that Guatemalan folk pottery attracted a great deal of attention during the Universal Exposition in Paris in 1878, an event at which it was noted that Guatemalan pottery was "superior to common European pottery", but inferior to fine pottery "because Guatemalan pottery is light, regularly shaped, but not very sturdy".<sup>30</sup>

Another reason why metal and porcelain utensils were preferred over traditional glazed earthenware (glazed pottery) was because, since the last twenty or thirty years of the last century, it had been known that applying vinegar or acidic juices to this type of ceramic caused it to release lead, which is very harmful and even deadly to human life.<sup>31</sup>

Hence, in the 19th century, there was, in a sense, a decline in majolica pottery,<sup>32</sup> especially that from Antigua, which had reached its peak in the 17th century.

Another factor that must have contributed to the decline of pottery in Nueva Guatemala de la Asunción was its proximity to towns that had been producing clay pieces since ancient times, such as Mixco, Chinautla, San Raymundo, and Sacoj, which most likely supplied the capital with unglazed pottery.<sup>33</sup>

The first reference we have about the production of majolica in Nueva Guatemala de la Asunción dates back to 1793. From that year until 1814, Francisco Álvarez Melesio's ceramics factory was in operation, producing clay pots and tiles. Juana and Gerarda Escobar also owned a pottery business in the early 19th century.<sup>34</sup>

Around 1850, a family of skilled potters arrived in Guatemala and set up their workshop with foreign capital. They were the Bastenaire family, whose ceramics were not very successful, as the pottery they made "was no better than that produced in the country." Apparently, these potters failed in their attempt to produce fine pottery, either because they could not find the right clay or because they did not know how to treat it by combining it with degreasers, despite having spent a lot of money on building kilns that were very sophisticated for the time. The potters also lacked the appropriate oxides to produce blue, red, and other colors.<sup>35</sup>

In general, the lack of certain imported chemicals (mainly oxides) affected the production of domestic glazed ceramics, as did the limited feasibility of producing them locally due to a lack of industrial or

semi-industrial infrastructure: basically, the type, size, and quality of the kilns.

In 1870, the four best-known potters in the capital city were José María Zenteno (or Centeno), Francisco Pérez, Juan Ascón, and Nicolás González.<sup>36</sup> Ten years later, in 1880, the main pottery workshops in Guatemala City were those of Francisco Pérez, Leona Centeno, Saturnino Guerrero, J.M. Nieves González, and Pedro Barrera. There was also a pottery workshop in San Juan Sacatepéquez, in the Department of Guatemala, run by Cayetano Paniagua. At that time, pottery workers worked exclusively on the potter's wheel and generally earned six pesos a week, depending on the number of pieces produced. The aforementioned anonymous author wrote in 1880 that <<today, there are no pottery apprentices to be seen, and good journeymen are hard to find.>><sup>37</sup>

Towards the end of the last century, Guatemala City was home to Guillermo Rodríguez's pottery workshop *El Gallito*, Rodolfo Mazariegos' *Nuevo Gallito*, J. Vicente Zepeda y hermanos *La Estrella*, and Ramón Sánchez's *La Reformita*.<sup>38</sup>

Ignacio Solís wrote that the *El Gallito* ceramics factory <<was set up with the most modern equipment and has produced remarkable pieces, but the glaze always has a certain virginal color and metallic particles.>><sup>39</sup>

The **First Directory of the Capital** of 1894 lists twelve potters (Lorenzo Álvarez, Tiburcio de León, José María Estrada, Carlos García, Nicolás Gutiérrez, Alejandro Hernández, Simón Mejía, Pedro Portillo, Juan Centeno, Rosalío Sanquín, Miguel Urrutia and José Urrutia),<sup>40</sup> many of whom lived in Jocotenango and others in the canton of La Libertad. In the canton of Barrios the children modeled small clay figurines, such as toads, mules,



dogs, birds and other animals.<sup>41</sup>

It is interesting to note that the Centeno (or Zenteno) family produced traditional type earthenware for three decades or more, since in the 70s, José María Centeno is mentioned, in the 80s, Leona Centeno, and in the 90s, Juan Centeno.

In addition to the establishments (workshops) where pottery was made, there were other strictly commercial establishments where both national and foreign pottery was sold, although we can assume that the popular pottery of the capital was distributed in the local markets. The 1894 **Directory** lists eleven "locerías" or establishments where ceramics were sold: the warehouses of Jesús A. Arriola, Angela de Balcárcel, Ambrosio Collado, Catalina de Wunderlich, Pedro Hernández, Carlos Jallade, Jesús Molina, Ángel Martini, Máximo Santa Cruz, Eugenio Silva and Jesús Valladares.<sup>42</sup>

At the end of the century, in 1898, we only know of three potteries: Angel Garzano (*Calle Real de la Guardia Viejo*), Guillermo Rodríguez (*Avenida del Nuevo Cementerio*) and Rafael Luna (*Calle de Matamoros, número 7*).<sup>43</sup>

In addition to artistic and utilitarian ceramics, the "brickyards" were very important, which were workshops specialized in the production of different types of bricks, both for floors and walls. The "brickyards" were used to make tayuyos or tamales bricks, squares, tiles, sofas or small houses, as well as roofing tiles, which were very useful for roofing.

The most important brickyards in the capital city in 1880 were those of Messrs. Bran, Pedro Hernández, Apolinario Arias,

Carrillo, Romaña hermanos, Juan de la Cruz Hernández and Mercedes Reyes. There was also an important brickyard equipped with a brickyard machine in the penitentiary.<sup>44</sup>

Eighteen years later, in 1898,

there were six brickyards: the construction company of Cantón

(Augusto Pinagel Furniture, Upholstery, and Mirror Factory. Established in 1844. 8 Calle Poniente No. 17. Awarded a first-class medal at the 1883 exhibition. Telephone no. 40.)

FABRICA  
—DE—  
Muebles, Tapiceria y Espejos.  
DE  
Augusto Pinagel.  
ESTABLECIDA EN 1844.  
8ª CALLE PONIENTE NUM. 17.  
Premiada con medalla de 1.ª clase en la exposicion del año de 1883.  
Teléfono Núm. 40.

Advertisement for cabinetmaker 1881 Guatemala City Directory.  
Augusto Pinagel, published in the



Independencia, that of Abelino Dábila in *Calle Real del Guarda Viejo*, that of Francisco Durini in *Ciudad Vieja*, the "Nueva Industria" in 8 C.P. No. 3, that of Simeón Santa Cruz in Cantón la Independencia (San Pedrito) and that of Guillermo Rodríguez in *Avenida del Cementerio Nuevo*.<sup>45</sup>

The brickworks employed a large workforce from the lowest strata of Guatemalan society in the capital and probably from the towns surrounding the city. The brickmakers worked on a piecework basis, being paid three pesos and four reales for every thousand bricks delivered dry and ready to go into the kiln.<sup>46</sup>

From around 1880, red clay tiles began to be replaced by metal sheets for roofing houses. Tile roofs were very heavy, absorbed a lot of moisture, and when there were earthquakes, the tiles moved, many falling to the ground and breaking. Sheet metal began to be preferred because it saved on the wood needed for roof framing and because it was impervious to moisture. However, at that time, sheet metal did not pose a serious threat to the existence of tiles, which continued to adorn roofs.<sup>47</sup>

More than one writer devoted many pages to discussing kaolin (the material used to make porcelain) in a fruitless attempt to find new sources of wealth for the country. But manufacturing porcelain was impossible in a country with fledgling industrialization.<sup>48</sup>

## 1.2 Carpenters and cabinetmakers

Based on the number of workshops, the amount of labor each one absorbed, and the economic benefits of the trade, carpentry was undoubtedly the most important craft in Nueva Guatemala de la Asunción. In 1870, there were around 80

carpenters, 122 in 1886, and in 1894, the number rose to 540, in addition to 30 cabinetmakers. Carpentry was probably one of the strongest economic sectors among all manual labor in the capital.<sup>49</sup>

The different types of carpenters were clearly differentiated: "de banco" carpenters made doors and window frames, as well as simple furniture such as tables, chairs, and benches, usually out of pine wood. The carpenter "de obras de afuera" or "house builder" constructed the structure or frame of houses, mainly the roofs. Those who built rustic carts, useful for transporting firewood, coal, fruit, and vegetables from the surrounding villages to the city center, were the "de prieto" carpenters.<sup>50</sup>

The cabinetmaker was the carpenter who worked in a more elaborate and refined manner. He made furniture from different types of wood, which he decorated with sculptural carvings. The cabinetmaker imbued his furniture with a delicate taste, varnishing it with fine enamels or varnishes.

Desks, dressers, sideboards, armchairs, display cabinets, easels, and other furniture for living rooms, dining rooms, bedrooms, and offices were crafted by cabinetmakers using cedar, mahogany, *granadillo* (hard, dense and fine-textured tropical hardwood), ebony, balsam, walnut, and *matilisquite* (*tabebuia rosea*) wood, among others.

As we have already mentioned, there were several hundred carpenters in the capital towards the end of the 19th century, but for reasons of space we will limit ourselves to mentioning those who were possibly the most famous for the type and quality of their work during the period we are discussing. Among the

cabinetmakers, José David Castillo stood out, winning an award at the 1869 National Exhibition for his presentation of a beautiful double bed with half-reliefs and an exquisite tremolo table. Agustín Paz won awards at the 1878 National Exhibition for a mahogany crib with silk upholstery.<sup>51</sup> Melesio Morales was awarded at the Santiago de Chile Exhibition (1875) for a large, finely carved and varnished box.<sup>52</sup>

Juan Leal, Francisco Guerrero, Pablo Solís, Bernardo Gómez, José María Mota, José María Betancourt, Carlos Castro, Alejo Hurtarte, Gabriel Torres, and Belisario Herrera were other important cabinetmakers in the capital.<sup>53</sup>

There were about ten foreign carpenters and cabinetmakers, including: A. Fahsen (furniture manufacturer and importer), Agustín Pinagel (general carpentry, cabinetmaking, upholstery, and sale of "petatillo" (handmade clay material) chairs), Julio Vassaux, Teodoro Grandberger, and Pringle & Willson, Cía. (general carpentry, domestic and imported), Agustín Hegel, Martín Klein, and Juan Feyth (cabinetmakers).<sup>54</sup>

It is also very important to mention the carpentry workshop at the *Escuela Central de Artes y Oficios de Varones*, where furniture was sometimes made for all the secretaries of state and for public schools.

Around 1880, a minimum capital of 300 pesos was needed for a carpenter to set up a workshop and employ six journeymen. At that time, the rent for a house was between 25 and 30 pesos per month, and a journeyman carpenter earned between one peso and one peso and four reales per day. In addition to renting premises and paying the officers, the master carpenter had to purchase accessories and wood.





Some accessories or hardware (hinges, plates, pins, buttons, handles, etc.) were imported, which increased the price of the furniture. The glass and marble needed for display cabinets, silverware, carving sets, and dressers also increased the economic and artistic value of the country's furniture.

On the other hand, there were about ten sawmills where carpenters could purchase wood at different prices. In 1880, the value of wood was as follows: first-class pine (purchased from the Ramón Aguirre y Cía. sawmills) cost four pesos per dozen boards one inch thick, five

yards long, and twelve inches wide. The dozen premium cedar boards purchased from Juan Serigiers' sawmills cost nine pesos, and the dozen mahogany boards, one inch thick, twelve inches wide, and three yards long, cost twelve pesos at Serigiers' sawmill.<sup>55</sup>

Around 1889, other establishments where carpenters could purchase wood were: José Pioquinto Solís (opposite Santa Catarina), Leandra Ovalle (5a. A.S.). R. Taracena de Cortave (5a. A.S., near Concordia), D. Ortiz (9a. Av. S.), J. Yela (Calle de la Merced), De Lara (9a. A.S.) and De Paolomo (from Santa Catarina to

La Recolectión).<sup>56</sup>

### 1.3 Candlemakers

Candles were very important for domestic lighting, and their use was mandatory in religious ceremonies of great social significance, such as baptisms, First Communion, marriages, funerals, as well as processions and brotherhood rituals.

Candle waxworks was a craft taught to indigenous people and mestizos by religious missionaries since colonial times; it was constantly promoted and encouraged by the Economic Society of Friends of the Country throughout the 19th century. This institution was concerned with installing swarms in different parts of the country: in Antigua Guatemala, particularly the priests of San Sebastián, they devoted themselves to extracting white wax. In San Lucas Sacatepéquez, there were several swarms owned by priests, and in the capital, Messrs. Capuron, Belchez, and Hernández Otero had more than 80 swarms. There were also swarms on the estate of the famous silversmith Antolín Cáceres, in a place called "Flor de la laguna," and people interested in purchasing white wax would visit this location.

The production of candles and votive candles was very important for a city with a predominantly Catholic population, where petroleum and gas lighting did not reach all homes. In 1846 alone, the annual amount of wax used for worship and lighting was 50 to 60,000 pesos.<sup>57</sup>

Beekeeping was generally a good business: a hive was purchased in 1882 for 50 pesos and produced two to three swarms annually. The hive was castrated twice a year, in December and March, producing one to two pounds of wax in both operations, which cost four



Popular chest of drawers from the 19th century. Guatemala.



reales to one peso per pound. A pound of purified wax costs 1.00 peso.<sup>58</sup>

Candles, taper candles, small candles, votive candles, candlesticks or consecration candles, plain and twisted candles, and other types of candles were generally made by hand without the use of any kind of mold. Wax artists only used the old technique of dipping the boiled linen or braided cotton wick into a huge, galvanized metal cauldron or pot containing boiling liquid wax. To do this, they attached around a hundred small hooks to a ring that was suspended from the ceiling. The candle makers raised and lowered the ring to dip the wicks in wax until they took the shape of a candle.

However, we have data indicating that in 1848—and probably for several years prior—candles were already being made using molds in a small factory located “opposite Juarros’ house, next to Noriega’s, at the top of the alleyway belonging to Father Méndez.”<sup>59</sup> The use of molds reduced the amount of time needed to make the candles.

Pedro Gil was another candle maker from the capital who established a candle factory in the 60s, where he also purified beef tallow.<sup>60</sup>

In addition to the innovative candles made using molds, paraffin and stearin candles are also beginning to offer some minor competition to the city’s traditional handmade candles.<sup>61</sup> For example, in 1881, Pablo Wassem sold stearin candles (made from whale oil) in boxes priced at 7.25 pesos in his store. Stearin candles were preferred on farms and were purchased in bulk.<sup>62</sup>

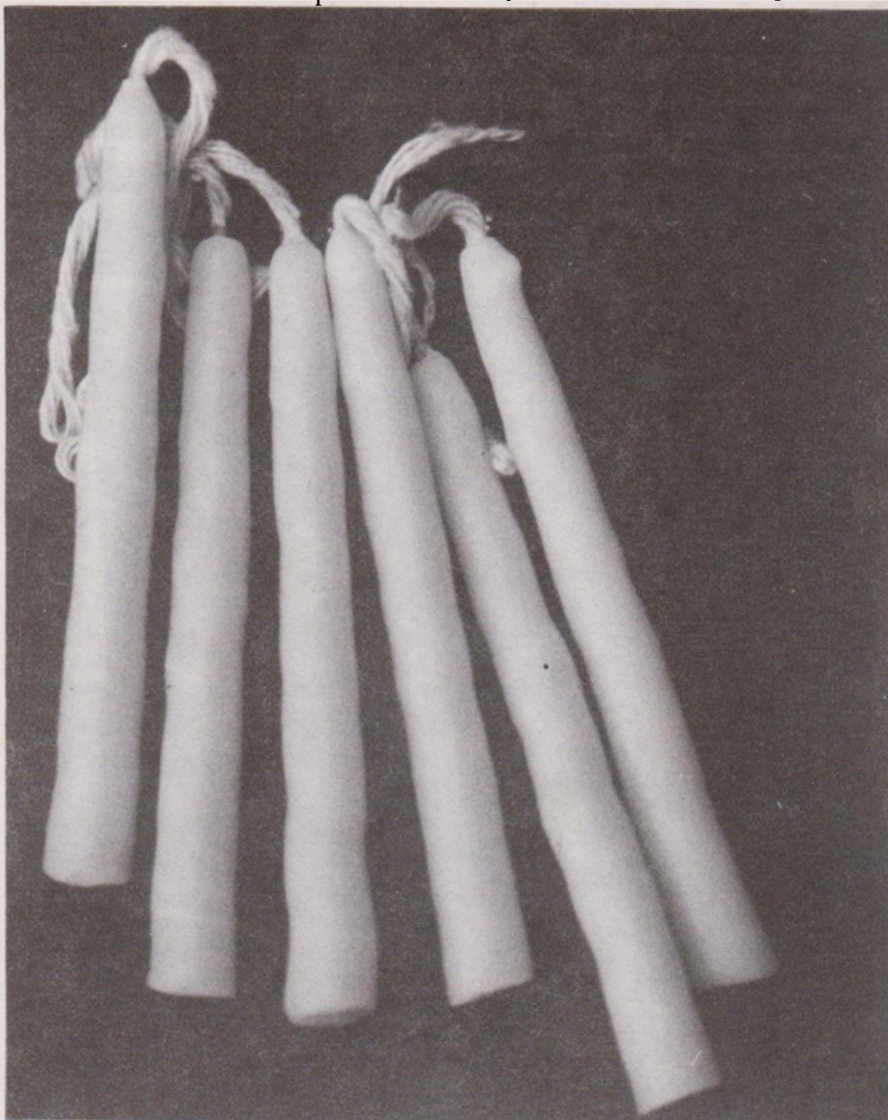
Around 1892, we have evidence that Pablo A. Pérez Lalinde had a project to establish a soap and

candle factory in the capital, after having founded two factories in El Salvador, one in San Salvador and another in Sonsonate. We do not know if Pérez L. achieved his goal, but the information is very interesting in itself.<sup>63</sup>

“La Estrella” was a soap and candle factory located in the canton of “La Paz” or *Guarda Viejo*, which in the 1890s also competed with traditional, predominantly artisanal candle makers.<sup>64</sup> The same competition

was generated by the “Apolo” stearic candle factory, which sold candles by the box and wholesale.<sup>65</sup>

The introduction of materials such as tallow, fish oil, turpentine, and resin probably occurred with the commercial liberalization that followed the abolition of the **General and Extraordinary Courts of Cádiz** in 1813, since before that date, when guilds still existed, it was strictly forbidden by ordinance to use any material other than pure



Candle making was one of the most important trades in the life of Nueva Guatemala de La Asunción.



beeswax to make candles.<sup>66</sup>

In addition to candles, there was also artistic waxwork, particularly the creation of votive offerings (offerings to miraculous saints), wax flowers, and wax fruits that were used to decorate altars in churches and also in the dining rooms of wealthy families. Towards the end of the 60s and early 70s, Julián Gómez distinguished himself for his wax flowers,<sup>67</sup> and José María Romero for his beautiful fruits made from Castilian wax.<sup>68</sup>

During the period in question (1871-1898), there were quite a few establishments dedicated to the manufacture of candles. It is difficult to establish the exact number of workshops because the documents consulted use two terms to refer to them: "candlestick" and "candle waxworks." Generally, when referring to "candlestick", they are referring to the workshop where candles were made, and "candle waxworks" to where they were distributed. However, sometimes "candle waxworks" and "candlestick" are used interchangeably, confusing the places where candles were made with those where they were sold.

Those who made candles were called, and continue to be called, "waxmakers".

Most of the establishments where candles were made were located in the districts of La Libertad, Barrios, and Exposición, as well as in the neighborhood of Jocotenango. Others were located in *Callejón del Administrador*, in the *caserío del Guarda del Golfo*, and on *Avenida de Candelaria*. In the city center, candles could be purchased at various stalls in the Central Market and the Municipal Portal.<sup>69</sup>

According to statistics compiled by Manuel José Beteta, the candle makers in the capital in 1870 were Pedro Berdúo,

Sinforoso Chacón, Pedro Arrazola, Casas de Vega, de Orellana, de Juana Verdugo, and Paulina Ramírez.<sup>70</sup> Although perhaps the best-known candle makers in the capital in the 70s and 80s were the aforementioned Pedro Berdúo (8 A.N., 5) and Pedro Arrazola, the latter had his candle shop in the *Portal del Señor*. The "*de Arrazola*" candle shop, as it was commonly known, was sold in 1881,<sup>71</sup> and apparently, at the end of the 19th century, Pedro Berdúo inherited his workshop to Adelaida Berdúo (8 A.N. 7).<sup>72</sup>

#### 1.4 Copper smiths or boilermakers

Copper smiths or boilermakers were craftsmen who made utensils from copper that had been alloyed with other materials such as zinc, lead, aluminum, tin, borax, and carbon.<sup>73</sup> Boilers, cauldrons, pots, pans, stills, pound frames, candlesticks, bells, spectacles, and spurs are among the main objects made by coppersmiths.<sup>74</sup>

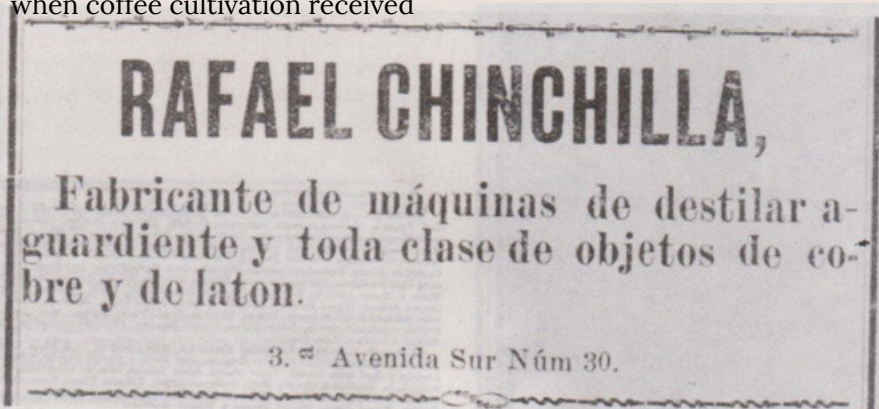
Copper smiths were practically indispensable to *aguardiente* producers, as they supplied them with stills for distillation and repaired any damage to the machines.<sup>75</sup> Furthermore, during the liberal and neoliberal periods, when coffee cultivation received

a major boost, copper smiths played a very important role in that they manufactured and repaired some of the equipment used in coffee processing.

The most renowned copperware workshops in the city between 1871 and 1898 were those of José María and Rafael Chinchilla, Félix Trejo—who became famous for presenting beautiful brass pots at the National Exhibition of 1869—the Italian José Garibaldi, and the German Francisco Fischbach, who had a workshop that lasted for about 15 years, from 1860 to 1875, approximately. Important copperware works were also produced at the *Escuela de Artes y Oficios de Varones*.

There were other coppersmiths who were not as important as the ones mentioned above and who were particularly dedicated to repairing and tinning pots. The number of coppersmiths in Guatemala was not very high. During the period studied, there were between 10 and 15. At the end of the last century, Estanislao Aragón, M. Ayau (who had his workshop in the old flea market), Rafael Chinchilla,

(Rafael Chinchilla. Manufacturer of distilling machines and all kinds of copper and brass objects. (3 Avenida Sur No. 30).)



Advertisement for the famous copper smith or boilermaker Rafael Chinchilla, published in the 1881 Directory of Guatemala City.



QUE MANIFIESTA EL NUMERO DE TIENDAS QUE SE ENCUENTRAN EN LA CIUDAD, CON EXPRESION DE LAS CALLES DONDE ESTAN

## RESUME

[illegible][illegible]



(Statistical table showing the number of shops in the city, with details of their different types, workshops and studios, number of masters, and streets where they are located, made by Manuel J. Beteta.)

(Illegible footnote.)



Guillermo Flores, Juan and Julio Klée, and J. María Meza were mentioned as the most important "copper smiths and smelters" in the capital. Leopoldo Moreno, Albino Tinetti, Félix Trejo, and R.G. Witting.

In a coppersmith's workshop, a skilled worker earned between 12 and 14 reales a day. To set up a complete workshop, a minimum sum of 4,000 to 5,000 pesos was required. It was therefore a type of workshop that was quite expensive to set up at the time. Many of the materials used by the coppersmith were expensive and came from abroad. In 1880, for example, copper sheets cost six reales per pound and tin seven reales per pound. This was one of the factors that affected copper smiths. On the one hand, they could not afford to buy all the materials they needed, and on the other, many imported copper items were brought into Guatemala, competing with domestic artisanal production.

Perhaps the most important industrial copperwork project carried out in Guatemala City was a distillation apparatus used specifically for the rectification and disinfection of alcohols, built by José María Chinchilla for Luis Pinsonier's national liquor factory. This still, of delicate and complex construction, was made around 1880 and brought great prestige to master craftsman Chinchilla.<sup>76</sup>

### 1.5 Fireworks or pyrotechnicians

Due to the ephemeral nature of pyrotechnic art, it is impossible for us to fully describe the shapes and colors of this manifestation of popular culture during the last century. However, we do have descriptions from writers, travelers, and chroniclers of the city.

Pyrotechnics were mainly used during major religious festivals,

which at that time were December 8<sup>th</sup>, the Feast of the Immaculate Conception, Corpus Christi, September 15<sup>th</sup>, National Independence Day, Christmas Eve, and Christmas Day, among others.

According to Ramón A. Salazar, the most famous and experienced pyrotechnicians during the final years of the conservative period and the early years of the liberal period were José Lara Corzo and Father Pizano. Salazar refers to them as <<a kind of doctor who was very much liked by our rulers>>.<sup>77</sup>

The fireworks displays by Lara and Pizano were greatly enjoyed by the capital's residents, especially on December 8<sup>th</sup>, when the Virgin of the Immaculate Conception was carried in procession through the streets of the city from morning until nightfall. Everywhere the Virgin passed, bombs, toritos, castillos, and other fireworks were set off, turning the city into an <<emporium of lights>>, as Salazar put it.<sup>78</sup>

The commission that judged the handicrafts presented at the 1869 National Exhibition wrote that <<the pyrotechnic devices of Don José Lara Corzo are well known and celebrated by the public, and (Lara), encouraged by the committee, has sent us two of the finest pieces of his work: a parachute rocket and a star rocket, both carefully crafted and similar to those that come from Europe. Mr. Lara has introduced previously unknown advances in pyrotechnics, a field that is so common in the country and yet lacks artistry and science>>. Lara was awarded a "2nd class" medal by the aforementioned commission.<sup>79</sup>

For Independence Day celebrations, both conservative and liberal governments commissioned Lara Corzo to provide all the fireworks that would enliven and bring joy to

the festivities.<sup>80</sup> Below is a transcript of the description of September 15<sup>th</sup>, 1880, in Guatemala City:

<<At 8 o'clock in the evening, the portals, street corners, and center of the Plaza de Armas had been invaded for the second time by a huge crowd eager for entertainment, who had come to watch the eagerly awaited fireworks display, which was preceded by a beautiful concert performed by the band conducted by Don Emilio Dressner. We were struck by the fact that this year the fireworks were not limited to bombs, rockets, and castles, but were mostly colored lights, forming a shower of fire that presented the most enchanting view from a distance. This speaks highly of Guatemala's progress in the art of pyrotechnics and of the good taste of its people, who are already trying to replace the unpleasant noise of previous years with something that is less material and more delicate on the eardrums.

A beautiful balloon of immense proportions was launched into the sky, but after rising only a few hundred feet, it caught fire and fell onto one of the towers of the Cathedral.>>

Shortly thereafter, when the Southern Railway Construction Company delivered the locomotive to the capital city on June 19<sup>th</sup>, 1884, it was received with great excitement and fanfare, including "illuminations, balloons, rockets, and colored lights" for six nights, from June 19<sup>th</sup> to 24<sup>th</sup>.<sup>82</sup>

It is important to note that city statistics, guides, and directories generally only list the names of the masters of the rocket workshop and, very rarely, the number and names of the officers and apprentices.



In 1870, there were ten master rocket makers. In addition to Master Lara, they were: Pedro Ramírez, Manuel Barrientos, José I. González, Gregorio Perdomo, Máximo Mendía, Policarpo Molina, Jacinto Guerra, José María Méndez, and José del Pinal.<sup>83</sup>

By the 1880s, Master Lara was no longer mentioned—he had probably passed away. At this time, Jacinto Guerra was listed as the oldest master rocket maker, and Marcelo González was listed as the master in charge of the fireworks for September 15<sup>th</sup>, 1880. Other renowned fireworks masters include Remijio Quiñónez, Manuel Barrientos, Pedro Ramírez, Luz Landero, José M. Méndez, Teodoro Guerra, and Lázaro Monzón.<sup>84</sup>

Six years later, in 1886, Nueva Guatemala de la Asunción had nine master rocket makers. In 1894, there were 16 rocket makers, and in 1898, there were six. We infer that between 1886 and 1898, the most important fireworks makers in the city were: Manuel, Juan, and Luis Barrientos; Remijio and Pedro V. Quiñónez; Macedonio, Damián, and Pedro Ramírez; Casimiro Padilla; José Ma. Méndez; Eleázaro (or Lázaro) Monzón; and Jerónimo Aldana.<sup>85</sup>

It should be noted that the rocket workshops were large and spacious, which was essential for storing the gunpowder, rods, and frames for the toritos, castillos, virgins, and other figures. In addition, these workshops were generally located on the outskirts of the city for safety reasons, as the materials used (common gunpowder and chlorates based on barium nitrate, salts, perchlorate, and potassium chlorate) were and are highly explosive. For this reason, we see that the fireworks factories in question were located in Barranquilla, on *Avenida San José* and *Avenida Guarda del Golfo*, as

well as in the cantons of La Libertad, Jocotenango, and La Independencia, but never in the city center.<sup>86</sup>

One of the serious problems faced by rocket makers was the rising cost of materials such as saltpeter, which sold for 4-1/2 reales per pound, and gunpowder, which sold for 1 peso.

There were no more than 30 fireworks technicians working in 1880, and they were paid by the job or by the piece. A good technician earned between one peso and one peso and four reales a day. It took a thousand pesos to set up a complete fireworks workshop.

Although fireworks were considered a worthy “art,” an anonymous commentator in the *Diario de Centro América* noted that <<since December, January, and February were the most favorable months for fireworks makers and the rest of the year lacked sufficient work, fireworks were not an important industry in Guatemala.>> However, from an economic, ritual, and aesthetic point of view.<sup>87</sup>

## 1.6 Blacksmiths

Blacksmithing was extremely important both for the protection and decoration of homes and for transportation. Blacksmiths made balconies, railings, gates, dressing tables, door rosettes, beds, and lanterns, as well as wheels and some parts of carts, carriages of different types (landaus, victorias, cabriolets, solkis, and planters), horseshoes and oxen shoes, cattle markers, spurs, brakes, and stirrups.

Although it was in Antigua Guatemala (Sacatepéquez) where the art of blacksmithing reached its peak, as blacksmithing is a craft with genuine colonial roots, it also developed extensively in Nueva Guatemala de la Asunción, both among the working classes and among a sector of foreigners,

mainly Germans and Belgians, who settled in Guatemala after the failure of the Santo Tomás colony. During the last three decades of the 19th century, and probably for some years before, four types of iron workshops could be distinguished and differentiated: those where balconies, railings and other accessories for houses and buildings were made; others where carts and carriages were made. In addition, there were industrial and semi-industrial iron foundry workshops and blacksmith and metalworking workshops where bladed weapons and firearms were made. This does not mean that there were not some workshops where blacksmiths did any type of work, as long as it was forging.

At the end of the sixties and beginning of the seventies, Manuel J. Beteta registered 19 Guatemalan blacksmiths and two foreigners: Domingo Flores and José María Villalobos, Antonio Zaso, Felipe Aguilera, Domingo Solís, Santos Castro, Ciriaco Rubiño, Venancio Rogel, Miguel Archila, José María Hernández, Eulogio Beltrán, Pedro Echeverría, Bonifacio Archila, José María Mencos, Miguel Pérez, Pedro Gil, Francisco Antillón and Manuel Castillo, in addition to Fernando and Enrique Kreitz.<sup>88</sup>

It is also important to note that iron smelting and blacksmithing were taught to the orphans of the Hospice and, after 1875, in the workshops of the *Escuela de Artes y Oficios de Varones*.<sup>89</sup>

In the 80s there were some thirteen blacksmiths in Guatemala City.<sup>90</sup> Rafael Orantes' was one of them, where railings, gates for cemeteries, doors for chapels and “mechanical shades for stores” were made. This workshop is located at 10a. calle oriente, No. 6, next to the church of El Carmen. Very close by, the



services of the blacksmith Manuel Castillo could also be contracted, whose centrally located workshop was at 9a. *Calle Oriente*, in front of the wine shop of the City of Cadiz (8a. *Avenida Sur*, No. 57).

Manuel Barnoya's blacksmith and body shop (**4a. *Avenida Norte*, No. 6**) was also very famous. Barnoya made railings for mausoleums, as well as painting and upholstering carriages. León Yela owned a reputable "machinery, blacksmith and foundry" workshop, where balconies, railings and chapel doors were made, in addition to carpentry and coppersmith work.<sup>91</sup>

In front of the Revenue Administration was the *Carrocería y Herrería Central de Escuintla*, owned by Carlos Akers y Cía. where, in addition to shoeing horses, carriages and carts were made.<sup>92</sup>

Another important workshop, both at the artisan and industrial level, was that of Rafael and Manuel Ayau, where in addition to blacksmithing, foundry and bodywork, carpentry work was done. The Ayau's workshop was equipped with steam-powered machinery. It was located in the premises formerly occupied by the slaughterhouse.<sup>93</sup>

Manuel Polanco, owner of the workshop *El Tuerto* (10a. *Calle Oriente*, No. 30) specialized in shoeing horses, he also made "iron furnishings, simple and elegant".<sup>94</sup>

In addition to those already mentioned, other workshops for the manufacture and rental of carts and carriages were those of Javier Vassaux, Aquilino García, Pedro Kreitz and Mr. and Mrs. Klée.<sup>95</sup>

Another important branch of blacksmithing and metalworking in general was the manufacture of bladed weapons and firearms, which was a specialty in itself and was distinguished from

artistic blacksmithing. The Commission that designated the prizes to the artisans who participated in the National Exposition of 1868, expressed itself in the following way about the blacksmiths employed in the forge of San José:

<<It is only fair to honorably acknowledge the skill of the blacksmiths in Guatemala, Felipe Caballeros and Eduviges Quezada, employed in the workshop of the San José fort, who, under the direction of Lieutenant Don Juan Bernal, have attempted to transform the common rifle into a needle rifle. Secondly, the attempt at the same task carried out by Lieutenant Don Rafael Lobo should also be praised.>><sup>96</sup>

## 1.7 Tinsmiths

Tinsmithing is a craft that involves transforming sheets of steel, iron, or zinc into useful objects for homes, buildings, and factories. Sometimes these objects take on aesthetic characteristics. That is why this craft comprises two branches: tinsmithing itself and zinc sheet work. The first branch includes items such as wall lanterns, hand lanterns, lanterns for processions, hanging lanterns, helmets, spears, and shields for Holy Week festivities, candlesticks, censers, and altarpieces. The second branch includes a series of practical household items: watering cans, coffee pots, glasses, basins, funnels, buckets, barrels, and vases for churches, tombs, and bird cages, bathrooms, and other objects.

Tinsmithing developed mainly in Antigua Guatemala and Nueva Guatemala de la Asunción. It was the Jesuits who introduced the use of zinc sheets in Guatemala. Between 1853 and 1857, they commissioned tinsmith José

María Porras to roof a corridor and three towers with flat zinc sheets, as well as to make false columns and zinc cornices for the first building of the *Colegio Seminario*, later the *Instituto Central de Varones*.<sup>97</sup>

The most common tinware items were made from the tinplate used in the crates that contained certain fine goods from Europe and the United States, which merchants sold to tinsmiths. However, in the most important tinware workshops, tinplate from crates was only used in some cases. For finer work, thicker tinplate was imported.

A tinsmith's workshop could be set up with a capital of 500 to 600 pesos, but there were many workshops in the capital whose tools and materials did not represent even a quarter of these sums.

Good tinsmiths also worked with copper, particularly yellow copper, commonly known as "brass," which is an alloy of copper and zinc. Craftsmen used this material to make buckets, baths or footbaths, troughs, watering cans, gutters, etc.<sup>98</sup>

According to Manuel J. Beteta, in 1870 the tinsmiths in the capital were as follows: Nazario Rivera—probably the most famous of them all, who also worked with copper—Pedro Morán, Manuel Pedrosa, José María Porras, Gregorio y Juan Iriondo, Nicolás Hernández, Próspero Herrera, Buenaventura Morán y José María Araujo.<sup>99</sup>

An anonymous article published in the *Diario de Centro América* newspaper states that in 1880 there were <<between 20 and 24 tin workshops, including those that barely deserve to be called workshops.>> At this time, the master tinsmiths mentioned are the aforementioned Rivera, Morán, the Iriondos, and also José Angel Escobar, Pedro Villalobos, and Estanislao Aragón.



In 1880, a tinsmith earned one peso per day in the workshop.<sup>100</sup>

Towards the end of the 19th century, in 1898, nine tinsmiths are listed in Sánchez's **Directory**, namely: Estanislao Aragón, who was also a coppersmith or boilermaker, Carlos Arrazola, Juan y Manuel Arriola, Benigno Flores, Bonifacio Funes, Mariano González, Ignacio y Esteban J. Mencos.<sup>101</sup>

On the other hand, there were workshops and warehouses owned by foreigners where tin utensils were made and distributed. For example, in the 80s, the tin workshop owned by the American S.V. Storm stood out, where you could buy buckets of various types and sizes, sugar molds, skimmers, milk cans, watering cans, basins, boxes, and various objects made of galvanized iron and tin.<sup>102</sup> Captain Storm introduced the use of barbed wire for fences and galvanized iron pipes to Guatemala, and he was the first to import corrugated zinc sheets for roofs.<sup>103</sup>

In some ways, imported sheet metal came to replace and compete with domestic sheet metal, although it never completely replaced it.

During the Reyna Barrios era, owners of old houses installed temporary cornices made of zinc sheets. At that time, it was also common to roof corridors with this type of sheet metal.<sup>104</sup>

### 1.8 Silversmiths and Jewelers

Silversmithing is perhaps one of the most complex crafts, both from a technical and artistic point of view, as it requires a great deal of preparation and experience to be able to open a workshop and become a master silversmith.

From colonial times until approximately 1813, the silversmiths' guild had been one of the strongest and most important in Guatemala. This

guild, which had chosen Saint Eloi as its spiritual protector, was made up of overseers, stewards, and deputies and was governed by strict ordinances.

These ordinances established that silversmithing was a noble trade, reserved for Spaniards and prohibited for people "of mixed race," that is, mestizos. However, regardless of the laws, mestizos and indigenous people were able to have workshops, studios, and public shops during both the colonial and independent eras. It was this particular fact that determined the existence of certain popular characteristics in Guatemalan silverwork. We would like to point out that the fact that mestizos and indigenous people, who were illiterate and

had no formal artistic training, devoted themselves to silverwork outside the law and without official supervision, gave rise to a style of silverwork that was different from the "classical" or "cultured" style.<sup>105</sup>

Silversmiths crafted jewelry, household items, and religious objects, which were among the most admirable works of folk art.<sup>106</sup>

Votive offerings or miracles are among the most interesting and characteristic pieces of popular silverware from the 19th century. The votive offering was placed on or before the altar of Christ, the Virgin Mary, or a particular saint by an offeror as a sign of gratitude for a benefit or favor received.<sup>107</sup>



Carved gourd with silver handles and base. 19th century.



Silver was a precious metal that was necessarily associated with religious activities, and many specialists in art and the history of religions tell us about its existence. The votive offering is, therefore, a very ancient artistic expression, and in Guatemala it flourished during the colonial era and in the early years of independence.<sup>108</sup>

During the last century and the beginning of this one, it was very common to see votive offerings representing human eyes placed near the altar of Saint Lucy; silver legs and crutches were offered to Saint Lazarus, and figures representing pregnant women were offered to Saint Ramon Nonato or Saint Rita. Many figurines were placed before other saints, advocates for certain illnesses or difficult situations in which, according to popular belief, humans could do little.

Some of the churches where votive offerings were usually placed were the sanctuary of the Lord of Esquipulas (Chiquimula), an important religious center and destination for many pilgrimages by devotees from Central America and Mexico; the church of *San Felipe de Jesús* (Antigua Guatemala, Sacatepéquez); the one in Villa Nueva, where Jesus of Trujillo is venerated; and in the capital, the temple of San Sebastián, where the Eternal Father was honored. Votive offerings were also placed before the virgins, including: Our Lady of the Forsaken in the temple of Santa Rosa, Our Lady of the Sacred Heart in the temple of San Francisco, and other saints such as Saint Jude Thaddeus in the temple of La Merced, all in the capital of Guatemala.<sup>109</sup>

But silver objects were not only religious or ceremonial in nature; there were also those for domestic use: chocolate pots, complete tableware sets, trays,

cutlery, vases, ewers, bases or feet and handles for carved gourds, and other pieces that were carefully displayed in the sideboards and display cabinets of upper-class families who generally lived in the capital city. The English traveler Henri Dunn was impressed by the large number of silver objects that could be admired in the homes of the capital's residents.<sup>110</sup>

Silver was also very important in jewelry: rings, brooches, hairpins, combs, watch chains, necklaces, bracelets, and settings were among the most important uses of silver in Guatemala City.

Víctor Miguel Díaz refers to the taste of Guatemalan society in the capital for jewelry and other silver objects: <<After our independence, there were skilled silversmiths who specialized in ornaments for churches and convents and in the manufacture of tableware and incense burners. Some competed in

embossing work, brooches, and charms: ladies expressed their fondness for gold chains and settings. The halls of wealthy families' homes displayed metal candelabras.>>

The aforementioned author also recounts that, during the time of Dr. Mariano Gálvez, it became fashionable to adorn saddles with silver decorations.<sup>111</sup>

The silversmiths who existed during the Federation and Republican periods (conservative era) were already few in number and had been trained during the liberal era (1871-1885). There was an almost total decline in silversmithing, an art form that had been so important in Guatemala during the previous three centuries.<sup>112</sup>

One of the factors that contributed to the decline of Guatemalan silverware was the economic crisis that followed the depreciation of the cochineal around 1850. Víctor Miguel Díaz

Press advertisement by Manuel Estrada Acuña, one of the most important silversmiths of the liberal era. (Manuel Estrada Acuña Silversmithing. This establishment manufactures and assembles all kinds of gold and silver works to perfection and with the utmost punctuality under favorable conditions. Sexta Avenida Sur, número 36.)



writes that the wealthiest families in the capital, overwhelmed by a lack of money, sold "their tableware, artistic embossed frames, beautifully crafted badges, and decorative valances." Ramón A. Salazar also notes that <<with the fall in the price of cochineal, the Republic had suffered a very painful crisis, and there were houses where broken windowpanes were replaced with paper, which remained that way for many years.>><sup>114</sup>

Another factor that contributed to the decline of silverware was the fact that many utilitarian and artistic silver objects became currency in the middle of the last century.<sup>115</sup> In addition, many articles of French and Swiss silverware began to be imported. And as if this were not enough, Italian, German, Swiss and French jewelers began to enter the country, competing with the national ones.

The Swiss Carlos Bravaix (*Calle Real*, No. 2, "in front of Dr. Luna's pharmacy"), for example, was one of the best-known foreign jewelers during the liberal era.<sup>116</sup> In 1898, of the 16 jewelry and silversmith shops registered in the country, 12 were owned by foreigners or their descendants, among them Carlos Juvet and Andrés Porcile.<sup>117</sup>

However, between 1871 and 1898 we could count more than 30 silversmiths and/or jewelers in Guatemala, gathered in more than ten workshops or silversmiths. During the government of General Justo Rufino Barrios, the most important and famous silversmith in the capital was Antolín Cáceres. Also distinguished were Bartolomé Castillo, Ramón Iriarte, José María Estrada and Arsenio T. Jardín, known as "the old jeweler of Carmen".

Cáceres appears from the conservative period, and the first

(Antolín Cáceres Jewelry Store Located on 5a Avenida Sur, on the ground floor of the Angulo building, opposite number 8. This establishment makes all kinds of jewelry; it has a constant supply of jewelry and buys gold, silver, etc. All work is guaranteed for its high quality and the excellent materials used.)



Advertisement for the jewelry store of the famous silversmith Antolín

Cáceres, published in the 1881 Directory of the City of Guatemala.

information we have about him is that he was very devoted to Saint Eloy and maintained certain guild ties with other silversmiths. In 1847 he organized in the *Escuela de Cristo*, a religious feast in honor of that saint, after 42 years of not having been celebrated.<sup>118</sup> Years later, Cáceres was a very active member of the Central Society of Craftsmen founded in 1875. At the beginning of the 80s, Antolín Cáceres had his workshop on 5a. *Avenida Sur*, in front of 8 and, at the end of the same decade, he moved to 10a. *Calle Oriente*, near the *Mesón de Córdoba*.<sup>119</sup>

In 1883, during the **Artistic-Industrial Exhibition** held at the National Institute, Antolín Cáceres was awarded for the presentation of chains, fob chains and gold rings.<sup>120</sup>

Antolín Cáceres made jewelry, but his specialty was religious silverware, gilding and silvering church vessels, chalices and ciboria, among other objects. Between 1887 and 1888 he made a **crown of thorns** and a **halo**, both pieces of solid gold, for Jesus of Nazareth, which was made by the sculptor Juan Ganuza in 1888.<sup>121</sup>

Finally, the **First Directory of the Capital** of 1894 notes the existence of 11 silversmiths and 32 silverworkers in the capital city, indicating that despite rising prices for materials and competition from European

jewelers, silversmithing continued to thrive until the end of the last century and the beginning of this one.<sup>122</sup>

## 1.9 Weavers

Ramón A. Salazar recounts in his *Tiempo Viejo* that the San Sebastián neighborhood was known in the early 19th century as the neighborhood of "los batanecos" (fullers), because there were <<more than 800 looms for local fabrics, an industry that declined when free trade was decreed, causing the Republic to be flooded with cheap English fabrics that competed with our domestic producers.>><sup>123</sup> Indeed, Celso A. Lara F. reports that the San Sebastián neighborhood was inhabited by artisan weavers whose participation in the independence movements of 1811-13 was "very evident" and important.<sup>124</sup>

During the period studied (1871-1898), there were around 30 looms in the capital. The most renowned weavers were Mr. Mogollón, Catarino Lara, Doroteo Morales, Francisco Avilés and, most famous of all, José María Gálvez.<sup>125</sup> By the end of the century, weavers had moved from the San Sebastián neighborhood to other working-class neighborhoods. At that time, the existing looms were distributed among the



neighborhoods of Candelaria, Jocotenango, and the cantons of Barrios, Elena, and La Libertad.<sup>126</sup> It should be noted that during the administration of General Barrios, the Central Society of Artisans succeeded in securing land in the cantons of Elena and Barrios for the artisans.<sup>127</sup> This shift of weavers from the city center to the outskirts is due to the city's own growth and territorial expansion, as well as economic factors that we will discuss later.

Due to the perishable nature of fabrics, we do not know exactly what types of fabrics these artisans produced. We infer from the documents consulted that they must have made fabric by the yard and clothing for the middle and lower social classes of the city. In other words, the production of traditional weavers was intended for basically popular use. In contrast, the upper class of society sought to be fashionable by dressing in the European style, particularly French: Pío Casal (or Enrique Palacios) wrote in his **Review of the General Situation in Guatemala** (1863) that the ladinos who lived in the capital always tried to be fashionable in European style and that, in general, they did not dress in locally produced fabrics, but rather in "silk, linen, fine wool and cotton fabrics from Europe," since the products woven in the country were, to their taste, "ordinary."<sup>128</sup>

However, indigenous people, poor ladinos, and impoverished creoles who lived in working-class neighborhoods such as Candelaria, Calvario, San José, and Parroquia Vieja, among others, wore locally produced fabrics, which may have come from the looms of Gálvez, Lara, Morales, or Avilés.<sup>129</sup>

The most commonly used textile fibers were cotton and wool. Silk, on the other hand, was



Panoramic view of Guatemala City at the end of the 19th century.

used only for fine details on some garments, for weaving dresses and embroidering shawls that would be worn on socially important occasions, such as dances held in private homes or at the Teatro Colón, as well as during important dates in the Catholic calendar, such as Holy Week, Christmas, and especially Corpus Christi, which, according to Ramón A. Salazar, was the great festival of the aristocracy, "the festival of the people of the royal street."<sup>130</sup>

Silk was used to enhance the brocade and embroidered decorations<sup>131</sup> on some fabrics, mainly on sashes and hair ribbons worn by indigenous women, but also to make shawls (rebozos) for the mengalas,<sup>132</sup> colorful fabrics for the petticoats of Creole and peninsular (Spanish) women, and other garments. Without a doubt, silk was the natural thread that gave fabrics the most brilliance and luster.

Although interest in silk peaked around the 1840s, in 1866 there were still four people engaged in dyeing silk fabrics: Marianos Vega, from

Quetzaltenango; Clemente Avilés, Doroteo Morales, and Laureano Juárez in the capital.<sup>134</sup>

Silk production also caught the attention of liberals, who in 1883, during the **Artistic-Industrial Exhibition** organized by the Society of Artisans and the National Institute, awarded prizes to Pierina Pirelli and Emilia Petrilli, artisans of Italian origin who, in front of a large audience, extracted silk from silkworm cocoons, "which the spectators watched with interest."<sup>135</sup>

The silk used in sashes, hair ribbons, and some huipil designs was a symbol of social status due to its high cost of importation or local production. On occasion, complete luxury outfits were also made, such as the one made for the wife of Licenciado Pedro de Aycinena.<sup>136</sup>

Despite efforts to produce silk in Guatemala, most garments containing this fiber were imported and expensive. Silk was highly prized and used mainly in ceremonial garments, later replaced by rayon.

In addition to the lack of infrastructure necessary for silk industrialization, it was very



difficult to compete with the large amount of imported silk entering the country.

At the industrial level, the Cantel Fabrics and Yarns factory (Cantel, Quetzaltenango), which used imported raw materials, began to pose strong competition to the country's artisanal textiles in 1880, the year it was founded, as did the Beltranena brothers' cotton textile factory.<sup>137</sup>

On the other hand, cotton fabrics from Europe, mainly England, France, and Germany, also posed enormous competition to domestic products. So many foreign manufactured goods came to Guatemala that, in 1870, the strongest economic sector in terms of imports was cotton yarn and fabric. Given this situation, Guatemalan weavers were affected because they had to lower the prices of their products.<sup>138</sup>

Several industrial weaving and spinning mills were established in Guatemala City by foreigners, one of which was Federico Keller y Cía. (representing Clark & Cía. of Paisley, Scotland), founded in 1895.<sup>139</sup>

It could be said that weavers and potters in the capital were the two craft sectors most affected by the excessive influx of foreign industrialized goods.

The introduction of industrial spinning mills and chemical dyes were the two factors that contributed to the decline of artisanal looms in Guatemala City.

The colors and textures of traditional fabrics began to change considerably from 1860 onwards, when artificial dyes and mercerized threads began to be imported from Europe and the United States.

## Conclusions:

1. Artisanal production was discouraged in the period 1871-1898 due to the excessive importation of manufactured and industrialized products, which were concentrated mainly in the capital city, and the lack of legislation that truly protected the national artisanal sector. Liberal and neoliberal governments limited themselves to promoting a few "artistic-industrial" exhibitions, which, rather than supporting the Guatemalan artisanal sector, sought to showcase technological and agricultural advances both at home and abroad.
2. The folk arts that were most affected and displaced by foreign products were ceramics and textiles. It is also likely that the proximity of the pottery villages of Chinautla, Mixco, and San Raymundo contributed to the decline of pottery production in the capital.
3. Despite the excessive importation of foreign products that were mainly consumed by the capital's upper class, the artisan sector was always important in supplying the working classes—who were in the majority—with the utilitarian and artistic objects necessary for their daily lives.
4. During the last quarter of the 19th century, there was a noticeable shift in the location of artisans, who moved from the city center to the outlying neighborhoods: Elena, Barrios, La Libertad, La Independencia, and Jocotenango, mainly. Silversmiths did remain in the old part of the city.

## (FOOTNOTES)

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2. Claudia Dary Fuentes. "Panorama actual de la situación social, jurídica y económica de las artes y artesanías populares en Guatemala" En: **Tradiciones de Guatemala** Nos. 19-20. Guatemala: Centro de Estudios Folklóricos, 1983. P.133.

3. Claudia Dary F. "Escuelas y sociedades de artesanos en la ciudad de Guatemala" (1871-1898). En: **Tradiciones de Guatemala** (to be published).

4. Tomas R. Herrick. **Desarrollo económico y político de Guatemala durante el periodo de Justo Rufino Barrios (1871-1885)**, Guatemala: Editorial Universitaria, 1974. P.298. (Ediciones Reforma Liberal, Vol. 4).

5. Julio Castellanos Cambranes. **Café y campesinos en Guatemala. 1853-1897**. Guatemala: Editorial Universitaria, 1985. 117-119 pp. (Colección Realidad Nuestra, Vol. No. 12). J.C. Cambranes. **Introducción a la historia agraria de Guatemala, 1500-1900**. 2ª. ed. Guatemala: Serviprensa Centroamericana, 1986. P. 221.

6. Herrick, Tomas R. **Op. cit.**, p.292.

7. **Ibid.**

8. David Mc Creery. **Desarrollo económico y político nacional**. El Ministerio de Fomento de Guatemala, 1871-1885. Guatemala: Centro de Investigaciones Regionales de



Mesoamérica, 1981. p.25. (Serie Monográfica: 1).

9. Mc Creery, David. **Op. cit.**, p. 34.

10. **Ibid.**, p. 39

11. José Luis Reyes M. **Apuntes para una Monografía de la Sociedad Económica de Amigos del País**. Guatemala: Editorial "José de Pineda Ibarra", 1964. p. 261. (Colección Documentos, No. 27) Manuel Rubio Sánchez. **Historia de la Sociedad Económica de Amigos del País**. Guatemala: EDITA, 1981. 21-37 pp.

12. Claudia Dary F. "Escuela y Sociedades de Artesanos en la ciudad de Guatemala, (1871-1898)" En: Tradiciones de Guatemala (to be published).

13. Mc Creery, David. **Op. cit.**, p.40.

14. **Ibid**

15. Cfr. Claudia Dary. "Artes y Artesanías tradicionales de Mixco" En: **La Tradición Popular**, No. 63. Guatemala: Centro de Estudios Folklóricos, 1987. p.1.

\***Chichigua** or **chichigua** is a word of Mexican origin that means wet nurse or nanny; a woman who breastfeeds children. The word originates from **chichigualli**, breast or mammary gland. **Cacaxte** or **cacaste** means backpack carrier. The word comes from the Nahuatl **cacastli**. Jorge Luis Arriola **Pequeño diccionario etimológico de voces guatemaltecas**. 2a. ed. Guatemala: Ministerio de Educación Pública, 1954. Págs. 54 y 28. ("Biblioteca de Cultura Popular", Vol. 50).

16. Francis Polo Sifontes. **Nuevos pueblos de indios fundados en la periferia de la ciudad de Guatemala. 1776-1879**. Guatemala: Editorial "José de Pineda Ibarra", 1982. pp. 64-65.

17. **Ibid**, 50-53 pp.

18. Celso A. Lara Figueroa. **Por los Viejos Barrios de la Ciudad de Guatemala**. Guatemala: Editorial Universitaria, 1977. 223-232 pp. (Colección Proyección Folklórica, Vol. 1). Cfr. Julio Galicia Díaz. **Destrucción y traslado de la ciudad de Santiago de Guatemala**. Guatemala: Editorial universitaria, 1976.

19. Ramón A. Salazar. **El Tiempo Viejo**. Recuerdos de mi juventud. Guatemala: Tipografía Nacional, 1986. 122-231.

20. Lara F., Celso A. **Op. cit.** págs. 224 y 231.

21. Salazar, Ramón A. **Op. cit.**, p. 43.

22. **Ibid.**, p.22.

23. **El eco del trabajo**. Año 1, No. 5. julio de 1889.

24. **Gaceta de Guatemala**. Tomo XVI, No. 55. Guatemala, 19 de febrero de 1870. Cuadro Estadístico adjunto.

25. **Diario de Centro América**. Vol. IV. No. 226. 7/5/1881. p. 1.

26. The **comal** is a flat clay utensil, similar to a platter. It has no feet or handles and is placed directly over the fire. It is used to cook corn tortillas. The **pichacha** is a pot with handles, of regular size, perforated on all sides and is used to wash the **nixtamal**, that is, the corn cooked with lime. The function of the **pichacha** is that of a large strainer: the husk and water must come out through the holes.

27. Henry Dunn. **Guatemala o las provincias unidas de Centro América durante 1827 a 1828**. Translation of Ricardo de León. Guatemala: Tipografía Nacional, 1960. Páginas 65 y 149.

28. Pio Casal (Enrique Palacios). **Reseña de la situación general de Guatemala (1863)**. Edición, introducción y notas de Jorge Luján Muñoz. Guatemala: Serviprensa Centroamericana, 1981. p. 55. (Academia de Geografía e Historia de Guatemala. Publicación Especial, No. 22).

29. Anónimo. "La industria en Guatemala: Alfarería, (1880)". En: **Tradiciones de Guatemala**, No. 15. Guatemala: Centro de Estudios Folklóricos, 1981, p.269.

30. **Loc. cit.**

31. **Ibid**.

32. Majolica ware is a ceramic of Hispanic origin that was widely developed in Talavera de la Reina, Puente de Arzobispo and Seville (Spain), from where it passed to America. In addition to being made with the potter's wheel and fired twice in a closed kiln at high temperatures -850 to 900 C-, majolica is characterized by a white base made of tin oxide and lead. Likewise, majolica pottery has designs in blue, green, yellow, orange, brown and black colors, which are obtained from different oxides: copper, antimony, iron and cobalt. Due to the application of these oxides, majolica earthenware has a finish similar to glass and is therefore called glazed ceramic. Cfr. Roberto

Díaz Castillo. **Artes y Artesanías populares de Sacatepéquez**. Guatemala: Editorial Universitaria, 1976. 26-28 pp. (Colección Breve, Vol. 2).

33. Dary, Claudia. **Op. cit.** (1987). 3-4 pp.

34. Luis Luján Muñoz. **Historia de la Mayólica en Guatemala**. Guatemala: Serviprensa Centroamericana, 1975. p.17.

35. Anónimo, (1880), **Op. cit.** p.270.

36. **Gaceta de Guatemala**. T. XVI, No. 55. 19/2/1870. Cuadro Estadístico adjunto.

37. Anónimo, (1880), **Loc. cit.** y **Directorio de la Ciudad de Guatemala**. Guatemala: Imprenta de Pedro Arnales, 1881.

38. Luján Muñoz, Luis. **Op. cit.**, p. 19.

39. Ignacio Solís. **Nuestras Artes Industriales**. Estudio preliminar de Roberto Díaz Castillo. Guatemala: Editorial Universitaria, 1981. p. 43. (Colección Problemas y Documentos, Vol. 8).

40. Víctor Sánchez O. y Emilio Gómez Flores. **Directorio de la capital y guía general de la República de Guatemala**. Guatemala: Imprenta Tipográfica "Sánchez & De Guise", 1894.

41. **Diario de Centro América**. Vol. LXXVII. No. 3849. 18/10/1894. p. 1.

42. Sánchez O., Víctor y Emilio Gómez Flores. **Op. cit.** p. 394.

43. Víctor Sánchez O. **Directorio Nacional de Guatemala**. Perry, Husted y Cía. Editores. San Francisco, Cal. Tipografía The Caxton Co., 1898. p. 488.

44. "Los ladrillales". **Diario de Centro América**. Vol. I, No. 45. 25/9/1880. p. 1.

45. Sánchez O, Víctor (1898), p. 501.

46. "Ladrillos, artefactos de barro, locería". **Diario de Centro América**. Vol. I. No. 47 28/9/1880. p.2.

47. **Ibid**.

48. "Las artes cerámicas. El kaolín". **La Ilustración del Pacífico**. Año II, No. 41. Guatemala. 1 de junio de 1898. p.252.

49. **Gaceta de Guatemala**. T. XVI, No. 55. 19/2/1870. **Directorio de la ciudad de Guatemala**. (1886). Sánchez. O., Víctor y Gómez Flores, Emilio. **Op. cit.**,



240-246 y 333-335 pp.

50. Roberto Díaz Castillo. "Cinco textos históricos de Ignacio Solís" En: **La Tradición Popular**, No. 8. Guatemala: Centro de Estudios Folklóricos, 1976. p. 3.

51. **Gaceta de Guatemala**. T. XVII No. 16. 12/5/1869. p. 5 Antonio Batres Jáuregui. **Catálogo de objetos que han figurado en la Exposición Nacional de 1878**. Guatemala: Tipografía "El Progreso", 1878. p. 10.

52. **La Sociedad Económica**. T. 3., No. 60. 14/10/1875. p. 7.

53. **Exhibición artístico-industrial de la Sociedad de Artesanos y del Instituto Nacional**. Guatemala: Imprenta de Arenales, 1883. P.20.

54. Manuel T. Ovalle. **Directorio del viajero en la República de Guatemala**. Guatemala: Imprenta de la Aurora, 1889, p.275.

55. "Carpintería" En: **Diario de Centro América**. Vol. I, No. 55. 7/10/1880. p. 1.

56. Ovalle, Manuel T. **Op. cit.**, p. 279.

57. **La Revista**. Periódico Semanario de la Sociedad Económica de Amigos del Estado de Guatemala. T. 1. No. 10 6/2/1847. **La Revista** T. 1. No. 55. 28/1/1848. **La Revista** T. 1. No. 66. 14/4/1848. y, Cfr. Salazar, Ramón A. **Op. cit.**, p.7.

58. "Las abejas". **Diario de Centro América**, Vol. XI, No.593. 4/8/1882. p. 1.

59. **La Revista**. T. 1., No. 57. 10/2/1848.

60. **Gaceta de Guatemala**, T. XVI, No. 16. 12/5/1869. p. 4.

61. **Diario de Centro América**. Vol. IV, No. 222, 3/5/1881.

62. Roberto Díaz Castillo. "Velas de Antigua Guatemala" En: **La Tradición Popular**. No. 5. Guatemala: Centro de Estudios Folklóricos, 1975. p. 2.

63. "Nueva Industria". **Diario de Centro América**. Vol. LIX, No. 3192. 16/7/1892. p. 1.

64. **Diario de Centro América**. Vol. LXII, No. 3328. 5/1/1893. p. 3.

65. **La República**. Año II, No. 354. 16/9/1892. p. 2.

66. Cfr. Natalia García de Cuevas. **El**

**arte popular de la cerería en Guatemala**. Guatemala: Sub-Centro Regional de Artesanías y Artes Populares, 1983. (Colección Artesanías Populares, 1).

67. **Gaceta de Guatemala**. T. XVI. No. 16. 12/5/1869. p. 5.

68. **La Sociedad Económica**. T. 3, No. 60. 14/9/1875. p. 7.

69. **Directorios de la ciudad de Guatemala**. Guatemala: Imprenta de Arenales. 1881 y 1886. Sánchez O., Víctor y Emilio Gómez Flores. **Op. cit.**, y Sánchez O., Víctor (1898), **Op. cit.** 487-488 pp.

70. **Gaceta de Guatemala**. T. XVI, No. 55. 19/2/1870. Ver Cuadro Estadístico adjunto.

71. **Diario de Centro América**. Vol. III, No. 164. 18/2/1881.

72. Sánchez O., Víctor., (1898), **Op. cit.** p. 488.

73. Copper is a brownish-red metal, ductile, malleable and one of the best conductors of heat and electricity.

74. Chiantla (Huehuetenango) is one of the places in Guatemala where the copperware has reached a great development. Cfr. Liliana Morales. **La artesanía del cobre en Chiantla**. Guatemala: Sub-Centro Regional de Artesanías y Artes Populares, 1984, p. 40. (Colección Tierra Adentro, No. 3).

75. Solís, Ignacio. **Op. cit.**, p. 51.

76. "El cobre". **Diario de Centro América**. Vol. I. No. 42. 22/9/1880. p. 1. **Directorio** (1881), Sánchez, Víctor y Emilio Gómez Flores. **Op. cit.**, p. 269., Sánchez, Víctor. **Op. cit.**, 497. y **Diario de Centro América**. Vol. CXV, No. 5018. 22/10/1898. p. 2.

77. Salazar, Ramón A. **Op. cit.**, p. 57.

78. **Ibid.**, 55-57 pp.

79. **Gaceta de Guatemala**. T. XVI, No. 16. 12/5/1869. p. 4.

80. "Lcdo. Don José Lara Corzo has taken charge of the fireworks to be burned on Independence Day. We celebrate that such an intelligent person has been engaged in pyrotechnics. We wish that the weather is favorable to him". **La Sociedad Económica** T. 3., No. 60. 14/9/1875. p. 3.

81. "Las fiestas del 15" **Diario de Centro América**. Vol. L, No. 37. 16/9/1880. p. 1

82. **Diario de Centro América**. Vol. XXII. No. 1127. 18/6/1884. p. 1.

83. **Gaceta de Guatemala**. T. XVI, No. 55. 19/2/1870. Cuadro Estadístico adjunto.

84. "La pirotecnia". **Diario de Centro América**. Vol. I, No. 40. 20/9/1880. p. 1.

85. **Directorio** (1886), p. 128. Sánchez O., Víctor (1894), p. 289 y Sánchez O., Víctor (1898), p. 489.

86. **Ibidem**.

87. **Diario de Centro América**. Vol. I. No. 40. 20/2/1880. p. 1.

88. **Gaceta de Guatemala**. T. XVI., No. 55. 19/2/1870. Cuadro Estadístico adjunto, Cfr. "La industria del hierro" En: **Diario de Centro América**. Vol. I, No. 37. Guatemala, 16/9/1880. p. 1.

89. Solís, Ignacio. **Op. cit.**, p. 61.

90. In 1881, the registered blacksmiths are those of the following artisans: Felipe Aguilera, Cipriano Aguirre, Gregorio Calderón, Laureano Enriquez, Casimiro Espinoza, José María Figueroa, Domingo Flores, Aquilino García, Rafael González, Agustín Iriarte, Guadalupe Rodas, Teodoro Useda y José María Villalobos. **Directorio** (1881).

91. **El Eco del Trabajo**. Año 1, No. 1 al 10. julio-diciembre de 1889.

92. **Diario de Centro América**. Vol. L. No. 17. 21/8/1880. p. 2.

93. **El cronista**, T. II. No. 46. 4/10/1890. p. 2.

94. **Diario de Centro América**. Vol. LIX, No. 3182. 5/7/1892. p. 3.

95. Solís, Ignacio. **Op. cit.**, p. 35.

96. **Gaceta de Guatemala**. T. XVII. No 16. 12/5/1869. p. 3.

97. Solís, Ignacio. **Op. cit.** p. 89.

98. "Hojalatería". **Diario de Centro América**. Vol. I, No. 52. 4/10/1880. p. 2.

99. **Gaceta de Guatemala**. T. XVI. 55. 19/2/1870. Cuadro Estadístico adjunto.

100. **Diario de Centro América** Vol. I. No. 52. 4/10/1880. p. 2.



101. Sánchez. Directorio, (1898). p. 498.
102. **Diario de Centro América**. Vol. XIV, No. 713. 5/1/1883. p. 4. **Diario de Centro América**. Vol. II, No. 138. 19/1/1881. p. 3.
103. Solís, Ignacio. **Op. cit.**, p. 89.
104. **Ibid.**
105. Guillermo Fortín Gularte. "En torno a la platería popular de Guatemala" En: **Tradiciones de Guatemala**, No. 3. Guatemala: Centro de Estudios Folklóricos, 1975. 88-89. pp.
106. In addition to Nueva Guatemala de la Asunción and Antigua Guatemala, silverware was widely developed in Sacapulas (Quiché), Cobán, Tactic, San Pedro Carchá and San Juan Chamelco (Alta Verapaz). **Cfr.** Lesbia Ortiz y Adolfo Herrera. **Aproximación al estudio de la platería en Guatemala**. (Guatemala: Sub-Centro Regional de Artesanías y Artes Populares, 1987). (Colección Tierra Adentro, No. 6).
107. Josefina Alonso de Rodríguez. "El exvoto y el arte de la platería en Guatemala". En: **Tradiciones de Guatemala**, No. 5. (Guatemala: Centro de Estudios Folklóricos, 1976), p. 47.
108. **Ibid.**, p. 48.
109. Fortín G., Guillermo. **Op. cit.**, p. 92.
110. Dunn, Henry. **Op. cit.**, 55-56 pp.
111. Víctor Miguel Díaz. **Las Bellas Artes en Guatemala**. Guatemala: Tipografía Nacional, 1934. p. 23. (Folletín del Diario de Centro América).
112. Josefina Alfonso de Rodríguez. **El arte de la platería en la Capitanía General de Guatemala**. Tomo II. (Plateros y Batihojas). Guatemala: Universidad de San Carlos de Guatemala, Delegado Impresos y Cía. Ltda. 1981. p. 11.
113. Díaz, Víctor Miguel. **Op. cit.**, p. 23.
114. Salazar, Ramón A. **Op. cit.**, p. 23.
115. Solís, Ignacio. **Op. cit.**, p. 77.
116. **Diario de Centro América**. Anuncios calificados del año 1883.
117. Sánchez. Víctor. **Op. cit.**, p. 501.
118. **La Revista**. T. I. No. 48. 5/12/1847. p. 190.
119. Alonso de Rodríguez, Josefina (1981): **Op. cit.**, p. 69, y **Directorios** 1881 y 1886.
120. **Exhibición artístico-industrial**. **Op. cit.**, p. 24.
121. Alonso Rodríguez, Josefina. **Op. cit.**, p. 24.
122. Sánchez O., Víctor y Emilio Gómez Flores. **Op. cit.** págs. 425 y 433.
123. Salazar, Ramón A. **Op. cit.**, p. 122.
124. Lara Figueroa, Celso A. **Op. cit.**, p. 227.
125. In 1870 there were 27 weavers and 36 knitters in the capital city, according to statistics compiled by Manuel J. Beteta. **Gaceta de Guatemala**. T. XVI. No. 55 19/2/1870. Solís, Ignacio. **Op. cit.**, p. 79.
126. Sánchez O., Víctor y Emilio Gómez Flores. **Op. cit.**, p. 478.
127. Carlos González Orellana. **Historia de la Educación en Guatemala**. Guatemala: Editorial "José de Pineda Ibarra", Ministerio de Educación. Colección Científico-Pedagógica, 1970. p. 318. "Sociedades de artesanos". En: **Diario de Centro América**. Vol. XIV. No. 735. 1/2/1883. p. 1. **Cfr.** Claudia Dary F. Escuelas y Sociedades de artesanos en la ciudad de Guatemala" En: **Tradiciones de Guatemala**, (to be published).
128. Casal, Pio. **Op. cit.**, p. 151.
129. **Cfr.** Díaz, Víctor Miguel. **Op. cit.**, p. 119.
130. Salazar, Ramón A. **Op. cit.**, p. 41.
131. For example, the prominent Swedish biologist, geologist and archaeologist Gustav Eisen, who visited Guatemala for the first time in 1882, described the costume of the mayor of Patzún as follows: <<He wore a beautiful suit with a short white jacket, embroidered in blue; the pants were wide, blue, also embroidered on the back and frayed on the sides. He was given a very particular aspect by some silk patches that hung from the sleeves and pants and a red silk handkerchief that he wore knotted on his head.>> **Cfr.** Gustav A. Eisen. "Un viaje por Guatemala". En: **Mesoamérica**. Año 7, cuaderno II. Antigua Guatemala; Centro de Investigaciones Regionales de Mesoamérica, 1986. p. 432.
132. Daniel Armas defines the **mengala** as "a popular, non-indigenous woman" who wore <<a blouse with puffed sleeves (güicoy); a long, pleated skirt with two large flounces; a crisp, starched fustan; braids fastened with large ribbons, and a brightly colored silk shawl. She was usually barefoot.>> Daniel Armas. **Diccionario de la expresión popular Guatemalteca**. Guatemala: Tipografía Nacional, 1971, p. 137.
133. Solís, Ignacio. **Op. cit.**, p. 80
134. **Loc. cit.**
135. **Exhibición Artístico Industrial de la Sociedad de Artesanos**. Guatemala: Imprenta de Pedro Arenales, 1883, p. 11.
136. Manuel Rubio Sánchez. **Historia del cultivo de la morera de China y de la industria del gusano de seda en Guatemala**. Guatemala: Tipografía Nacional, 1984. p. 55.
137. Dardón Flores, Danilo, Gordillo Castillo, Enrique, **et. al.** **Proceso de industrialización en Guatemala, 1871-1900. El caso de la fábrica de hilados y tejidos Cantel**. Guatemala: Universidad de San Carlos de Guatemala, Instituto de Investigaciones Históricas Antropológicas y Arqueológicas, DIGI, 1990 (unpublished).
- Cfr.** Manning Nash. **Los mayas en la era de la máquina**. Guatemala: Editorial José de Pineda Ibarra, 1970. p. 37 (Seminario de Integración Social Guatemalteca, Publicación No. 27).
138. **Gaceta de Guatemala**. T. XVI. No. 65. Guatemala, 26 de abril de 1870.
139. **Recopilación de leyes de la República de Guatemala**. (1895-1896). T. XIV. Guatemala; Tipografía nacional, 1985. p. 91.





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Se encuentra siempre un completo surtido de calzado de señoras, niños y caballeros; tambien se hacen con el mayor esmero sobre medida á precios bastante reducidos y se remiten pedidos para los departamentos cuando lo soliciten.


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0744

REPUBLICA DE GUATEMALA  
EN  
CENTRO AMERICA.

CATALOGO  
DE LOS OBJETOS QUE HAN FIGURADO EN LA  
Exposicion Nacional de  
1878,  
REDACTADO POR  
Antonio Batres Jauregui.



1878.

(0744. Republic of Guatemala in Central America. Catalog of objects featured in the National Exhibition of 1878, compiled by Antonio Batres Jauregui. (Illegible information.) 1878.)

CATALOGO  
DE LOS OBJETOS REMITIDOS  
POR LA  
SECRETARIA DE FOMENTO  
DE LA  
REPUBLICA DE GUATEMALA  
A LA  
EXPOSICION DE BOSTON  
DE  
1883.

TIP. "EL PROGRESO" 8ª CALLE PONIENTE, N.º 6 SIG.

(Catalog of objects sent by the Ministry of Development of the Republic of Guatemala to the 1883 Boston Exhibition. TIP "El Progreso" 8a Calle Poniente No. 6 (Illegible information.) No. 6)





Director:  
Ofelia Columba Déleon Meléndez

Associate researchers:  
Celso A. Lara Figueroa  
Elba Marina Villatoro

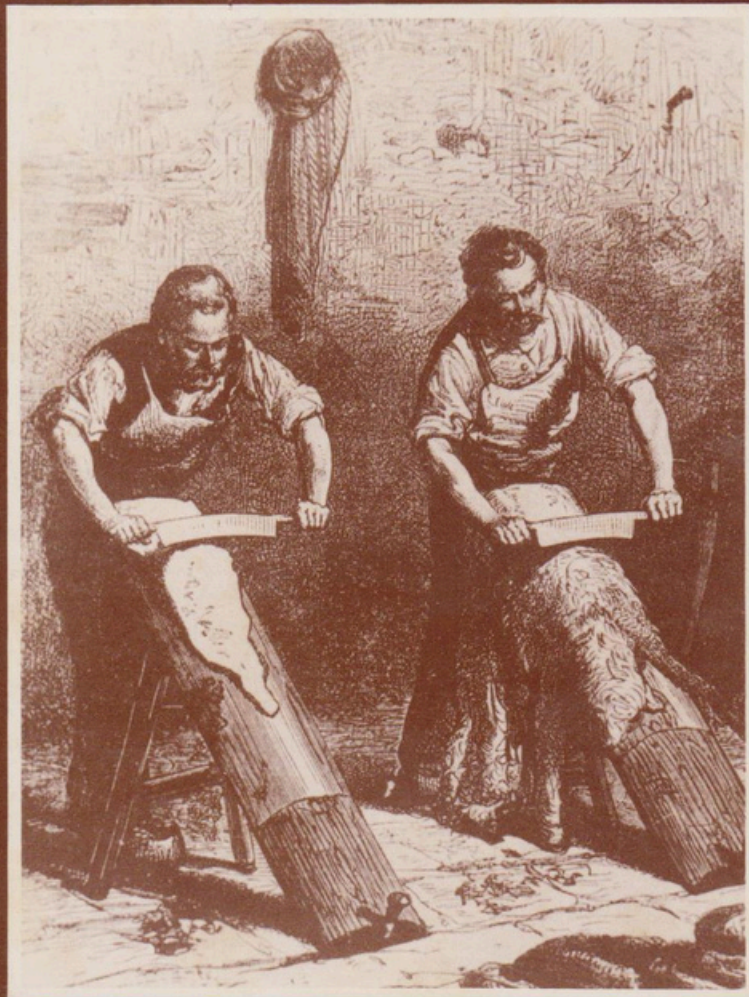
Musicologist:  
Enrique Anleu Díaz

Design and layout:  
Edgar Estuardo Wong

Research assistants:  
Claudia Dary Fuentes  
Alfonso Arrivillaga Cortés  
Carlos René García Escobar

Proofreader and editorial  
assistant:  
Norma García Mainieri

Photography department  
Jorge Estuardo Molina



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Centro de Estudios Folkóricos

Avenida La Reforma 0-09, zona 10.  
Phone # 319171. Guatemala. C. A.

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