

Historic Route

Candelaria





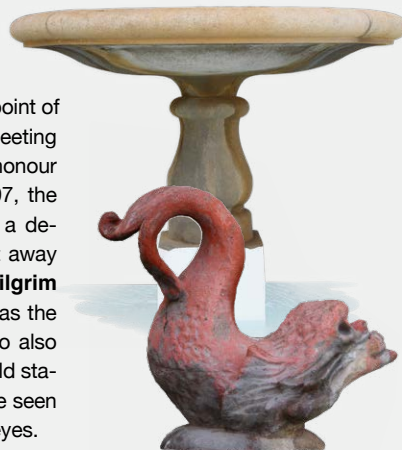
Welcome to Candelaria!

Let us invite you to immerse yourselves in the legends and mysteries that the Guanches discovered **more than 500 years ago**. This fishing village is situated in a volcanic region which came to be formed as a result of a massive landslide towards the sea creating the Valley of Guimar. This formed a picturesque landscape with high mountains as a back drop to the valley with rolling hills lower down and a coast of line black sand and pebble beaches. Get to know the history close up, walk through the streets and enjoy the gastronomic delights. A paradise not to be missed!



① Patron of the Canaries Square.

This square is of interest from the point of view of Canarian heritage and a meeting place for pilgrims who come in honour of the Virgin of Candelaria. In 1697, the castle of San Pedro was built as a defensive fortification but was swept away by a flood in the year 1826. The **Pilgrim Fountain** attracts attention and was the work of Alfredo Reyes Darias, who also designed the first square and the old statues of the Guanches which can be seen today in the Rambla de Los Menceyes.



② The group of Menceyes Guanches statues.

Work of the sculptor José Abad, born in La Laguna, was inaugurated in 1993.

These represent the nine Menceyes who ruled Tenerife at the time of the Conquistadores in 1496. The island was divided into nine kingdoms or territories: Abona, Adeje, Anaga, Daute, Güimar, Icod, Tacoronte, Taoro and Tegueste, whose inhabitants were known as the Guanches and their ruler Mencey. This person was responsible for enforcing law and order, managing confrontations and religious acts such as the rain-making festival. Their main deity was Achamán "The Sustainer of Heaven and Earth" and the Virgin of Candelaria was their mother, called "Chaxiraxi".

③ The Achbinico Cave and the San Blas Shrine.

According to some authors, the place name *Achbinico* is translated as “*Here is the spillage*”. This cave, facing eastwards was used for goat milking, and according to some archaeological research, for the use of certain types of worship. The primitive effigy of the Virgin of Candelaria was brought to this cave by the Guanches. On the **2nd February 1497**, the **Feast of Las Candelas** was celebrated for the first time and then later by the first county parish.

In 1526, after the effigy had been moved to the new temple, the cave became known as the **Cueva de San Blas**.

After the fire at the old Basilica and the Convent of the Dominican Fathers, the effigy returned to the cave and in 1789 a chapel annex was built.



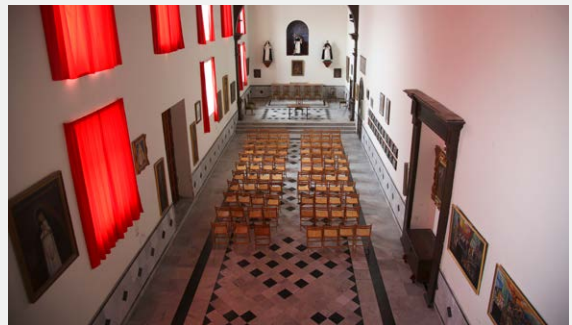
④ The Cave of the Camels

This strange name refers to its use as a shelter for camels which belonged to the majority of immigrants who came from Fuerteventura in the 1940s. These people were hired as farm hands or building labourers for the present day Basilica.



⑤ The Dominican Fathers' Convent.

From 1530, the religious Dominican Order became custodians of the effigy of Candelaria. The first convent dates back to 1534, being rebuilt in 1729. However, it was razed to the ground in a fire together with the previous Basilica in 1789. The present day building was finished in 1803. Its chapel served as a temple to the Virgin until 1959.



⑥ The Basilica of our Lady of Candelaria.

The Basilica was consecrated to the Virgin of Candelaria, **General Patron of the Canary Islands**. In 2005, this building was declared of Cultural Interest and in the year 2011 and was elevated to the status of ***Basilica Menor*** by Pope Benedict XVI. The construction was finished in 1959 and involved the island people, who readily made donations to help pay the costs. The **Bishop Domingo Pérez Cácares** oversaw the building project and contracted the Tenerife architect **Enrique Marrero Regalado**. As a result, the modern building we see today is of neo-Canarian style, a mixture of various construction designs found in the Canaries.



The capitals of the central nave are of Doric style architecture and the colour of the roof symbolically refers to the tones of the classic garments

worn by the Virgin. The main altar is decorated with an immense mural by the painter **José Aguiar** and houses the present statue of Candelaria, the work of the Canarian sculpture, **Fernando Estévez del Sacramento**. It was he who was contracted to create this sculpture after the original effigy, which had been found by the Guanches, was lost in the flood of 1826.





Today we can see the Virgin, standing inside a wooden arrangement, adorned in golden floral motifs of angels. At the effigy's feet you can see the crescent or half-moon which refers to the passage in Apocalypsis, verse 12: "**A great sign appeared in heaven: a woman clothed with the sun, with the moon under her feet and a crown of twelve stars on her head.**". Other murals by José Aguiar, pay homage to well-known religious Canarians. Above the entrance door of the alcove there is a scene depicting the recent canonization in 2014 by **Pope Francisco of Padre José de Anchieta**, who was a Jesuit missionary in Brazil. On the entrance of the Sacristy, there is a scene with **St. Hermanno Pedro**, in memory of this religious Franciscan missionary, founder of the Order of the Betlemitas who was canonized in the city of Guatamala in the year 2002 by Pope Juan Pablo II. The two pictures found either side of the main entrance are also worth a mention as they are works by the painter from Guia de Isora, **Manuel Martín González**, which represent the places where the Holy Virgin appeared, as do the murals over the entrance of the chapel of rest which are works by the painters **Juan Ruano and Dimas Coello** from Candelaria. Or the chapel mural of the Chapel of the Blessed which represents the Agitation of the Angels and the Holy Supper finished by the painter **Waldo Aguiar**.



7 Government house or the old town hall.

The pretty Canarian balcony identifies this building constructed in 1631 as the temporary lodgings for the registrars and other people of authority who came to Candelaria to attend the festivals.

This house, situated to the side of the Basilica main entrance, next to the Pilgrim Fountain, was used, for more than a century and a half, as a school in the XX century and later as a Town Hall. Nowadays it is used as an exhibition hall and for cultural activities.



8 The church of Santa Ana.

Built by the local neighbours, opened for worship in 1580, this church is considered to be the reference for other parishes in the south east of Tenerife. It possesses a rich artistic patrimony, an outstanding example is the image of **Santa Ana**, patron of the municipality, crafted by the sculptor **Miguel Bermejo** in the 18th Century, although the **Crucified Christ** or the **Expired Christ** is older and dates back to the 17th Century portraying great drama in the purest Baroque style. A huge devotion is also shown to the Virgin del Carmen, protector and patron saint of fishermen.



9 “Casa Miquelas” Candelaria pottery centre.

The “Casa las Miquelas” pottery centre owes its name to the two last potters of the Santa Ana neighbourhood nick-named “*Las Miquelas*.”. Pottery was the main activity of the women of the municipal seat of Candelaria, especially in the 18th and beginning of the 19th century. The centre is situated in a typical house which has been restored to exhibit and preserve this tradition. The craftsmen of the centre produce unique pieces of traditional pottery which are all made by hand. They also make creative ceramic jewellery such as rings, earrings, necklaces and pendants inspired by Canarian motifs.





1392 Apparition of the Virgin to the Guanches

1497 On the 2nd February, Alonso Fernandez de Lugo, the conquistador of Tenerife, visited the cave of Achbinico with his troops. There they baptised the guanches and held the Festival of Purification.



1520 The conquistador, Pedro Fernandez de Lugo, ordered the building of a temple in honour of the Virgin of Candelaria.

1530 They take legal possession of the Convent and Sanctuary of the Dominicans

1534 The first convent of the Dominican fathers is built



1559 Pope Clemente VIII declares the Virgin as Patron Saint of the Canaries



1672 The old Convent and Basilica is inaugurated by order of Bishop Bartolomé García Jiménez.

1789 A large fire destroyed the Sanctuary and Convent but the Virgin was saved and taken to the San Blas Shrine.

1803 The Virgin was transferred to the new Convent built after the fire.

1826 A fierce storm destroyed the walls of the temple and the Virgin was swept out to sea.

1830 Fernando Estévez del Sacramento finished the sculpture of the present day statue of Candelaria.

1867 Once more Pope Pio IX ratified the Virgin of Candelaria as the General Patron Saint of the Canary Islands.

1889 The Virgin of Candelaria was canonized by The Bishop of Tenerife, Ramón Torrijos thanks to a papal bull from Pope León XIII.

1959 The present day Basilica was inaugurated on the 2nd February.

2011 The Basilica was promoted to the status of Basilica Menor by Pope Benedicto XVI.



Information of interest



Basilica of Our Lady of Candelaria

Telf. 00 34 922 500 100

Opening times:

Mondays: 15.00 – 19.30 h.

Tuesdays – Sundays: 7.30 – 19.30 h.

Mass:

Every day: 08.00 h (except Mondays) and 18.00 h.

Sundays: 08.00, 10.00, 12.00, 18.00 h.



Candelaria Pottery Centre “Casa de las Miquelas”

Isla de la Gomera, N° 7, St.

Telf. 00 34 922 505 216



Candelaria Tourist Office

Avda. de la Constitución, N° 7.

Telf. 00 34 922 032 230



Candelaria Centre of Touristic Initiatives

Plaza del CIT, s/n.

Telf. 00 34 922 500 415



Municipal Police

Periodista Ernesto Salcedo St.

Telf. 00 34 922 502 778



Guardia Civil (Civil Guard)

La Magdalena, N°21 St.

Telf. 00 34 922 503 214



Emergencias

Telf. 112



Candelaria 24h Taxi Service

www.taxicandelaria.com

Telf. 00 34 922 503 880

Telf. 00 34 608 038 113



Bus Information (TITSA)

Telf. 00 34 922 531 300



**Oficina de Información
Turística de Candelaria**

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>>> candelaria.es

**Candelaria
Viva**