

[Canary Islands](#)[More news](#)[sports](#)[Economy](#)[Opinion](#)[Culture](#)[Leisure](#)[Life](#)[COVER PDF](#)

Visit the PDF cover of the print edition of this Saturday, January 5, 2019

laopinion.es » [Tenerife](#)

one

The authentic Candelaria, in Adeje

In the church of Santa Úrsula, in the south of Tenerife, is the most exact replica to the image that the Guanches found on the coast of Güímar

Ganzo Shell | 15.08.2014 | 00:34

Historians have no doubts. The image of the Candelaria that the Guanches found on the coast of Güímar, and that they worshiped as their mistress, was not a black virgin. By the time, about 100 years before the Conquest, it would be a late Gothic virgin: white and golden hair, like the Virgen del Pino or La Peña, the so-called images of the Conquest. The time, the walnut oil with which the figure was cleaned and the smoke of the candles

with which the Dominicans surrounded the image made the carving darken until it seemed black. And so it was seen by the artist Fernando Estévez, the sculptor from Tenerife who, in 1827, a year after the sea decided to swallow the authentic one, made the size that can be seen today in the Basilica of Candelaria. An image that the artist reproduces as he remembers,

So much for the deacon of the church of Santa Úrsula, Manuel Trujillo, as for historians of the University of La Laguna, such as Gerardo Fuentes or María Jesús Riquelme, and for the disappeared Art Professor Jesús Hernández Perera, the Virgin, the lady who arrived of the sea by the coast of Güímar, more specifically by the Playa del Socorro, was a white carving. A Gothic virgin, with a child in arms and a small green candle, a candle, hence the name of Candelaria and that the ancient inhabitants of Tenerife kept covered, and even half in secret, in the well-known cave of San Blas.



La Candelaria de Adeje is sheltered in the church of Santa Úrsula.

lot

Then, with the arrival of the Spaniards and the first religious communities, the Dominicans seize the image, which they care for with devotion, anointing the carving with walnut oil, to prevent it from deteriorating, and that they also keep, day and night, surrounded by candles. Precisely the smoke of candles and oil are coating the virgin of a brown color to remain forever as one of the black images with more faithful, and that greater devotion awakens in the Canary Islands and South America.

Professor Gerardo Fuentes believes that La Candelaria is an icon that goes beyond the color that this size could have had at the beginning. As with other images, "you have to bear in mind that in those times you were not so careful with carvings, the Candelaria would not only have your face and hands darkened, but everything around would be black, but that does not nothing remains of the importance that it has, and that places the basilica of Candelaria as one of the most visited Marian centers in Spain, for something will be ".

In the town of Adeje they firmly believe that the image they keep with a great deal of caution in the church of Santa Úrsula is not only the most accurate copy of the size guarded by the Guanches, but in fact it is the authentic Virgin of Candelaria . They say that the marquises of Adeje, who also held the position of patrons of the Candelaria, asked to leave the sculpture so that a sculptor could make a copy having as a model the authentic. Instead of returning the original, he gave the copy, and the Virgin of Candelaria moved on the back of a donkey to the Fort House of Adeje and then went to a small chapel of his church. If this becomes true, the image that the sea took, in the storm of 1826, would have been the copy and not the real one. But nevertheless, According to Professor Fuentes and also as collected in the work *Precisiones sobre la escultura de la Candelaria*, venerated by the guanches of Hernández Perera, in those years, XVII and XVIII centuries many copies of the Virgin would be made. It is true that one of them, perhaps one of the first, is the one in the church of Adeje. But it does not mean that it is the authentic one.

In the work of Hernández Perera, a compilation of different literary descriptions exists that exist on this image and thus the oldest corresponds to a text written by Fray Alonso de Espinosa in his work *On the origin and miracles of the Holy Image of Our Lady of Candelaria ...*, published in Seville in 1594, but which was written in 1581. "The face has, according to the proportion of the body, very perfect, somewhat long, the eyes large and slanted, than to any part that is put, it seems that he has them stuck in him, and so much gravity and majesty represents in them and in the face, that no one looks at it from a milestone that the hair does not rise and shrugs the shoulders. The color is something brown, with very beautiful roses in the cheeks, it's in hair, without a coat or mantle, and it's all golden hair, and lying on the back,"he says.

It also includes the description made by Leonardo Torriani, in 1590 and that similarly says that the hair of the image is "more beautiful than the sun, blond and golden, although it is dark in some way, and in five loops it is locked Lying back, and has a holy child, naked, beautiful and cute on the right side, which in both hands catches a bird, which canary yellow.

In spite of the great similarities that they find between the literary descriptions and the image of Adeje, both the professor of Art, Hernández Perera, and Professor Gerardo Fuentes reject that it is the size that reached the coast of Güímar.

What most attracts the attention of La Candelaria de Adeje, besides being a white virgin, is above all the secrecy that surrounds this image. A curious anecdote tells that in the 60's of the last century, the priest of the church wanted the image to go out of Adeje to participate in an exhibition, and as the councilor of Heritage, Desiderio Afonso recalls, "they always told me that the neighbors went out to the street with picks and shovels to prevent him from leaving the town. " Years later, this peculiar size has participated in important exhibitions such as the one held in 2003 in Valladolid for the exhibition dedicated to Queen Isabella the Catholic.

Afonso also highlights as striking this image, the letters, still undeciphered, that border the mantle and print this Virgin of greater interest.

Some neighbors admitted that they are afraid of being robbed. They fear that, like the Marquis of Adeje and Conde de La Gomera did in his day, they will exchange it for another. Maybe that's why when you enter this church, the Candelaria is the only image that is inside a chapel, surrounded by bars and locked.

For the priests who officiate the mass in this church there is no secret. This is the first copy of the Virgin of La Candelaria of which we have news.

The size of Adeje, property of the Marquis of the area, lived for a long time safely. That is why his existence had remained more or less hidden, and above all he has been saved from possible thefts. Do not forget that the Marquis and Count of La Gomera, a man with great power at that time, late eighteenth and nineteenth, kept the Virgin in the Fort House of Adeje. For him, as for many others, the strength of that image was very important and that is why he did so much to keep this Candelaria in a good place.

Without pretending to create any controversy, the reality is that on the appearance of the Virgin of Candelaria and her widespread devotion there is a wide and varied bibliography. From the studies of Jesús Hernández Perera, to the doctoral thesis of María Jesús Riquelme or the works of Professor Gerardo Fuentes, to mention just three names, three historians who speak clearly about this stature, and about the reality of the Virgin.

The problem for Candelaria is that it has been an image surrounded by legend and esotericism. The existence of a black virgin, like the black Christ is much more impressive and much more attractive. Maybe that's why, at this point, no one will dare to change either the tradition or the false oils. What can be curious is that the most authentic image, the first copy of a lady who came from the sea and who attracted so much to the ancient inhabitants of Tenerife has little resemblance to what everyone considers the patron saint of the Canary Islands. It will also be necessary to recognize that it can be

plausible that, as the songs say and understands tradition, in the Canary Islands the image became a brunette. And that's what all your devotees want.

[Share on Facebook](#)

[Share on Twitter](#)

Related topics:

Vídeos recomendados: Salida de la Cajasiete Gran Canaria Maratón 2019 - maratón



video en curso



27/01/19



Hotel Suite Villa María, in Tenerife



28/11/18

Video Smart Player invented by Digiteka

Te recomendamos



El Auditorio se convierte en un bosque encantado con la Miguel Jaubert



Carnaval de Santa Cruz de Tenerife 2019 | De los Fraggles Rock al cangrejo Sebastián



Piden 15 años de cárcel para una mujer por apuñalar a otra repetidamente en Canarias

Contenido patrocinado