SEMÁNA SANTA IN GUATEMALA
APRIL 7  Cortejo Procesional de la Consagrada imagen de Jesús Nazareno de la Caída y Santísima Virgen de Dolores -- Templo de San Bartolomé Becerra

APRIL 14  Procesión de La Reseña, Jesús Nazareno
-- Templo de La Merced

APRIL 19  Penance Procession Jesús Nazareno
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APRIL 19  Miraculous Image of Jesus Sepultado from San Felipe de Jesús

APRIL 19  Consacrated Image of Jesús Sepultado from San José Catedral

APRIL 19  Procession of the Holy Burial from Escuela de Cristo

“Semana Santa en Antigua”
by Lita Bilotti
THIS MONTH IN REVUE

PICTORIAL
Women Hermandades
Sisterhood from Escuela de Cristo
by Hadazul Cruz

Book Alert
A Textile Traveler’s Guide to Guatemala
by Deborah Chandler

Book Alert
Maya Gods & Monsters: Supernatural Stories from the Underworld and Beyond
by Carol Karasik

Amalia’s Kitchen
by Amalia Moreno-Damgaard
Oaxaca: A Culinary Mecca

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The Tango War
by prize-winning author Mary Jo McConahay
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places to go, things to do, and fun to be had.

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From the Publishers

We’re hoping that April brings spring showers but please not during Semana Santa. This year the Revue Semana Santa edition includes Women Hermandades, the sisterhood from Escuela de Cristo by Hada Cruz. As well, there are six procession maps we hope you find useful plus fabulous photos of past processions including images from the winners of the April photo contest.

For avid readers don’t miss the shout out Book Alerts featuring author Deborah Chandler’s A Textile Traveler’s Guide to Guatemala; Mary Jo McConahay’s The Tango War; and an overview from Mark Walker of Maya Gods and Monsters: Supernatural Stories from the Underworld and Beyond by Carol Karasik, illustrations by Alfonso Huerta.

Chef Amalia Moreno-Damgaard takes us to Oaxaca: A Culinary Mecca and the Advertiser Index will guide you on places to go, things to do, and fun to be had. For business listings, information, maps, and the April Events Calendar, it’s all just a click away to The Antigua Guide.

Thank you to our readers for embracing the new Revue e-zine format. We’re getting some very nice comments, including folks who hadn’t realized how versatile and easy it is to read and navigate from one page to the next. The interactivity is the icing on the cake.

We also want to express our appreciation to so many advertisers who partnered with us in the print Revue and now within the online format. Together we hope to continue offering what we think is the best of Guatemala, fabulous photographs, current events and articles that you won’t read anywhere else.

Happy April 2019 everyone ~ in the meantime, photographers we’re looking forward to seeing your images for May of Flowers in Guatemala.

— John & Terry Kovick Biskovich

Using the interactive features

As you turn a page you’ll notice some of the text/images are briefly highlighted. All you have to do is click or tap on them to enter the world of interactivity, including virtual reality tours. Double-tap on a page to zoom in. Click on a page to view highlighted content.

In the contents and advertiser index pages just click or tap on whatever subject you’re interested in and that’s where you’ll go. Videos will play directly in the page.
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Marcia Palacios, 19 years old. She entered as a postulant at the age of 16, formally sworn in at the age of 18.

photo by Eva Lepiz
WOMEN HERMANDADES
SISTERHOOD FROM ESCUELA DE CRISTO WOMEN’S DIVISION

The work of the women behind those gorgeous Golden Mantillas brought directly from Spain.

by Hadazul Cruz, photos courtesy of Hermandad de la Escuela de Cristo

People admire the beauty and splendor of La Antigua’s Semana Santa processions, but who’s behind working hard making this happen? Certainly, we have heard of Hermandades—organizations that prepare all year long organizing all the procession logistics—and yet another question comes up. Are there any women working at the Hermandades? Of course, there are! Women of all ages moved by their faith and devotion enter every year to work as volunteers at Hermandades,

Maria Marta Beltranena former President of the Sisterhood. She worked for over 12 at the organization. (Willy Posadas)
some of them have been a part of these organizations for more than 40 years. Others start working as soon as they become of age at 18. Sometimes they work as their mothers and grandmothers have done before them. Hermandad de la Escuela de Cristo has the largest number of women working inside.

Recognized by their gorgeous golden mantillas, brought directly from Spain, these women do an incredible job every year working in different activities aimed to promote the Catholic faith and devotion to the consecrated images of Jesús Sepultado and María Santísima de Soledad, that are worshiped at Escuela de Cristo Church.

OPPOSITE PAGE: ABOVE
Anali Pineda is carrying the box with the “Turnos”, which the devotees collect during the procession. The “Turno” is a card that tells a devotee where and when it is her turn to carry in the procession.

BELOW
Doña Flor de Hernández, (over 40 years at the Hermandad) is guiding the devotees row at the Procession.
Activities can be divided in two: the preparation activities for the Holy Vigils and processions and the activities that take place on the day of the procession.

They also perform community service and charity activities.

It is a difficult task to maintain the proper order at the procession because the Hermandad members have to guide over 3,000 women devotees during a 12-hour journey. There are no stops, no time for rest.
It is considered a privilege to lift the float from the floor, at the beginning of the procession, Victoria Arrivillaga as the woman in charge of the Sisterhood, women’s division, has the honor of the float’s first guiding.

Photo by Raul Touzon
It is also a great responsibility to guarantee the safety of the Virgin Mary image along the path.

Organizing a procession is an expensive task, this is why the women’s division help raise fund by selling souvenirs, typical food, raffles, and other activities.

LEFT: ABOVE, Josselyn Hernández is guiding the float so it remains straight and centered on the cobblestone streets of Antigua.

BELOW: Women, members of the Hermandad, maintain the order at the procession.

ABOVE: Members of the Hermandad are selling souvenirs to help the Hermandad raise funds. BELOW: Signing up devotees for the procession.
LEFT:
Doña Graciela Asturias, after several years as part of the Hermanad, walks the journey of 68 blocks (12 hours) the same as the younger members.

RIGHT:
Part of the job is helping restore the sculptures of the 23 Station of the Cross’ floats made of fiberglass that are marched at the beginning of the Procession.

Photos by Ludwing Paniagua
At the beginning of the procession every woman makes sure to hold the position she’s been assigned to.

Everything must go according to plan, otherwise, it is necessary to immediately solve any problem and move on.

The author, ready, waiting for the procession to start.

Photo by Raul Touzon
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APRIL 2019

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THEANTIGUAGUIDE.COM/CALENDAR

photo by Aldo Comparini
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La Antigua Galería de Arte is proud to present “Rostros y Trajes del Altiplano Guatemalteco” (Portraits and Costumes from the Guatemalan Highlands, a solo exhibition by Northamerican artist William Kalwick Jr.

The exhibit opens Saturday March 30th at La Antigua Galería de Arte, 5a. Avenida Norte #29, La Antigua Guatemala, by the arch. From 4pm to 7pm. It will be open until April 30th, 2019.

Don’t miss the opportunity of meeting the artist, he will be present at the opening.

“I have been painting in Guatemala for almost thirty years. Depicting the indigenous people and customs from different linguistic groups and areas. Over my time in Guatemala I have produced hundreds of paintings. I also have had several exhibitions in Guatemala, including two sponsored by the U.S. embassy at the Museo Ixchel in Guatemala City.

I studied at the Art Students League in New York City. Following my time in N.Y. I spent time in Europe, studying and traveling. Returning to Houston to apprentice with well know portrait painter Lajos Markos for six years.

Guatemala has been a major inspiration for my art. I have spent a lot of time there traveling and painting. Meeting people and hearing their stories. I have been fascinated by the culture and have seen many customs disappear. Every village in the western highlands had at one time a distinctive dress that has been slowing disregarded for modern clothing. I feel privileged that I was able to capture on canvas this culture before it has become part of the homogeneous dress and culture of the modern world.

A large part of my art in depicting the indigenous people of Guatemalan. I create oil paintings. My style reflects my art education. I was taught in a traditional representational style. I wanted my art work to show and document the time in which I lived of the indigenous people of Guatemala. In years from now these paintings that I have created will show something that has disappeared forever. I have spent my entire life painting, it has been my passion.

I am never lonely creating my artwork, but I do enjoy painting with other artists. I go to a painting session every week where we paint from live models. I also go out and paint with a group of outdoor painters to paint landscapes.”

William Kalwick Jr. - March, 2019

Visit this new exhibit at:
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A Textile Traveler’s Guide to Guatemala
by Deborah Chandler

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The vibrant character of Guatemala is most visible in its handwoven textiles, which are still in everyday use and readily available in native markets all over the country. A Textile Traveler’s Guide to Guatemala is an excellent resource for discovering artisans, markets, shops, and those storied regional textile traditions. It’s a beautiful resource for armchair travelers and an essential companion for those seeking an authentic cultural experience in our Central American neighbor. Guatemala is a primary travel destination, especially for North Americans, with more than two million visitors each year. Hundreds of travel companies throughout Guatemala focus their tours on traditional artisanal crafts.

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Deborah Chandler is the author of the bestselling book Learning to Weave and co-author of Traditional Weavers of Guatemala. She has lived in Guatemala for twenty years where she leads textile-oriented tours. Nine years as Director of the fair trade organization Mayan Hands has given her the pleasure and honor of working with many Maya weavers, learning from them at every encounter.
A Textile Traveler’s Guide to Guatemala

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A Textile Traveler’s Guide to Guatemala

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Street vendor (Judy Sidonie Tillinger)
Getting acquainted with GUATEMALA. In their myriad forms, textiles are the second-most important product of humans, right after food. As essential as protection from the elements and as whimsical as fashion, as ancient as mummy wrappings, as practical as car upholstery, as high tech as patches for organ recovery after surgery, and as low tech as bags made of twisted plant fibers, we could not live, or die, without them.

Since ancient times, symbols have been woven into cloth to tell stories, express status, or preserve the history of a culture. In much of the world, those textile traditions have died out, and in the rest of the world, they are fighting for survival. Guatemala is one of those places where the struggle to maintain the millennia-old Maya culture while moving ahead into the 21st century is felt every day, and cultural expression woven and embroidered into textiles is an important part of that. Hundreds of books in many languages have been written about Guatemalan textiles, which are really Maya textiles, from old books with black-and-white pictures to new books with spectacular color photography. Not many people have access to them all, much less time to read them before visiting Guatemala. My goal in writing this book is to help “textile tourists” find their way, to know where to go to see great riches in cloth, and perhaps even more, to understand what they are seeing when they have those textiles in their own hands. It’s estimated that there are more than a half million weavers and embroiderers in Guatemala.

They use at least six kinds of looms, each with its own special function. There is more and more embroidery every year, and handspinning is making a comeback, as is natural dyeing. Jaspe (called ikat in other cultures) is a dye technique that is supremely difficult, widely present, and important to know about. There is some knitting and crochet, a few netting techniques are used for bags and hammocks, and always there is something surprising. Walking through a market can be overwhelming. The quantity of production is staggering, and the competition is fierce. And misunderstanding is rampant.
Lidar image technology and a series of National Geographic specials have introduced a growing number of people to the ancient Maya civilization. This book invites even more readers into the worldview and the mystical realm that reflect the heart of the Maya people. Through captivating stories and exotic illustrations, it also draws upon ancient myths and lore and gives life to their quirky gods.

Michael Coe, respected anthropologists, and author says of Maya Gods & Monsters: Supernatural Stories from the Underworld and Beyond, “Inspired by myths, stories, and images from over two thousand years of Maya civilization and religious beliefs, Carol Karasik has given a highly readable and lively vision of the supernatural world of these remarkable people.”
Karasik provides insight as to why the Maya have so many ceremonies to communicate with the underworld. “These stories have many versions. All these gods have many faces. Maya gods and goddesses live in a private world. They seldom interfere in the great and small affairs of humanity. They created human beings who would praise them — this is all. When not summoned through offerings and prayers, they keep to themselves …”

One of the symbols of the Maya is the story about The Water Lily Jaguar. “Water Lily Jaguar swims in the silver rivers of the rainforest. Water Lily Jaguar swims in the silver pool of the moon…” This story is just one of fifteen that blend the natural and the supernatural within the world of the Maya.

The book also includes a brief history of the Maya, a map of Mesoamerica, a glossary and a revealing piece titled “The Story of the Book,” which explains the importance of the “Popol Vuh,” often called the Maya Bible. The author explains, “Mainly because the Hero Twins’ selflessness and sacrifice offer moral lessons by which to live. The defeat of death is the theme of all religions. Readers don’t have to believe in many creations to understand the cycle of life, death, and rebirth that is at the heart of the Maya philosophy…”

The dreamy figures depicted by Alfonso Huerta help spur one’s imagination while being true to the colorful characters from the mythical Mesoamerican tradition. Huerta is a native of Mazatlán, Sinaloa, Mexico and provides a unique artistic perspective, which blends an awareness of the beauty of everyday objects with surrealism and lush tropical colors.
Author Carol Karasik weaves together wise retellings of ancient stories based on the latest explorations of hieroglyphic texts and iconography, along with a profound understanding of the oral and written literary tradition of the Maya.

She has published a variety of books on Maya culture such as the award-winning “Mayan Threads: A Woven History of Chiapas.” The author is a poet, writer, and editor who has worked on books and films in the fields of anthropology, art, ecology, and educational philosophy.

She lives in Chiapas, Mexico. Ms. Karasik continues to introduce audiences to the cosmic vision of the ancient and modern Maya.
Mark’s passion for Guatemala started as a Peace Corps volunteer, followed by a career working for eight international organizations including MAP International, Make-A-Wish International, and as the CEO of Hagar, which works with survivors of human trafficking.


His most recent article, “My Life in the Land of the Eternal Spring” www.ragazine.cc/2018/07/mark-walker-creative-nonfiction/ takes place on a coffee plantation in Guatemala and was published by Wising Up Press as part of the Crossing Class: The Invisible Wall anthology.


Mark is a board member of Partnering for Peace and Advance Guatemala and was the recipient of the Service-Above Self Award from Rotary International. His wife and three children were born in Guatemala.

About the Reviewer

Mark D. Walker
(MillionMileWalker.com)
Prize-winning author Mary Jo McConahay presents her new book, The Tango War, The Struggle for the Hearts, Minds and Riches of Latin America During World War II, the fascinating, largely unknown story of how the global conflict affected countries from Mexico to Argentina, including Guatemala, and how the Axis and the Allies never took their eyes from each other, like dancers in a tango.

**Tuesday, April 2, at Casa Herrera**

4a. Avenida Norte, No. 9, Antigua Guatemala, at 5:30 p.m.

Introduction by Nancy McGirr, Founder/CEO Fotokids, former Reuters Staff Photographer for Central America.

**Thursday, April 4, at Librería Sophos**

Plaza Fontabella (4a Avenida 12-59), Zona 10, at 7:00 p.m.

Introduction by Dr. Regina Wagner, author of Los alemanes en Guatemala, (1828-1944).

In English. Books will be available.

“Gripping...a seasoned storyteller...” –The Wall Street Journal

“The mosaic writing style of Uruguayan author Eduardo Galeano...” –Los Angeles Review of Books

“Dramatic...” – Foreign Affairs

**FOLLOWING IS EXCERPT II FROM THE BOOK**
A controversial “secret map” divided post-war South America into four Nazi territories. Its background is black due to the mimeograph technology used to create this copy that arrived at the White House. – Franklin D. Roosevelt Presidential Library.
Excerpt II from
THE TANGO WAR
by Mary Jo McConahay

[On the Rubber Soldiers of Brazil]

The year is 1943. Deep in the Amazon jungle, a tapper makes a diagonal cut in the trunk of a rubber tree in the predawn dark, when its sap flows most freely. During the day the milky latex travels down a ladder of older cuts to the base of the tree where it drips into a tin cup. Clean leaves have been placed on the forest floor to catch any precious bead that jumps from bark or cup.

In the green light of late afternoon, the tapper collects the milk in a bucket and carries it to a field station where it’s shaped into oblongs and smoked over a fire of palm nuts until hard. Then with other tappers, he carries the rounded blocks on his back to a dock where they are loaded aboard a steamer that heads at top speed down the longest river in the world. The river widens to meet the sea, the rough Atlantic.

There in quick succession a German U-boat sinks the steamer, and a U.S. Navy ship dispatches the sub. The U.S. crew rescues survivors, and enlists fishermen to salvage the blocks, paying them so much for each. Officers secure the rubber onto another ship to continue its journey stateside. Crewmen receive citations for their quick thinking, for salvaging a strategic material absolutely fundamental to winning the war…

...The war ran on rubber, indispensable to manufacturing millions of tires for jeeps and trucks, to making gliders and PT boats. Some battleships required 20,000 rubber parts. Rubber went into thousands of items that meant life or death in the field. Tanks and airplanes needed gaskets, belts, hoses. Rubber was essential to lifeboats and oxygen masks, cameras, radar equipment, surgical gloves, cable wires…

...Three months after Pearl Harbor, catastrophe hit the Allies’ natural rubber pipeline. In February, 1942 the Japanese occupied British Malaya, then occupied the Dutch East Indies. At a stroke, the United States lost access to ninety percent of its global supply. The British retained some production in India, and still held onto Ceylon, although the Japanese were advancing on the island. The total amount of rubber remaining to countries fighting the Axis -- from South
America, Mexico and Africa -- amounted to the equivalent of no more than two weeks of U.S. pre-war consumption…

Where to get more?

_The army of the Rubber Soldiers is a brave legion of our countrymen entering the jungle under a glorious banner of staunch patriotism to extract from the miraculous tree the precious latex that is so necessary for the Victory of the United Nations._

---Brazilian newspaper, 1943

The rubber campaign unrolled in the largest rainforest on earth, which spreads over two million square miles, covering more than forty percent of the South American continent. The Amazon’s jungles and rivers are home to 40,000 species of plants and hundreds of mammals.

Nazis sponsored loyalty groups for all ages in southern Brazil, where more than a million ethnic Germans lived. – Fundaçao Cultural de Blumenau

including jaguars and giant anteaters, thousands more species of fishes, birds from scarlet macaws to gracile white herons, reptiles like the anaconda, creatures like the penis snake which is not a snake but an amphibian, and frogs that live not on ponds but in trees -- the richest system of life on the planet.

What the Amazon did not have was people. Even counting its port cities, the Brazilian Amazon’s population density in 1942 was just over one person per square mile. The adjoining drought-plagued Northeast served as a labor pool.

Brazilian authorities…waged the Battle for Rubber like a military campaign. To draft laborers, [Brazil President Getulio] Vargas created a Special Service for the Mobilization of Workers for the Amazon known as Semta for its initials in Portuguese. Semta operatives sometimes dragooned unsuspecting young men at the point of a gun.

“I was in the field with my dad and a soldier came and told me to get on the truck to go to war,” 83-year old Lupércio Freire Maia told a Brazilian filmmaker in 2004. “I just wanted to ask my mother’s blessing, but the soldier said he didn’t have anything to do with that kind of business.”

The roads, Maia said, were filled with men going to holding camps, miserable way stations short of clean water and basic sanitary facilities. Despite Vargas’ insistence that Brazil was a “racial democracy,” camp medics under the sway of the eugenics movement recorded the physical characteristics, biological types, and “racial” mixture of each conscript.

Most recruits volunteered, a free choice to the extent that desperately poor men leading hard-scrabble lives might be considered free to choose. Vargas broke new ground in communication, reaching out to the masses directly with the modern tools of radio and films, presenting mobilization for the raw material as a patriotic campaign. Now tappers were no longer _flagelados_, the most miserable cogs in the rubber-making machine, but guardians of freedom and champions of national defense. Popular mass-market magazines like comic books portrayed migration to the jungle as a path to manhood, and to more social status than might be found scratching the Northeast’s ungiving earth.
Vargas granted draft age tappers deferment of military service for the two-year period of their contracts. As word spread that thousands of Brazilian soldiers would be shipping out to fight in Europe [the “Smoking Cobras”], many young men in the Northeast decided it was better to sign up for the Amazon jungle, unknown as it was, than to be shot at on the Italian front. Sometimes families pushed the decision. “I enlisted as a Rubber Soldier because my mother cried a lot and didn’t want me to join the Army,” one rubber veteran recalled.

Meanwhile, Semta booklets and collaborating press cast Rubber Soldier enlistment as if it were a moral choice of the highest order. Northeasterners had an “obligation” to fight for world freedom “in the blessed lands of the Amazon.” A Fortaleza newspaper exhorted, “It is time to guarantee for humanity the resources for the conquest of Freedom and the strangling of the Axis!”

Entire families enlisted because they thought it would help them survive...

“My father was not interested in money,” a 74-year old cafe owner named Vicência Bezerra da Costa told the Brazilian filmmaker, Wolney Oliveira. “He wanted a place where there was water. Where planting might grow.” Bezerra da Costa was thirteen when his father signed the family up, moving to the jungle with his wife and eight children. Vargas was populating the Amazon.

At staging camps outside Belem, Recife, and Manaus, recruits waited for transport for days or weeks, sometimes singing songs glorifying “Getulio.” Men and boys received uniform and kit: blue pants, white shirt, straw hat, a pair of canvas shoes with jute soles, a tin plate, mug and eating utensils, a hammock and a carton of cigarettes.

The journey by ship was tedious, with passengers generally confined below decks, and while at sea, it could be dangerous. One day, Bezzera da Costa said, the crew ordered passengers to come topside with their lifejackets. In the jackets’ pockets were water and hard biscuits for survival, and a cyanide capsule in case of capture by the enemy, he said. Minesweepers accompanied the ship. Bezzera da Costa’s mother lifted the religious medals hanging from her neck and gripped them in her hands. “She didn’t stop praying,” he said. “We couldn’t make a sound or light a match.”

Once recruits transferred to local river transport, comfort was not much better. They traveled in steerage with livestock. Because of disorganization, they often went without food...

Of fifty-seven thousand Rubber Soldiers who labored between 1942 and 1945, thirty thousand died of malaria, yellow fever, chagas disease and other illnesses, from the bites and stings of serpents and scorpions, drowned in rivers or were eaten by piranhas, or mauled by jaguars. Of those who survived, some could not leave the Amazon because they remained indebted. Some did not know the war was over until a year or two after the armistices. Vargas, successful in starting the process of populating the Amazon, reneged on the pledge to return Rubber Soldiers to their homes...
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by

Mónica Tojil Rodas

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Paved road 15 minutes from La Antigua
To say I had a déjà vu moment is an understatement. My recent time in Oaxaca was full of experiences some of which were new yet felt so familiar. I have been to places that remind me of Guatemala before, but this one really hit home.

Oaxaca is Mexico’s gem and it truly is a culinary mecca full of traditions and home to a wide array and concentration of indigenous peoples with the Zapotec and Mixtec (in that order) being the most prominent cultures. Located in southern Mexico in close proximity to the isthmus of Tehuantepec, I felt I could almost touch Guatemala.
The close similarity to Guatemala’s La Antigua in looks and feel, both colonial and UNESCO sites, was amazing. El Zócalo the main square and surrounding area is almost identical to Antigua’s Central Park. The warmth of the locals, the sights of the mercados, the eateries and the street markets and restaurants, felt so intimate.

I cooked with generations of indigenous women from great-grandmothers and grandmothers, and wives and daughters, to sisters-in-law and mothers-in-law. This was truly special and explains why cooking traditions have survived for generations. At times, I imagined I was right next to my grandmother helping her peel garlic or roast chilis and next I was grinding roasted cocoa beans on a metate mortar and pestle made of volcanic rock, just like at home.

A main takeaway was being in such close proximity to ancient recipes that incorporate beautifully native and old world ingredients into exotic moles. Oaxaca is known for its wide variety of them from the most popular Mole Negro, Mole Rojo, Coloradito, Amarillo and Verde, to the fruity Manchamanteles (table stainer), and many more, all of which are deliciously unique.

It was so refreshing to cook and taste new to me corn-based foods combined with native fresh crops, from Memelas, slightly
thick corn tortillas served with a variety of toppings and Tlayudas, crispy super thin corn tortillas either topped with meats, beans and vegetables or served on the side, to Tetelas, corn tortillas stuffed with beans and cheese and paired with freshly made Molcajete (volcanic rock mortar and pestle) salsas.

My culinary exploration of Oaxaca would not have been complete if I did not try all of the other delicacies of the land from squash blossoms and huitlacoche or cuitlacoche, a grey corn fungus referred to as the Mexican truffle, to roasted spicy chapulines and gusanos de maguey, grasshoppers and worms from the maguey plant where mezcal comes from, all served in many styles everywhere.

Mezcal (or mexcalli, a Nahuatl word), made from agave, is another local specialty which I
preferred to sip slowly on its own (like Zacapa Centenario) to appreciate its nuances. Smoky, and higher in alcohol content than tequila, it is a distilled drink that a newbie must learn to drink (and treat with much respect) by itself or as a cocktail. Bars are very creative making concoctions of mezcal with tamarind and jamaica (hibiscus tea) served in glasses rimmed with roasted chapulines-or gusanos-chile powder salt.

Visiting Monte Alban, an important Zapotec archeological site and the capital dating back to 500BC, was the cherry on my cake. Coming from a pluricultural and multilingual country also known as the cradle of the Maya, I appreciated the synergies and uniqueness of their cultural traits. While touring the site, I was happy to come in close proximity to so many Huaje trees, native to the region, with a pod with a legume which is an important ingredient in the local cuisine.

**Cheers to the great cuisines of Latin America!**

¡Buen Provecho!
“San Francisco, 1er Viernes” by Gabriel Rodriguez

“Devoción” by Quetzaltenango by Inés Alcázar

“Buhito Santo” by Edgar Giron

“Jesús y el Arco” by Mario Gabriel Soto
“Señor Sepultado de Huehuetenango” Huehuetenango by Rony Castillo

“Amor y Dedicación” by Ohana
We invite you to participate in our **MONTHLY PHOTO CONTEST** for May 2019 with the theme: **FLOWERS OF GUATEMALA.**

Please send ONE (1) HIGH RES photo with caption/location and your name & website for the credit line to: **photos@revuemag.com**

There will be prizes for winning photos.

More information at: **revuemag.com**

Submissions entered by the 15th of April will be eligible.

Photos by: Renato Guillermo, Juan José Rodas González, Gabriela Molina and Ana Gabriela Santisteban Medrano.
Te invitamos a participar en nuestro Concurso Fotográfico de Mayo 2019 con el tema: Flores de Guatemala.

Enviar (1) foto en ALTA RESOLUCIÓN con el título, lugar donde fue tomada, su nombre y el sitio web para el crédito a: photos@revuemag.com

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Serán elegibles las fotos recibidas hasta el 15 de abril de 2019.

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The winner by Editorial Decision wins a FREE NIGHT for 2 at Hotel Posada Don Valentino

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The winner by Popular decision wins Q400

2nd place, both categories Q100

3rd place, both categories Q50
Jesús de la Caída, dates from the XVII century, sculpted by colonial artist Pedro de Mendoza, this procession is one of the most anticipated during Lent in Antigua, people from all the country come to participate.

Beautiful sawdust and flower carpets, embellish the streets for the processional path.

Fifth Sunday
APRIL 7th - 7:00 AM
Cortejo Procesional de la Consagrada imagen de Jesús Nazareno de la Caída y Santísima Virgen de Dolores, Templo de San Bartolomé Becerra.

facebook.com/HermadadJesusNazarenodelaCaida
Palm Sunday

The image of Jesús Nazareno de La Merced dates back to the middle of the seventeenth century, and belonged to the now abandoned Hermitage of San Jerónimo.

La Reseña Procession is characterized by the anda's biblical themed adornment.

Photo by Elliot J. Bonilla

photo by Marco Antonio Marinelli
APRIL 14th - 09:00 AM
Procesión de La Reseña,
Jesús Nazareno
del Templo de La Merced,
La Antigua Guatemala

facebook.com/LaMercedAntigua
The Good Friday Procession includes characters in Roman costume, one representing Pontius Pilate, and others dressed as Palestinians; also, representations of the Roman Praetorian Guard mounted on horses, giving with this an aspect of realism to the commemoration of the “Via Crucis” of Jesus.
APRIL 19th - 03:00 AM
Penance Procession
Jesús Nazareno
del Templo de La Merced,
La Antigua Guatemala

facebook.com/LaMercedAntigua
The Image of Jesús Sepultado, arrived San Felipe's village in 1670, coming from a hamlet called San Juan Perdido (devastated by an epidemic).

Originally, the image represented a crucified Christ, later in time, it was modified to represent a buried Jesus.
APRIL 19th - 03:00 PM
Miraculous Image of Jesus Sepultado from San Felipe de Jesús, procession.

facebook.com/HermannaddJesusSepultadoDeSanFelipe
The beautiful image of Jesús Sepultado de Catedral, is a “Penance Christ” which means that is used to commemorate the rites of the Crucifixion on Good Friday before passing through the streets of Antigua. This is a small procession that has been growing during the past years.

Photo by Ivan Hernández

Photo by Marcela Molina
APRIL 19th - 03:15 PM
Consacrated image of Jesús Sepultado from San José Catedral, procession

facebook.com/sepultadocatedralantigua
The procession of the Holy Burial from Escuela de Cristo Church, has a combination of elements from Seville, Zamora, Valladolid in Spain and its own characteristics of Antigüeña Holy Week.

It is one of the longest processions in La Antigua, not only referring to the processional route but also the procession itself.
APRIL 19th - 04:00 PM
Procession of the Holy Burial from Escuela de Cristo.

facebook.com/escueladecristo
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