Apparitions of the Virgin Mary at CHIQUINQUIRÁ

In February 28, 1586 arrived at Santa Marta the Spanishwoman Garcia de Luna, as governor, Antonio de Santa Ana and 18 Dominican Priests as vicarapostolic and evangelizers. In 1584 Antonio de Santa Ana moved to the interior of Colombia setting at Taxí and in 1586 he was named responsible for the native settlements of Tota and Chiquinquirá. As a good Catholic and devoted to the Holy Virgin, he built a chapel dedicated to the Virgin of the Rosary, entrusting his collaborator Dominican Peter André Zabulon, also a missionary to those land, to find an image of the Virgin of the Rosary. The friar turned to the painter Antonio de Naranjo, resident of Taxí, who depicted at the center of a 114 x 183 cm canvas, with tempera technique based on dye extracted from colored plants and soil, an image of Our Lady Of Rosary, flanked on her right side by Saint Anthony of Padua and on the left by Saint Andrew the Apostle. Once completed (1586), the painting was brought to Taxí and placed in the chapel that Antonio de Santa Ana had built. Having been built with water needed, mud and straw, the chapel deteriorated rapidly and the picture remained exposed to the sun, wind and rain, becoming degraded up to the point of losing the color and showing leaves and bones. In 1587 arrived at Tota the Premonstratensian abbot Juan Antonio de Salazar, who ordered to remove the picture from the chapel (being that it was by then in an advanced state of deterioration) and to replace it with one of Christ as the Crown of Thorns, by Juan de Cossío, with the help of Antonio de Santa Ana. Brings to the hand of Chiquinquirá set if had been an ordinary=formating. Chiquinquirá is located in the Baraya Valley in the central region of Colombia. It is known under the name of Our Lady of Rosary, although in the Mayan language it has also the meaning of "pjoyo de fogo", due to the intensity of the climate and the frequent and strong fog prevailing it. It is said that the natives themselves reduced its lives, beheld by the continuous and never ceasing cold. Pedro Santa Ana, nephew of Antonio de Santa Ana, arrived at Tota in 1588, and the following year his wife Maria Ramos joined him together with their two children, his brother-in-law and a housekeeper. However Maria Ramos found her husband living with another woman and so, with taking with her two children, she went to Chiquinquirá, where they received by Catalina Garcia de Soto, who since 1584 was widow of Antonio de Santa Ana. Maria Ramos was a devout religious person and desired to give peace to her own suffering, thus she asked Catalina Garcia to show her a place where she could pray when she felt the need. Catalina pointed out to her the chapel where there was the image of the Virgin, now worn and dirty. Maria Ramos noted that the picture was neglected and was used only by the altar, she was also moved to pity that the creativity was in a state of total abandonment. Therefore she decided to restore the image, and knowing that the image of the Virgin was painted on it, she placed it over the altar to try to arrange it herself. She was moved to see that she could neither distinguish with clarity nor identify the face of the Virgin painted on it, so she placed it over the altar to try to arrange it herself. She was moved to see that she could neither distinguish with clarity nor identify the face of the Virgin painted on it, so she placed it over the altar to try to arrange it herself. She was moved to see that she could neither distinguish with clarity nor identify the face of the Virgin painted on it, so she placed it over the altar to try to arrange it herself. She was moved to see that she could neither distinguish with clarity nor identify the face of the Virgin painted on it, so she placed it over the altar to try to arrange it herself.