

The Virgin of Guadalupe: A Mexican National Symbol

Eric R. Wolf

While anthropologists have long recognized the symbolic nature of culture, the following classic article identifies a single "master symbol" that sums up the central focus and worldview of a particular people. Eric Wolf traces the Virgin of Guadalupe to her origins in 16th-century legend and Aztec goddess worship and examines how the symbol expresses the major social relationships in Mexican society. As a mother figure, the Virgin is an emotionally rich symbol for life, hope, and health, yet her image also embodies political and religious aspirations. Wolf concludes that the symbol links family, politics, and religion; the past and present; indigenous and Mexican identities.

*Eric Wolf (1923–99) conducted fieldwork with agrarian peoples in Latin America and Europe and was keenly interested in the nature of power and the effects of European expansion. His influential book *Europe and the People Without History* (University of California Press, 1982) argues that the peoples colonized by Europeans were not isolated and unchanging but had long been significant parts of global economic processes.*

Occasionally, we encounter a symbol which seems to enshrine the major hopes and aspirations of an entire society.¹ Such a master symbol is represented by the Virgin of Guadalupe, Mexico's patron saint. During the Mexican War of Independence against Spain, her image preceded the insurgents into battle.² Emiliano Zapata and his agrarian rebels fought under her emblem in the Great Revolution of 1910.³

Journal of American Folklore, Vol. 71, No. 279 (1958), pp. 34–39. Used by permission of the American Folklore Society (www.afsnet.org).

1. Parts of this paper were presented to the symposium on Ethnic and National Ideologies, Annual Spring Meeting of the American Ethnological Society in conjunction with the Philadelphia Anthropological Society, on 12 May 1956.

2. Niceto de Zamacois, *Historia de México* (Barcelona-Mexico, 1878–82), VI, 253.

3. Antonio Pompa y Pompa, *Album del IV centenario guadalupano* (Mexico, 1938), p. 173.

Today, her image adorns house fronts and interiors, churches and home altars, bull rings and gambling dens, taxis and buses, restaurants and houses of ill repute. She is celebrated in popular song and verse. Her shrine at Tepeyac, immediately north of Mexico City, is visited each year by hundreds of thousands of pilgrims, ranging from the inhabitants of far-off Indian villages to the members of socialist trade union locals. "Nothing to be seen in Canada or Europe," says F. S. C. Northrop, "equals it in the volume or the vitality of its moving quality or in the depth of its spirit of religious devotion."⁴

In this paper, I should like to discuss this Mexican master symbol, and the ideology which surrounds it. In making use of the term "master symbol," I do not wish to imply that belief in the

4. F. S. C. Northrop, *The Meeting of East and West* (New York, 1946), p. 25.

symbol is common to all Mexicans. We are not dealing here with an element of a putative national character, defined as a common denominator of all Mexican nationals. It is no longer legitimate to assume "that any member of the [national] group will exhibit certain regularities of behavior which are common in high degree among the other members of the society."⁵ Nations, like other complex societies, must, however, "possess cultural forms or mechanisms which groups involved in the same over-all web of relationships can use in their formal and informal dealings with each other."⁶ Such forms develop historically, hand in hand with other processes which lead to the formation of nations, and social groups which are caught up in these processes must become "acculturated" to their usage.⁷ Only where such forms exist can communication and coordinated behavior be established among the constituent groups of such a society. They provide the cultural idiom of behavior and ideal representations through which different groups of the same society can pursue and manipulate their different fates within a coordinated framework. This paper, then, deals with one such cultural form, operating on the symbolic level. The study of this symbol seems particularly rewarding, since it is not restricted to one set of social ties, but refers to a very wide range of social relationships.

The image of the Guadalupe and her shrine at Tepeyac are surrounded by an origin myth.⁸ According to this myth, the Virgin Mary appeared to Juan Diego, a Christianized Indian of commoner status, and addressed him in Nahuatl. The encounter took place on the Hill of Tepeyac in the year 1531, ten years after the Spanish Conquest of Tenochtitlan. The Virgin commanded Juan Diego to seek out the archbishop of Mexico and to inform him of her desire to see a church built in her honor on Tepeyac

Hill. After Juan Diego was twice unsuccessful in his efforts to carry out her order, the Virgin wrought a miracle. She bade Juan Diego pick roses in a sterile spot where normally only desert plants could grow, gathered the roses into the Indian's cloak, and told him to present cloak and roses to the incredulous archbishop. When Juan Diego unfolded his cloak before the bishop, the image of the Virgin was miraculously stamped upon it. The bishop acknowledged the miracle, and ordered a shrine built where Mary had appeared to her humble servant.

The shrine, rebuilt several times in centuries to follow, is today a basilica, the third highest kind of church in Western Christendom. Above the central altar hangs Juan Diego's cloak with the miraculous image. It shows a young woman without child, her head lowered demurely in her shawl. She wears an open crown and flowing gown, and stands upon a half moon symbolizing the Immaculate Conception.

The shrine of Guadalupe was, however, not the first religious structure built on Tepeyac; nor was Guadalupe the first female supernatural associated with the hill. In pre-Hispanic times, Tepeyac had housed a temple to the earth and fertility goddess Tonantzin, Our Lady Mother, who—like the Guadalupe—was associated with the moon. Temple, like basilica, was the center of large scale pilgrimages. That the veneration accorded the Guadalupe drew inspiration from the earlier worship of Tonantzin is attested by several Spanish friars. F. Bernardino de Sahagún, writing fifty years after the Conquest, says: "Now that the Church of Our Lady of Guadalupe has been built there, they call her Tonantzin too. . . . The term refers . . . to that ancient Tonantzin and this state of affairs should be remedied, because the proper name of the Mother of God is not Tonantzin, but Dios and Nantzin. It seems to be a satanic device to mask idolatry . . . and they come from far away to visit that Tonantzin, as much as before; a devotion which is also suspect because there are many churches of Our Lady everywhere and they do not go to them; and they come from faraway lands to this Tonantzin as of old."⁹ F. Martín de León wrote in a similar vein: "On the hill where Our Lady of Guadalupe is they adored the idol of a goddess they called Tonantzin, which means Our Mother, and this is also the name they give Our Lady

9. Bernardino de Sahagún, *Historia general de las cosas de nueva españa* (Mexico, 1938), I, lib. 6.

5. David G. Mandelbaum, "On the Study of National Character," *American Anthropologist*, LV (1953), p. 185.

6. Eric R. Wolf, "Aspects of Group Relations in a Complex Society: Mexico," *American Anthropologist*, LVII (1956), 1056-1078.

7. Eric R. Wolf, "La formación de la nación," *Ciencias Sociales*, IV, 50-51.

8. Ernest Gruening, *Mexico and Its Heritage* (New York, 1928), p. 235.

and they always say they are going to Tonantzin or they are celebrating Tonantzin and many of them understand this in the old way and not in the modern way. . . ."¹⁰ The syncretism was still alive in the seventeenth century. F. Jacinto de la Sema, in discussing the pilgrimages to the Guadalupe at Tepeyac, noted: ". . . it is the purpose of the wicked to [worship] the goddess and not the Most Holy Virgin, or both together."¹¹

Increasingly popular during the sixteenth century, the Guadalupe cult gathered emotional impetus during the seventeenth. During this century appear the first known pictorial representations of the Guadalupe, apart from the miraculous original; the first poems are written in her honor; and the first sermons announce the transcendental implications of her supernatural appearance in Mexico and among Mexicans.¹² Historians have long tended to neglect the seventeenth century which seemed "a kind of Dark Age in Mexico." Yet "this quiet time was of the utmost importance in the development of Mexican Society."¹³ During this century, the institution of the hacienda comes to dominate Mexican life.¹⁴ During this century, also, "New Spain is ceasing to be 'new' and to be 'Spain.'"¹⁵ These new experiences require a new cultural idiom, and in the Guadalupe cult, the component segments of Mexican colonial society encountered cultural forms in which they could express their parallel interests and longings.

The primary purpose of this paper is not, however, to trace the history of the Guadalupe symbol. It is concerned rather with its functional aspects, its roots and reference to the major social relationships of Mexican society.

The first set of relationships which I would like to single out for consideration are the ties of kinship, and the emotions generated in the play of relationships within families. I want to suggest that some of

the meanings of the Virgin symbol in general, and of the Guadalupe symbol in particular, derive from these emotions. I say "some meanings" and I use the term "derive" rather than "originate," because the form and function of the family in any given society are themselves determined by other social factors: technology, economy, residence, political power. The family is but one relay in the circuit within which symbols are generated in complex societies. Also, I used the plural "families" rather than "family," because there are demonstrably more than one kind of family in Mexico.¹⁶ I shall simplify the available information on Mexican family life, and discuss the material in terms of two major types of families.¹⁷ The first kind of family is congruent with the closed and static life of the Indian village. It may be called the Indian family. In this kind of family, the husband is ideally dominant, but in reality labor and authority are shared equally among both marriage partners. Exploitation of one sex by the other is atypical; sexual feats do not add to a person's status in the eyes of others. Physical punishment and authoritarian treatment of children are rare. The second kind of family is congruent with the much more open, mobile, manipulative life in communities which are actively geared to the life of the nation, a life in which power relationships between individuals and groups are of great moment. This kind of family may be called the Mexican family. Here, the father's authority is unquestioned on both the real and the ideal plane. Double sex standards prevail, and male sexuality is charged with a desire to exercise domination. Children are ruled with a heavy hand; physical punishment is frequent.

The Indian family pattern is consistent with the behavior towards the Guadalupe noted by John Bushnell in the Matlazinca-speaking community of

10. Quoted in Carlos A. Echánove Trujillo, *Sociología mexicana* (Mexico, 1948), p. 105.

11. Quoted in Jesús Amaya, *La madre de Dios: genesis e historia de nuestra señora de Guadalupe* (Mexico, 1931), p. 230.

12. Francisco de la Maza, *El guadalupismo mexicano* (Mexico, 1953), pp. 12-14, 143, 30, 33, 82.

13. Lesley B. Simpson, "Mexico's Forgotten Century," *Pacific Historical Review*, XXII (1953), 115, 114.

14. François Chevalier, *La formation des grands domaines au Mexique* (Paris, 1952), p. xii.

15. de la Maza, p. 41.

16. María Elvira Bermúdez, *La vida familiar del mexicano* (Mexico, 1955), chapters 2 and 3.

17. For relevant material, see: Bermúdez; John Gillin, "Ethos and Cultural Aspects of Personality," and Robert Redfield and Sol Tax, "General Characteristics of Present-Day Mesoamerican Indian Society," in Sol Tax, ed., *Heritage of Conquest* (Glencoe, 1952), pp. 193-212, 31-39; Gordon W. Hewes, "Mexicans in Search of the 'Mexican'," *American Journal of Economics and Sociology*, XIII (1954), 209-223; Octavio Paz, *El laberinto de la soledad* (Mexico, 1947), pp. 71-89.

San Juan Atzingo in the Valley of Toluca.¹⁸ There, the image of the Virgin is addressed in passionate terms as a source of warmth and love, and the *pulque* or century plant beer drunk on ceremonial occasions is identified with her milk. Bushnell postulates that here the Guadalupe is identified with the mother as a source of early satisfactions, never again experienced after separation from the mother and emergence into social adulthood. As such, the Guadalupe embodies a longing to return to the pristine state in which hunger and unsatisfactory social relations are minimized. The second family pattern is also consistent with a symbolic identification of Virgin and mother, yet this time within a context of adult male dominance and sexual assertion, discharged against submissive females and children. In this second context, the Guadalupe symbol is charged with the energy of rebellion against the father. Her image is the embodiment of hope in a victorious outcome of the struggle between generations.

This struggle leads to a further extension of the symbolism. Successful rebellion against power figures is equated with the promise of life; defeat with the promise of death. As John A. Mackay has suggested, there thus takes place a further symbolic identification of the Virgin with life; of defeat and death with the crucified Christ. In Mexican artistic tradition, as in Hispanic artistic tradition in general,¹⁹ Christ is never depicted as an adult man, but always either as a helpless child, or more often as a figure beaten, tortured, defeated and killed. In this symbolic equation we are touching upon some of the roots both of the passionate affirmation of faith in the Virgin, and of the fascination with death which characterizes Baroque Christianity in general, and Mexican Catholicism in particular. The Guadalupe stands for life, for hope, for health; Christ on the cross, for despair and for death.

Supernatural mother and natural mother are thus equated symbolically, as are earthly and otherworldly hopes and desires. These hopes center on the provision of food and emotional warmth in the

first case, in the successful waging of the Oedipal struggle in the other.

Family relations are, however, only one element in the formation of the Guadalupe symbol. Their analysis does little to explain the Guadalupe as such. They merely illuminate the female and maternal attributes of the more widespread Virgin symbol. The Guadalupe is important to Mexicans not only because she is a supernatural mother, but also because she embodies their major political and religious aspirations.

To the Indian groups, the symbol is more than an embodiment of life and hope; it restores to them the hopes of salvation. We must not forget that the Spanish Conquest signified not only military defeat, but the defeat also of the old gods and the decline of the old ritual. The apparition of the Guadalupe to an Indian commoner thus represents on one level the return of Tonantzin. As Tannenbaum has well said, "The Church . . . gave the Indian an opportunity not merely to save his life, but also to save his faith in his own gods."²⁰ On another level, the myth of the apparition served as a symbolic testimony that the Indian, as much as the Spaniard, was capable of being saved, capable of receiving Christianity. This must be understood against the background of the bitter theological and political argument which followed the Conquest and divided churchmen, officials, and conquerors into those who held that the Indian was incapable of conversion, thus inhuman, and therefore a fit subject of political and economic exploitation; and those who held that the Indian was human, capable of conversion and that this exploitation had to be tempered by the demands of the Catholic faith and of orderly civil processes of government.²¹ The myth of the Guadalupe thus validates the Indian's right to legal defense, orderly government, to citizenship; to supernatural salvation, but also to salvation from random oppression.

But if the Guadalupe guaranteed a rightful place to the Indians in the new social system of New Spain, the myth also held appeal to the large group of disinherited who arose in New Spain as illegitimate offspring of Spanish fathers and Indian mothers, or through impoverishment, acculturation or loss of status within

18. John Bushnell, "La Virgen de Guadalupe as Surrogate Mother in San Juan Atzingo," paper read before the 54th Annual Meeting of the American Anthropological Association, 18 November 1955.

19. John A. Mackay, *The Other Spanish Christ* (New York, 1933), pp. 110-117.

20. Frank Tannenbaum, *Peace by Revolution* (New York, 1933), p. 39.

21. Silvio Zavala, *La filosofía en la conquista de América* (Mexico, 1947).

the Indian or Spanish group.²² For such people, there was for a long time no proper place in the social order. Their very right to exist was questioned in their inability to command the full rights of citizenship and legal protection. Where Spaniard and Indian stood squarely within the law, they inhabited the interstices and margins of constituted society. These groups acquired influence and wealth in the seventeenth and eighteenth centuries, but were yet barred from social recognition and power by the prevailing economic, social and political order.²³ To them, the Guadalupe myth came to represent not merely the guarantee of their assured place in heaven, but the guarantee of their place in society here and now. On the political plane, the wish for a return to a paradise of early satisfactions of food and warmth, a life without defeat, sickness or death, gave rise to a political wish for a Mexican paradise, in which the illegitimate sons would possess the country, and the irresponsible Spanish overlords, who never acknowledged the social responsibilities of their paternity, would be driven from the land.

In the writings of seventeenth century ecclesiastics, the Guadalupe becomes the harbinger of this new order. In the book by Miguel Sánchez, published in 1648, the Spanish Conquest of New Spain is justified solely on the grounds that it allowed the Virgin to become manifest in her chosen country, and to found in Mexico a new paradise. Just as Israel had been chosen to produce Christ, so Mexico had been chosen to produce Guadalupe. Sánchez equates her with the apocalyptic woman of the Revelation of John (12: 1), "arrayed with the sun, and the moon under her feet, and upon her head a crown of twelve stars" who is to realize the prophecy of Deuteronomy 8: 7-10 and lead the Mexicans into the Promised Land. Colonial Mexico thus becomes the desert of Sinai; Independent Mexico the land of milk

22. Nicolas León, *Las castas del México colonial o Nueva España* (Mexico, 1924); C. E. Marshall, "The Birth of the Mestizo in New Spain," *Hispanic American Historical Review*, XIX (1939), 161-184; Wolf, "La formación de la nación," pp. 103-106.

23. Gregorio Torres Quintero, *México hacía el fin del virreinato español* (Mexico, 1921); Eric R. Wolf, "The Mexican Bajío in the Eighteenth Century," *Middle American Research Institute Publication XVII* (1955), 180-199; Wolf, "Aspects of Group Relations in a Complex Society: Mexico."

and honey. F. Francisco de Florencia, writing in 1688, coined the slogan which made Mexico not merely another chosen nation, but the Chosen Nation: *non fecit taliter omni nationi*,²⁴ words which still adorn the portals of the basilica, and shine forth in electric light bulbs at night. And on the eve of Mexican independence, Servando Teresa de Mier elaborates still further the Guadalupe myth by claiming that Mexico had been converted to Christianity long before the Spanish Conquest. The apostle Saint Thomas had brought the image of Guadalupe-Tonantzin to the New World as a symbol of his mission, just as Saint James had converted Spain with the image of the Virgin of the Pillar. The Spanish Conquest was therefore historically unnecessary, and should be erased from the annals of history.²⁵ In this perspective, the Mexican War of Independence marks the final realization of the apocalyptic promise. The banner of the Guadalupe leads the insurgents; and their cause is referred to as "her law."²⁶ In this ultimate extension of the symbol, the promise of life held out by the supernatural mother has become the promise of an independent Mexico, liberated from the irrational authority of the Spanish father-oppressors and restored to the Chosen Nation whose election had been manifest in the apparition of the Virgin on Tepeyac. The land of the supernatural mother is finally possessed by her rightful heirs. The symbolic circuit is closed. Mother; food, hope, health, life; supernatural salvation and salvation from oppression; Chosen People and national independence—all find expression in a single master symbol.

The Guadalupe symbol thus links together family, politics and religion; colonial past and independent present; Indian and Mexican. It reflects the salient social relationships of Mexican life, and embodies the emotions which they generate. It provides a cultural idiom through which the tenor and emotions of these relationships can be expressed. It is, ultimately, a way of talking about Mexico: a "collective representation" of Mexican society.

24. de la Maza, pp. 39-40, 43-49, 64.

25. Luis Villoro, *Los grandes momentos del indigenismo en México* (Mexico, 1950), pp. 131-138.

26. Luis González y González, "El optimismo nacionalista como factor en la independencia de México," *Estudios de historiografía americana* (Mexico, 1948). p. 194.

Study Question

What does Wolf mean when he says that the Virgin of Guadalupe is a master symbol? What does that symbol teach us about Mexican society?

Ortner, Sherry
1973 "On Key Symbols," *American Anthropologist*
75: 1338–46.

www.sancta.org/

Multilingual website devoted to Our Lady of Guadalupe, representing the participants' point of view. Includes history, images, videos, and prayers.

Related Readings and Media

Ingham, John M.
1986 *Mary, Michael, and Lucifer: Folk Catholicism in Central Mexico*. Austin: University of Texas Press.

The devotion to Our Lady of Guadalupe, based on the story of apparitions of the Virgin Mary to Juan Diego, an Indian neophyte, at the hill of Tepeyac in December 1531, is one of the most important formative religious and national symbols in the history of Mexico. In this first work ever to examine in depth every historical source of the Guadalupe apparitions, Stafford Poole traces the origins and history of the account, and in the process challenges many commonly accepted assumptions and interpretations. Poole finds that, despite common belief, the apparition account was unknown prior to 1648. One would be hard pressed to find a better example of a highly evocative national symbol than the Virgin of Guadalupe of Mexico. Like her famous Polish counterpart, the Black Madonna of Czestochowa, Our Lady of Guadalupe embodies abstract principles and precepts of the nation where she dwells. The complexity and heterogeneous nature of Mexico are reconciled in Our Lady of Guadalupe in a special way that no other symbol can rival.Â Such a master symbol is Our Lady of Guadalupe, Mexico's patroness--and Empress of the Americas. During the Mexican War of Independence against Spain, her image preceded the insurgents into battle. Emiliano Zapata and his agrarian rebels fought under her emblem in the Great Revolution of 1910.