

# TRADICIÓN

## REVISTA

WINTER 2008

LADY IN BLUE  
RESORT ART COLLECTION  
PREPARING FOR THE CENTENNIAL  
GUADALUPE ARRIVES IN SANTA FE

U.S. \$8.00



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# SPANISH COLONIAL ART



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Antiquities from Spain and Colonial Goa

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In the historic Spiegelberg House • Palace at Paseo de Peralta

# JULIAN ROMERO

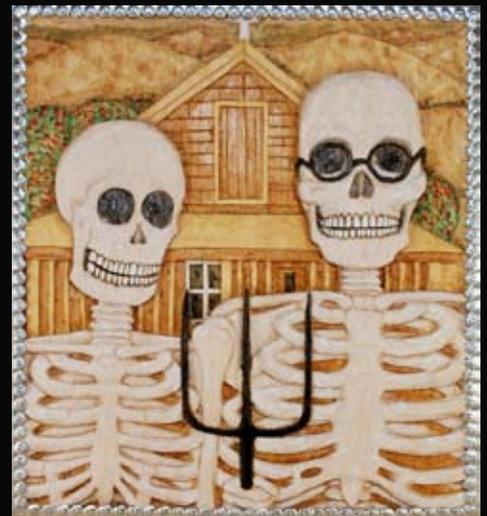
**E**nter the world of incomparable embossed wood carvings by JULIAN ROMERO. Remarkably precise hand carving brings his detailed scenes to life. Indeed, some appear ready to spring off the background and into the room! La Muerte, New Mexico *santuarios*, ancient cliff dwellings, and more are accented with tinted varnish and hand-worked tin frames. Contemporary Hispanic art at its finest.



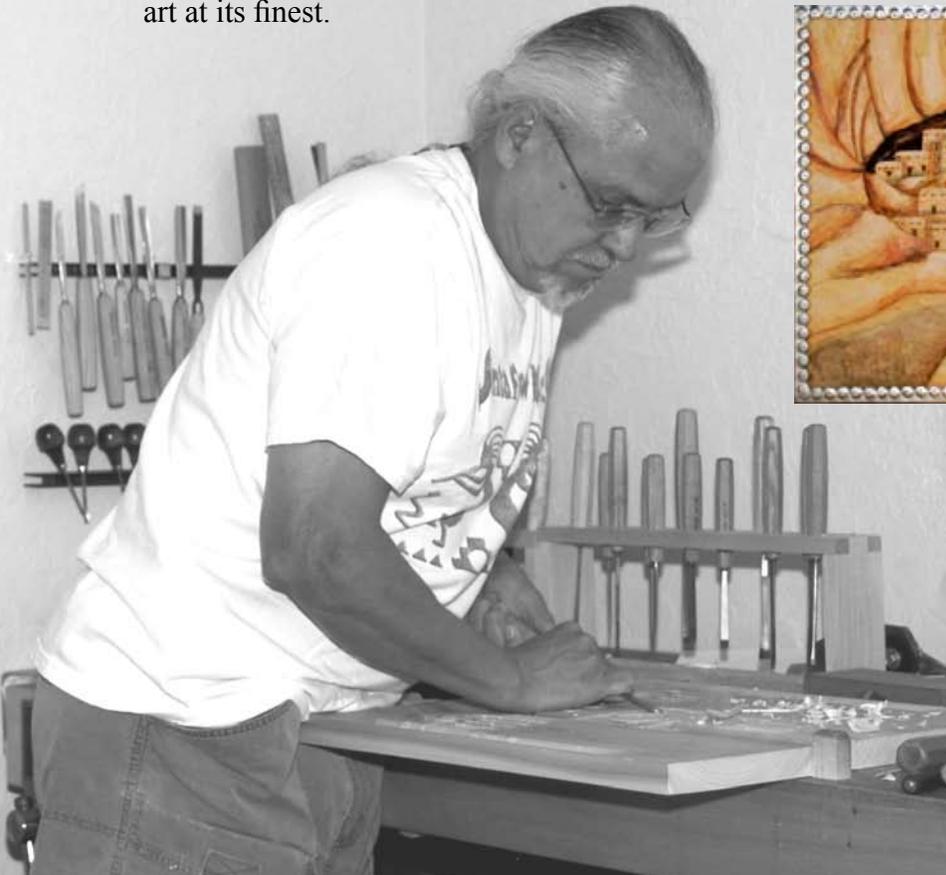
*Vamos Todas a Bailar* 13" x 24"



*Donde Me Escondo* 13" x 26"



*Cuyamungue* 17" x 15½"



**Winter Artists Reception**  
**Saturday, December 27, 1 to 5 pm**

**SCARLETT'S GALLERY**  
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The Great Southwest, Colorado Springs CO  
Starving Artist Gallery, Taos NM



# TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,  
ART & CULTURE

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The *nmsantos.com* website contains information on both the current issue of *TRADICIÓN REVISTA* as well as all back issues, a comprehensive index of articles, and information on the book list from LPD Press. The website also contains a variety of information on santos/saints, their identification and artists.

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FRONT COVER: *Matachines dancers at the National Hispanic Cultural Center's 2008 Gathering.* Photograph by Paul Rhetts.

# TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,  
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WINTER 2008 VOLUME XIII, No. 2

## IN THIS ISSUE

### FEATURE ARTICLES

JUMANO REVERE LADY IN BLUE BY MARILYN FEDEWA.....	18
PREPARING FOR THE CENTENNIAL BY DON BULLIS.....	22
TWO STATUES AT SHRINES BY DAN PAULO.....	24
RESORT ART COLLECTION BY BARBE AWALT.....	30
GUADALUPE REVEALED BY DIANA MOYA LUJAN.....	33

### DEPARTMENTS

EDITORS' NOTES/PUBLISHERS' MESSAGE.....	7
ART UPDATES/ECHADAS.....	8
CALENDARIO/CALENDAR.....	16
BOOK REVIEWS & RESOURCES.....	28



Winners at the 7th Annual San Felipe de Neri Santero Market in Albuquerque's Old Town. Tradición Revista was the sponsor of the Best of Show Award which went to Juan López (center) for his silver filagree monstrance. Photograph courtesy of Rev. Dennis Gracia.

TRADICIÓN Winter 2008

# shop



## MNMF Shops

Museum of New Mexico Foundation

ON THE PLAZA:

**New Mexico Museum of Art Shop**  
**Palace of the Governors Shop**

ON MUSEUM HILL:

**Museum of International Folk Art Shop**  
**Colleen Cloney Duncan Museum Shop**  
at the **Museum of Indian Arts & Culture**

ON THE WEB:

[www.shopmuseum.com](http://www.shopmuseum.com)  
[www.newmexicocreates.org](http://www.newmexicocreates.org)  
[www.worldfolkart.org](http://www.worldfolkart.org)

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*Angel of the Nativity*  
12" x 8"  
oil, crystals, silver, & turquoise

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# Publishers' Message

## Steele, DeWitt & Paulos

Tom received the "10 Faces Who Have Made Albuquerque" by *Local IQ* newspaper. We are sure a hip, young newspaper had a little trouble dealing with a 75 years young, religious, scholar but hey—everyone has to start somewhere. Tom has done much to recognize the art and culture of New Mexico, Hispanic traditions, and tons of other things. We were also happy to see Dave DeWitt, the Pope of Peppers, as one of the Ten. Dan Paulos, the head of Shrine of St. Bernadette in Albuquerque, was in the paper. His inspired thinking led to the creation of the statue of St. Bernadette for Lourdes and here. The statues were done by a South Valley artist.

## State Fair—Sad, but....

As you know we didn't sponsor an award in the New Mexico State Fair because Exhibit Director Ramona Eastwood was fired so that a Fair "friend" could do her job. Six people were then hired when that person quit. Yes, the Fair called and wanted to know what was the problem—big duh to them. We heard from other award sponsors that a "committee" of Fair VIP's leaned on them to get money for awards the week before. Grow up! If you can't run things fairly then this is going to happen. Add that on to the long list of people who don't pay their Fair bills and the Fair is missing the point on why people won't put up with just plain STUPID! KOAT-TV did a story on a number of State Fair artists who couldn't find their art even though they had receipts for it. It seems it was put away in some unknown place. The *Albuquerque Journal* had a front page story that the galleries were hung badly and artists were upset! What are the State Fair people thinking! Midway through the Fair admission prices were cut so more people would come

because attendance was down. Hate to say TOLD YOU SO but.....

One really good thing happened at the Fair, New Mexico now holds the record for the longest chile rishta—1577 feet. Amazing!

## Flying Star...Thanks!

Flying Star donated a storefront to the New Mexico Book Co-op for Labor Day to sell books—no strings. Afterwards, the Book Co-op donated books to the Bernalillo Town Library. They also donated books from the 2008 Book Awards program to Albuquerque-Bernalillo County Public Library, Special Collections Library, Rio Rancho and Santa Fe Public Libraries, ReadWest, and the Tuba City and Jemez Springs Public Libraries. Kind of cool don't you think!

## Congrats

Happy retirement to Luann Jordan. She was at Golondrinas for over 30 years! Luann quietly made the displays that we saw every year among other things! Happy retirement also to Kathy Madden from SCAS/MOSCA.

Charlie & Debbie Carrillo had a 30th anniversary blast in August and they renewed their vows. Here is to 30 more!

Ruben Archuleta received the 2008 Latino Lifetime Achievement Award from the Latino Chamber Development Corporation in Pueblo, Colorado. Ruben, the former Police Chief in Pueblo and now author, is a tireless example of anyone who can make it.

## Condolences

Ralph Sena lost his mother on the Saturday of summer Market. Our prayers go to him and his family.

We were sorry to hear about Lawrence Vargas. The young artist had a lot of promise and to be killed in that way was senseless.

We are sad that longtime *TR* writer Don Toomey died in August. He was a very good person and loved art of all kinds.

Virginia Trujillo died in September. We remember Floyd and Virginia danced like a dream.

Carrie Hertz died in September—she was an author and authority on Jewish culture in New Mexico.

New Mexico legend Tony Hillerman died in October; he inspired many authors throughout the region. We will have more in our summer issue.

## Reality Check...

Started 14 years ago, *Tradición Revista* began covering just the Hispanic art of the Southwest. Over time it has expanded to include the art, culture and history of the entire Southwest. Our subscription price has not gone up at all during those 14 years and our advertising rates have only gone up once (about 9 years ago) although we regularly discount the rates to be able to reach more people. During hard economic times it has been difficult to sustain the magazine's production. When artists are suffering due to lack of sales during recessionary times, they cannot afford to advertise. The same is true of galleries and museums. During the 14 years we have done many groundbreaking stories, stories that would not have been covered by anyone else. When we started two very influential people in the field said that no one would buy the magazine—they liked fashion magazines instead. You, our readers and supporters, have proven them wrong. As hard as it may be to keep the magazine coming it has been a tremendous success and has been supportive of literally hundreds of artists, galleries, and museums.

We will try to keep it going a little while longer!

## albuquerque

# North American Beginnings

Jamestown, Quebec, Santa Fe: Three North American Beginnings, a traveling exhibition, will be on view at the Albuquerque Museum of Art and History through March 29, 2009.

The year 1607 marked the begin-



ning of a turning point in world history. It was a collision of empires, cultures and ideas. The first permanent English settlement was established at Jamestown, but that was just the beginning. In the following years, the French would establish Quebec (1608) and the Spanish would push north from Mexico to establish Santa Fe (1609). The "New World" offered the hope of opportunity to Europeans, but Native Americans and, soon, Africans would pay the price. The exhibition tells the story of dramatic twists of fate, strategic alliances, and violent conflict between the three mighty European empires and the Native people living in North America. It is a story that changed the face of the world as we know it

today. The exhibition invites visitors to reexamine this important part of world history through the eyes of the powerful, the dispossessed, and the enslaved. It will be presented in three languages and with multiple perspectives.



## albuquerque

# Jewel of the Railroad Era

Jewel of the Railroad Era: Albuquerque's Alvarado Hotel is an entertaining presentation of the story of the Alvarado Hotel and the significant role it played in Albuquerque's economic and social vitality. The exhibit features the museum's comprehensive collection of architectural elements, room furnishings, and decorations that have been preserved and returned to Albuquerque since the hotel's tragic demolition in 1970. It will also include photographs, films and interviews that tell the story of the hotel through the voices of its former employees and patrons. At the Albuquerque Museum from March 8 to June 7, 2009.



## albuquerque

# Border Baroque

*Meso-Americanics (Maneuvering Mestizaje) de la Torre Brothers and Border Baroque* runs through February 22, 2009 at the National Hispanic Cultural Center.

Einar and Jamex de la Torre are a two-man bi-national renaissance. They have been called Mexican, American, Californian, Chicano, and Latino. Yet, their “parallel apprecia-



tion of both cultures” and personal experiences lead them to create art free of labels and feeds their desire to preserve the “survival of the possibility of doing something new.” They translate their creative passion and critical thinking into intensely collaborative, opulent and monumental blown glass “mix” media works. And, even though their art constantly addresses and questions complex issues, they love a joke, a visual pun, hidden symbols, and wordplay. For the de la Torre Brothers nothing—and everything—is sacred including politics, religion, tradition, and geographical location. Visually and socially timely, Einar and Jamex de la Torre have their fingers on the pulse of popular culture and excel in peeling off layers of the twenty-first century transnational world. Their edgy creations, fusions of glass, cast resin, popular arts, video, and dollar store

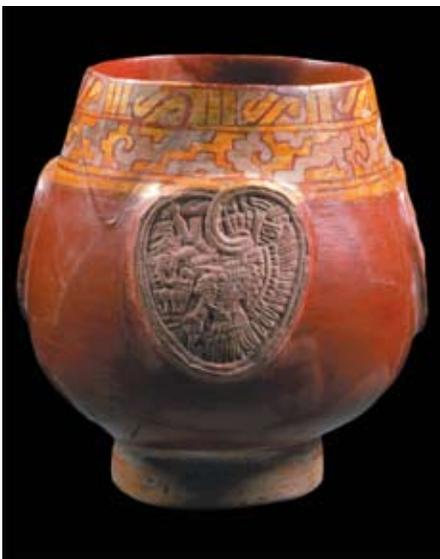
treasures unmistakably defy designation and veer into a new place that might be known as Border Baroque.



## chicago

# Aztec World

Explore the grandeur and complexity of one of the world’s great civilizations. Within the span of 200



years, the Aztecs went from a nomadic group to one of the most powerful and influential societies ever, leaving behind a legacy that lives on today. Now, find out how an empire that began in the middle of a lake went on to become the center of the world. With hundreds of spectacular artifacts and works of art, assembled together for the first time, you can journey into the everyday lives of an ancient culture. Examine the deities, temples and sacrificial altars of Aztec

religion. Explore the training, weapons and celebrations of Aztec warriors. Discover the privilege, possessions and treasures of Aztec rulers. And trace the remarkable rise and fall of *The Aztec World* exclusively at The Field Museum, Chicago, *The Aztec World* through April 19, 2009.



# Puerto Rican Santos

An exhibition of santos from Puerto Rico will open on January 22<sup>nd</sup>, 2009 at the Webber Center Gallery in Ocala, Florida. A selection of approximately 100 Santos from Puerto Rico dating back to the early part of the 1800's to the present will find themselves present for a whole month at this beautiful space in the Central Florida Community College

campus. Santeros Orlando Luque &

Pedro Pablo, and Rinaldi Jovet will participate providing demonstrations and talks on the history and cultural significance of this popular art in the island. Also speaking at the campus during the exhibition will be world renowned scholar, Dr. John Crossan, Professor Emeritus of Religious Studies at DePaul University in Chicago. In addition to carvings of Santos a selection of vintage posters relating to the theme of Santos in Puerto Rico will also be on display by such master printmakers as Rafael Tufiño, Alonzo Homar & "El Sobrino." Part of the vintage carving tool collection will be part of the exhibition as well.



**santa fe**

# Treasures of Devotion

The Treasures of Devotion/Tesoros de Devoción, a new permanent exhibit at the Palace of the Governors, contains bultos, retablos, and crucifijos, dating from the late 1700s to 1900. They demonstrate how European stylistic traditions and iconography were combined with new palettes, different styles, and distinctive regional decorative designs that transformed New Mexican santo making into a unique hybrid. Highlighting the exhibit will be esoteric pieces such as the Crucifixion in a Large Nicho by the Laguna Santero and La Santísima Trinidad, a wood retablo with an applied paper painting of the Holy Trinity.



The pieces in Treasures of Devotion/Tesoros de Devoción show the diverse artistic responses that occurred as santeros answered the demand from their respective communities to bring devotional images into their churches, homes, and lives. The bultos, retablos, and crucifijos presented reveal a visual documentation of New Mexico's cultural heritage.

The exhibit was once part of the private collection of Mr. and Mrs. Larry Frank. These pieces are some of the defining traditional art forms of the region and a source of pride and identity for New Mexican Hispanics.

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**santa fe**

# Picture Books

Native American Picture Books of Change is an exhibition of original works by Hopi, Navajo, Apache, and Pueblo artists who illustrated children's books in the 1920's through today. Based on the book of the same title by Rebecca Benes, the exhibition focuses on illustrations in Native American children's books of the last century. Emerging Indian artists



illustrated the stories for Indian students based on Native oral traditions and narratives about everyday Indian life.

These English and bilingual books showcase many of the important rising Indian artists of the period; Andrew Tsinajinnie, Hoke Denetsosie, Velino Shije Herrera, Allan Houser, Pablita Velarde, and others. More contemporary illustrators Jonathan

Warm Day and Michael Lacapa will be represented in the exhibition. The role of writers and folklorists Elizabeth De Huff and Ann Nolan Clark will also be included.

The exhibition opens February 15, 2009 at the Museum of Indian Arts and Culture and runs through January 2, 2010.



# Creating Santa Fe

The Palace of the Governors is partnering with Santa Fe Community College on the exhibition, *Through the Lens: Creating Santa Fe*, as their contribution to Santa Fe's celebration of its 400th anniversary. The photographic exhibition runs through October 25, 2009. Since the 1850s many of the most recognized names in photography have focused their lenses in and on Santa Fe. Through their creative efforts they have documented a particular place and its visual history. They helped create that "place" and the mystique of Santa Fe. Photography has long been significant in the construction of notions of space and place, landscape and identity, and especially in Santa Fe, however malleable visual meaning may be, has helped define the geographical imagination.

The project will showcase outstanding photographs that reveal



*Indian Detours Personnel and Equipment, Palace of the Governors, ca. 1927. Parkhurst, T. Harmon (1883 - 1952) Palace of the Governors/Photo Archives, 53568*

the aesthetic excellence of the artists working in Santa Fe. While the images document the city, they have also been used, historically, as part of

the marketing of the Santa Fe image and as a draw to other artists.



*Staab and Galisteo Buildings, West San Francisco Street at Galisteo Street, ca. 1933-34. Parkhurst, T. Harmon (1883 - 1952) Palace of the Governors/Photo Archives, 51463*



*Lower San Francisco Street, Santa Fe, New Mexico, ca. 1900. Kaadt, Christian G. (1868 - 1905) Palace of the Governors/Photo Archives, 11341*



*El Paseo Theatre, West San Francisco Street, 1959. Dingee, Tyler (1906 - 1961). Palace of the Governors/Photo Archives, 91900*

**santa fe**

# Two Pueblos Apart

*A River Apart: The Pottery of Cochiti and Santo Domingo Pueblos*, opens at the Museum of Indian Arts and Culture runs through June 6, 2010. *A River Apart* presents ceramic masterpieces of both Cochiti and Santo Domingo Pueblos.

Located along the central Rio Grande Valley in New Mexico and separated by that great river, Cochiti and Santo Domingo Pueblos shared a ceramic tradition for centuries until increasing contact with outsiders ushered in tumultuous changes that set the pueblos on divergent paths. Cochiti Pueblo more freely modified its traditional forms of painted pottery to appeal to new markets created when the railroads started bringing in tourists from the East in 1898,



while the Santo Domingo Pueblo shunned the influences of the tourist trade and art market, continuing an artistic tradition that was conservative and insular.

To combat this widely accepted and romanticized view of Indian



people as mysterious past occupants of abandoned ruins, this exhibit presents the cultures of Cochiti and Santo Domingo, expressed through their individual pottery traditions, as the dynamic and living people they are today.

**santa fe**

# Poor Man's Gold

*Straw Appliqué: A Poor Man's Gold* is on exhibit at The Museum of Spanish Colonial Art through May 17, 2009. People the world over embellished things to bring adorn-



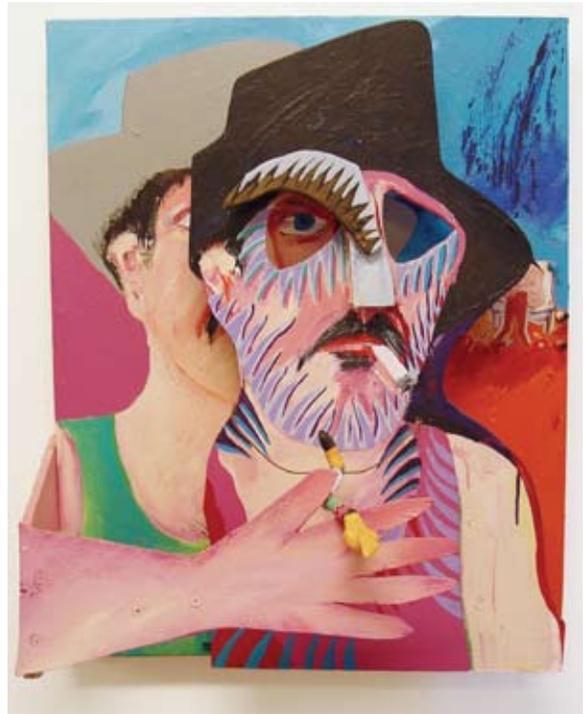
ment into their lives. In 18<sup>th</sup> and 19<sup>th</sup> century New Mexico, people's desire to decorate objects led to an ingenious use of available materials. If there was no gold or ebony with which to gild crosses or retablos, then straw could be used. It produced a glitter that shone brilliantly when lit by candles in churches and chapels. Straw appliqué became a poor man's gold. By the beginning of the 20<sup>th</sup> century, New Mexicans had virtually stopped using straw to decorate objects. In the 1930s, Eliseo Rodríguez single handedly revived straw appliqué while working for the Federal Arts Project. Paula, his wife, soon joined him. The couple went on to become masters in straw appliqué, excelling in figurative and floral crosses and retablos.



# Special Selections

The Harwood Museum of Art presents three fall exhibitions “Selections: Representational Work from the Permanent Collection” “Focus: Bill Gersh” and “On Paper: Prints from WPA Era” opening October 11th and on view through January 25th, 2009.

“Selections: Representational Work from the Collection,” guest Curated by Charles Strong is the second in a series of shows built around the Museum’s permanent collection. The over-reaching theme for this exhibition is figurative and representational works of a variety of media spanning from 1918 with Paul Burlin’s classically cubist painting of a guitar, up to work by contemporary artists including, to name a few—Gendron Jenson, Suzanne Wiggins and Anne St John Hawley. As with the first Selections show which highlighted abstract works, this exhibition will display pieces rarely if ever exhibited – including a series of unusual painted Patrocino Barela sculptures.



# Divine Light



Taos Historic Museums presents Hacienda Heritage Photographs—En Divina Luz: The Penitente Moradas of New Mexico, a photographic exhibition by Craig Varjabedian which runs through the end of the year at la Hacienda de los Martinez on Lower Ranchitos Road in Taos.

En Divina Luz was published in 1994 and features Varjabedian’s photographs and an essay by Michael Wallis. The book documents moradas of the Penitente Brotherhood, formally known as La Fraternidad Piadosa de Nuestro Padre Jesus Nazareno. This lay Catholic organization is unique to New Mexico and southern Colorado. The photographs and accompanying essay document the brotherhood’s buildings and religious observances while respecting their privacy. The exhibit extends the range of these photographs.

**tucson**

# Trouble in Paradise

Pollution, hurricanes, deforestation, tornados, wildfires – society is pummeled almost daily by stories of our turbulent world and artists are responding to the rapid environmental changes facing this generation through stunning visuals. Portraying both terror and beauty in the forces



of nature and the ravages humans inflict on the land is at the center of the exhibition Trouble in Paradise: Examining Discord in Nature and

Society organized and presented by the Tucson Museum of Art, February 28 – June 28, 2009.

**tucson**

# A Place of Refuge



“Arizona – the magic name of a land bright and mysterious, of sun and sand, of tragedy and stark endeavor,” professed artist Maynard Dixon, “So long had I dreamed

of it that when I came there it was not strange to me.” Celebrated artist of the American West, Maynard Dixon, and his depictions of Arizona themes will be the subject of a major exhibition this fall. A Place of Refuge: Maynard Dixon’s Arizona, the largest presentation of the artist’s work including oil paintings, water-



colors, drawings, and letters, will be on through February 15, 2009 at the Tucson Museum of Art.

# Exhibitions & Events

## **ABIQUIU, NM**

**May 24-5, 2009**

### **ANCIENT ARTS OF ABIQUIU**

Sponsored by the Abiquiu Library. Abiquiu Parish Hall.

## **ALBUQUERQUE, NM**

**Through March 29, 2009**

**JAMESTOWN, QUEBEC AND SANTA FE: THREE NORTH AMERICAN BEGINNINGS**  
Albuquerque Museum. 505/243-7255.

**December 6, 2008**

### **LA TIENDITA**

National Hispanic Cultural Center, 505/246.2261.

**Through February 22, 2009**

### **BORDER BAROQUE**

National Hispanic Cultural Center, 505/246.2261.

**Through May 30, 2009**

### **NAO DE CHINA: THE MANILA TRADE, 1565 – 1815**

National Hispanic Cultural Center, 505/246.2261.

**March 8-June 7, 2009**

### **JEWEL OF THE RAILROAD ERA: THE ALVARADO HOTEL**

Albuquerque Museum. 505/243-7255.

## **CHICAGO, IL**

**Through April 19, 2009**

### **THE AZTEC WORLD**

The Field Museum, 312/922-9410.

## **DENVER, CO**

**Through December 31, 2008**

### **CHEYENNE VISIONS II**

Denver Art Museum, 720/865-5000.

**Through February 15, 2009**

### **FINE LINE**

Museo de las Americas, 303/571-4401.

**February 15-May 15, 2011**

### **HOME LANDS: HOW WOMEN MADE THE WEST**

Colorado Historical Society Museum, 303/866-4686.

## **GRANTS, NM**

**May 1-3, 2009**

### **LA FIESTA DE COLORES**

St. Theresa Catholic Church. 800/748-2142.

## **INDIANAPOLIS, IN**

**Through Feb. 15, 2009**

### **OUR LAND: CONTEMPORARY ART FROM THE ARTIC**

Eiteljorg Museum. 317/636-9378.

## **JEMEZ PUEBLO, NM**

**Through February 2009**

### **REMEMBERING OUR SCHOOL DAYS**

Walatowa Center. 575/834-7235.

## **LOS ANGELES, CA**

**Through December 31, 2009**

### **INTERACTIVE STAGECOACH EXHIBIT**

Museum of the American West. 323/667-2000.

**Through May 10, 2009**

### **BOLD CABALLEROS Y NOBLE BANDIDAS**

Museum of the American West. 323/667-2000.

**Opens in 2009**

### **DEATH VALLEY: AN AMERICAN MIRAGE**

Museum of the American West. 323/667-2000.

**Opens in 2009**

### **VAQUERO: REALITY AND ROMANCE OF CA COWBOY**

Museum of the American West. 323/667-2000.

## **MORRISON, CO**

**December 24, 2008**

### **LAS POSADAS**

The Fort, 5-7pm. 303/839-1671.

## **NEW YORK, NY**

**Through May 17, 2009**

### **FRITZ SCHOLDER: INDIAN/NOT INDIAN**

National Museum of the American Indian, 202/633-6985.

## **OCALA, FL**

**January 22- Feb. 20, 2009**

### **SANTOS: DEVOTIONAL FOLK ART OF PUERTO RICO**

Webber Center Gallery. 352/854-2322.

## **PHOENIX, AZ**

**February 7-8, 2009**

### **19TH ANNUAL WORLD HOOP DANCE CHAMPIONSHIP**

Heard Museum. 602/252-8848.

**March 7-8, 2009**

### **51ST ANNUAL GUILD INDIAN FAIR & MARKET**

Heard Museum. 602/252-8848.

**Through August 2, 2009**

### **LA CASA MURILLO**

Heard Museum. 602/252-8848.

**Dec. 26, 2008 to Jan. 4, 2009**

### **HOLIDAYS AT THE HEARD MUSEUM**

Heard Museum. 602/252-8848.

**March 15-June 14, 2009**

### **IN CONTEMPORARY RHYTHM: THE ART OF ERNEST L. BLUMENSCHN**

Phoenix Art Museum, 602/257-1222.

## **PITTSBURGH, PA**

**Through Jan. 4, 2009**

### **BORN OF FIRE: MARGARET TAFOYA**

Carnegie Museum, 412/622-3131.

## **ST. LOUIS, MO**

**Oct. 15, 2010-Jan. 15, 2011**

### **HOME LANDS: HOW WOMEN MADE THE WEST**

Missouri Historical Society Museum, 314/746-4599.

## **SAN ANTONIO, TX**

**Through July 2009**

### **PERSPECTIVAS POPULARES**

Museum of Art, 210/978-8100.

## **SANTA FE, NM**

**Through October 25, 2009**

### **THRU THE LENS: CREATING SANTA FE**

Palace of the Governors. 505/476-5100.

**Ongoing**

### **TREASURES OF DEVOTION**

Palace of the Governors. 505/476-5100.

**November 29-30, 2008**

### **CONTEMPORARY HISPANIC WINTER MARKET**

Museo Cultural, 505/424-6996.

**Through January 4, 2009**

### **COMIC ART INDIGENE**

Museum of Indian Art/Culture. 505/476-1269.

**December 27, 2008**

### **JULIAN ROMERO & CHARLIE CARRILLO**

Scarlett's Gallery, 505/983-7092.

**Feb. 15, 2009-Jan. 2, 2010**

### **NATIVE AMERICAN PICTURE BOOKS OF CHANGE**

Museum of Indian Art/Culture. 505/476-1269.

**Through June 6, 2010**

### **A RIVER APART: THE POTTERY OF COCHITI AND SANTO DOMINGO PUEBLOS**

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Museum of Spanish Colonial Art. 505/982-2226.

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Palace of the Governors, 505/476-5100.

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**Through Feb. 15, 2009**

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**February 28-June 28, 2009**

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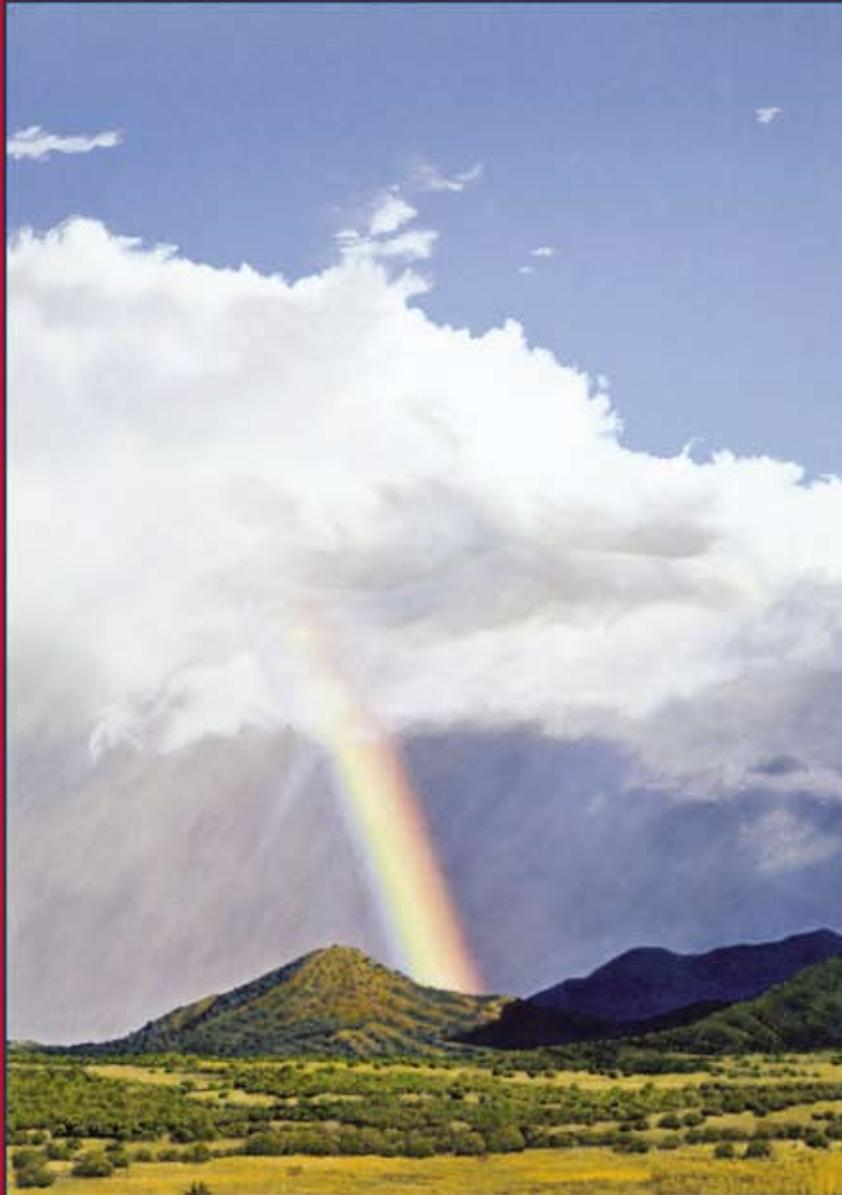
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# Jumano Native Americans still revere Lady in Blue

A tribe, once thought to be extinct, emerges in the 21<sup>st</sup> century with new vigor

by MARILYN H. FEDEWA



Detail of 17<sup>th</sup> century portrait of Sor María, age 38-42. Oil on canvas, artist unknown. On display in convent museum, Ágrede, Spain. Photo by Marilyn Fedewa.

They were etched forever in American colonial history, as was the Lady in Blue, by the Benavides Memorials of 1631 and 1634. Yet by the 20<sup>th</sup> century, the Jumanos were all but extinct.

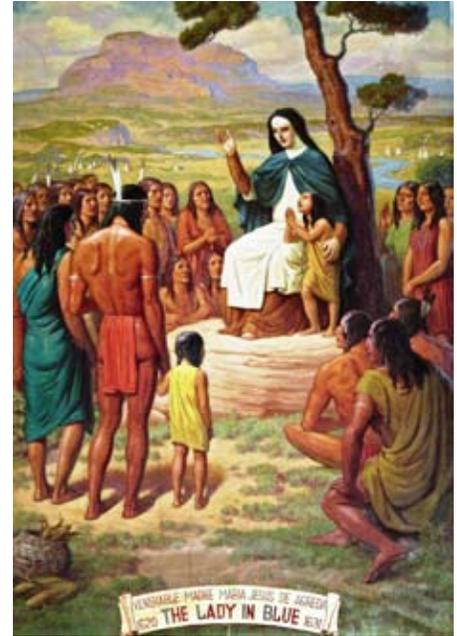
In his memorials, Padre Alonso de Benavides recorded valuable pioneering data about the American Southwest. His reports have endured in colonial histories throughout the centuries as some of the earliest first-hand knowledge of the population characteristics, statistics, locations and customs of many native tribes and the natural resources in their locales. He gave particular attention to the miraculous conversion of the Jumano people by a mysterious “Lady in Blue.”

Nomadic traders and farmers dating back to North America’s early Plains history, the Jumanos were noted for their skilled commerce in goods and information-sharing throughout the Southwest. It is difficult to imagine why such a memorable people disappeared. Yet, after innumerable conflicts among Native American tribes, and between Native Americans and colonists, the once proud Jumanos were thought to have been absorbed to the point of extinction into the Apache, the Wichita, and the Tejas peoples. Over the centuries, their official numbers dwindled, from tens of thousands in the early 17<sup>th</sup> century, to less than fifty families by the mid 18<sup>th</sup> century, then virtual obscurity.

Recent events, however, say otherwise, and their latest public emergence ties in now, as it did in the 17<sup>th</sup> century, with the legacy of the cloistered abbess, Sor María de Jesús de Ágrede, Spain, who is said to have taught them Christianity and urged them to become baptized (see *Tradición Revista*, Vol. X, No. 3, 2005).

Through what were described as mystical apparitions, Sor María of Ágrede appeared to the Jumanos hundreds of times in the 1620s, in multiple locations throughout Texas, New Mexico and Arizona—all apparently without leaving her convent in Ágrede. She wore the traditional garb of the Franciscans—brown and cream-colored robes—to which her Conceptionist order added a blue outer cloak and black veil. Over time, the Jumanos referred to their special teacher as the Lady in Blue, because of her outer cape of blue.

While the growing number of accounts of the Lady in Blue produced an infectious excitement among colonial and native people of the time, Sor María’s experiences of these events—as well as her prolific writing—drew grueling interrogations



Twentieth century mural of Sor María preaching to Jumano Native Americans, from original painting by Dorothy White. On display in—and image courtesy of—St. Anne’s Parish, Beaumont, Texas.

by the Spanish Inquisition, although her inquisitors ultimately exonerated and praised her. Her unusual mystical experiences also drew the attention of then Hapsburg king, Felipe IV of Spain, whom she advised spiritually and politically for twenty-two years in documented correspondence comprising over 600 letters between them. More importantly to the Jumanos, her spiritual presence drew this Native American tribe into Christianity in a way that would forever link the Ágrede and Jumano legacies historically and spiritually.

In fact, because of their connection with the Lady in Blue, the Jumanos are responsible for a little known—yet seismically important—fact in the history of Texas missions. Previously, the onset of missionary activity in Texas was thought to have begun in 1682, and continued in earnest over the next hundred years.



*Milpa runs for strength in coming-of-age ceremony outside Corpus Christi, Texas, August 2008. Photo by and courtesy of Maria Rebeca Tamez Drury.*

Twentieth century historian Marion Habig, however, links the first Texas mission—albeit in operation for only six months—with the 1632 expedition from Isleta, New Mexico to the San Angelo area in Texas. The motivating force behind the expedition was the determination of the Jumanos to establish one or more missions near their primary encampments. The 1632 expedition was the second such made—the first being in 1629, to the Amarillo area in Texas—also at the insistence of the Jumanos, as urged by their beloved Lady in Blue, Sor María of Ágreda.

“The missionaries from New Mexico came all the way down to San Angelo to the confluence of the three Concho rivers,” Habig, a protégé of noted historian Henry Bolton, said in a 1982 interview on record at the University of Texas’ Institute of Texan Cultures in San Antonio, sharing information he later included in his book, *Spanish Texas Pilgrimage* (Chicago: Franciscan Herald Press, 1990).

“Established in 1632, that was the

first mission in Texas,” he said, after having personally recreated and traversed each mission route over a period of many years.

This seminal missionary activity definitively links the Jumanos, the reported evangelization of the Lady in Blue, and the San Angelo area, with the earliest Christian mission heritage of Texas. And while Bishop Michael Pfeiffer and the community of San Angelo have since the 1990s begun to own the significance of their part in the history of the state, there seems to have been no known Jumanos to claim their own similar laurels. Similarly, there is no state-wide recognition by the Catholic Church of one of their most faithful daughters’ roles in the history of one of the largest states in North America.

Then in 2005, another unusual event occurred. A bluebonnet flower measuring over five feet in height—the tallest in any known popular history of the flower—was sighted in the Big Bend area of West Texas. Its significance relates to one legend about how the bluebonnet became the state flower of Texas. According to this legend, when the Lady in Blue announced to the Jumanos that her visits were at an end, and that they were now ready to seek baptism from the missionary fathers, the hillside from which she had appeared was blanketed with the beautiful blue flowers that came to be known as the bluebonnet. The five foot-plus specimen found in Big Bend is one of the many varieties of the bluebonnet recognized as the official state flower of Texas.

“When we saw the flower, we knew the Lady in Blue had come back to help us again,” said tribal historian Enrique Madrid, in a phone interview with this author. “Because of her work with us, we survived,” Madrid said, “but part of that survival meant going underground.” He referred, of course, to the carnage wreaked on untold numbers of Native Americans amid and following colonial attempts to tame and conquer the Southwest. To some extent,

the Jumanos succeeded in their goal of survival, by assimilating into other tribes, primarily the Apache, and by adopting Christianity, which also afforded the benefits of military protection that accompanied the missions. That the missions did not endure for very long, no doubt influenced this savvy people to go underground for their own protection.

Madrid spoke of over three centuries in hiding, however, without rancor.

“It was a dark age for us,” he said, “and now we are trying to have a renaissance.”

Yet, even throughout generations of hiding, the Jumanos never relinquished their collective memories and heritage. And now, for several



*Milpa, daughter of Margo Tamez, Jumbo Apache of Texas, incorporates blue into all her ceremonial costumes. Photo courtesy of Maria Rebeca Tamez Drury, Lipan Apache – Jumbo Apache.*

years they have worked to officially re-establish their tribal identity with the U. S. Bureau of Indian Affairs (BIA). Dubbing themselves Jumano-Apaches, they have currently registered 400-500 members with BIA, some with mitochondrial DNA in hand.

Tribal chieftain Gabriel Carrasco told this author that they had made much progress in registering tribal members, but that there was much work yet to be done.

"I think that there are at least 1,000-2,000 more members," he said, "scattered throughout Texas [and more beyond]. . . . In today's mobile society, it is difficult to find everyone, but we are trying to get the word out. . . . As we do, we are encouraged, because we believe the Lady in Blue is telling us now that 'it is time for the Jumanos to come forward.'"

While this formerly nomadic people traded, hunted and farmed from several locations—including near present-day Amarillo, and New Mexico's Salinas Pueblos at Gran Quivira (known through the 18<sup>th</sup> century as "Las Humanas")—their primary base was near present-day San Angelo, from which they also over-wintered nearby in La Junta de los Rios. La Junta lies at the junction of the Rio Grande and Los Conchos rivers, an area thought to be the longest and most continually farmed region in Texas history, another historic credit accruing to the Jumanos. And, it is through La Junta—according to the acknowledged preeminent scholar on the Jumanos, Nancy Hickerson—that the Jumanos and the missionaries most likely traversed



*Milpa extends traditional blessing to her uncle, Jumano Apache tribal historian Enrique Madrid (in red). Photo by and courtesy of Maria Rebeca Tamez Drury.*

in 1632, en route to the San Angelo area encampment.

It is from there that many of the present-day tribal leaders emanate. Their affiliation with the Apache also extends their reach into South Texas, where many Jumano-Apache celebrate their traditional ceremonies.

One such ceremony recently celebrated the coming-of-age of Enrique Madrid's young niece, Milpa, the 12-year old daughter of Jumano-Apache Margo Tamez of Texas. In the multi-day Na'ii'ees Esdzanadehe (White Painted Woman) Apache ceremony, Milpa was surrounded by members of her extended family. They supported and helped her, as she enacted the eloquent archetypal story of the beginning of all human life and the spiritual power of woman-

hood. All Milpa's ceremonial dresses lovingly incorporate some shade of her favorite color—blue—as her mother Margo Tamez points out in an email interview with the author. This reflects Milpa's very personal love for her people and her history, and their entwined history with the Lady in Blue.

Enrique Madrid believes that the spirit of the Lady in Blue has returned to help them again, infusing and empowering his niece to help restore the heritage of Jumano Apaches. He and her mother feel that the Jumano Apache youth are the spiritual and progressive leaders of their community.

"They are showing us what we adults need to be doing," Tamez said, "to liberate our people from oppression, fear, racism, hatred, depression, anguish, violence and despair . . . and for that they need strength." During the ceremony, therefore, said Tamez, Milpa symbolically "runs for strength, and for endurance for life's challenges that will come."

For the Jumanos, those challenges are many, as they engage in their work for official tribal recognition and sovereignty. In doing so, they continue to count on the assistance of the Lady in Blue.

"It's not the end of her story," says Madrid, "it's the beginning"

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**Marilyn H. Fedewa** is a published author and communications consultant residing in Lansing, Michigan. Her definitive treatment of Sor María's life and times—entitled *MARÍA OF ÁGREDA: Mystical Lady in Blue*—is scheduled for release with the University of New Mexico Press in early Spring 2009. Visit the author's website at [www.cambridgeconnections.net/Maria\\_html](http://www.cambridgeconnections.net/Maria_html) or UNMP's website at [www.unmpress.com](http://www.unmpress.com) for updated availability of the biography of this compelling historical figure.

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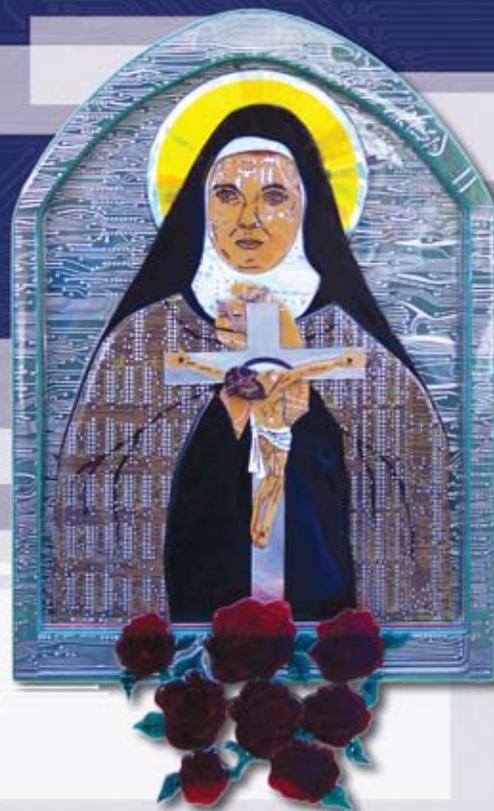
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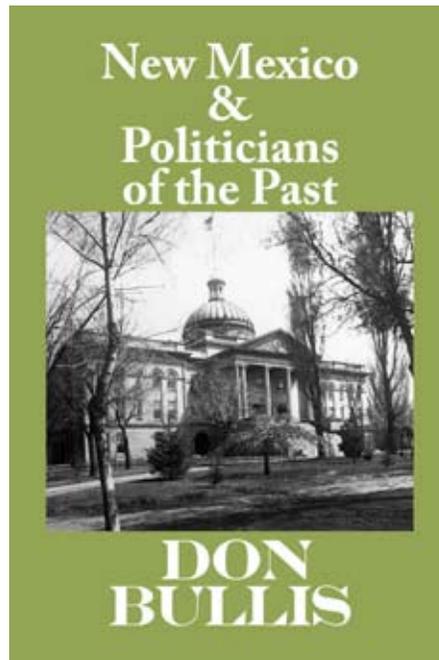
# Preparing for the Centennial

## Tales of New Mexico's Founding Fathers

New Mexico has enjoyed the services of 130 gubernatorial administrations since 1598. Note that there were not quite that many *governors*: some, like Manuel Armijo during the Mexican era and Bruce King in modern times, held the office three nonconsecutive times. It breaks down this way: there were 61 administrations under the Spanish Crown (1598-1822), 16 during Mexican rule (1822-1846), five under the U. S. occupation (1846-1851), 18 during the territorial period (1851-1912), and 30 under statehood (1912-2008).

The very first was Juan de Oñate y Salazar of Zacatecas (1552-1624). He entered New Mexico in May of 1598 with 400 men about 130 of which were accompanied by their families. His caravan was made up of more than 80 carts and wagons along with 7,000 head of livestock. He established the first capital at San Gabriel in what is now southern Rio Arriba County in August of the same year. He explored much of the American southwest, from western Arizona to central Texas, and of course found no riches.

Oñate encountered resistance from some of the Indians he presumed to rule. One source reports that he killed about 1,000 of the Kaw tribe which he encountered in Kansas. Most notable was his relationship with the Indians of Acoma, considered the most war-like of all Pueblo Indians. In December of 1598, some Acoma men set upon a



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troop of Spanish soldiers—visiting the Pueblo on a peaceful trade mission, according to some—and killed 14 of them. In retaliation, Oñate sent a force of 70 soldiers to deal with the rebels. They killed hundreds of Indians, took the remainder prisoner and marched them to Santa Fe for trial. The cruelty of Oñate's sentence was remarkable: men over 25 years of age were to have one foot cut off and were to serve 20 years of personal servitude. (No one has explained how a slave functions efficiently with only one foot.) Some historians report that while the sentence was ordered, there is nothing in the documents of the day to indicate that it was ever carried out.

Among Oñate's other problems were desertions by as many as half of his settlers and a lack of support

from Mexico City. He was suspended from office in 1607 (some say he resigned) and returned home. In 1614 he was tried for misconduct in office and convicted. He was granted a pardon before his death 10 years later.

The next *first* governor was Francisco Xavier Chávez. His service was limited to a short period during 1822, the first full year of Mexican rule. He is known to have been a native of Belen and the father of nine children. Two of his sons, José Antonio<sup>1</sup> and Mariano, also served as governor before the American Occupation in 1846.

General Stephen Watts Kearny (1794-1848) led the Army of the West which occupied Santa Fe in August of 1846, so he became *de facto* military governor. He only served until the following month when he appointed a civil governor—Charles Bent—before he led his troops on west to California. Kearney established Santa Fe's Fort Marcy, the first U. S. military post in New Mexico.

Charles Bent (1799-1847) and his brothers George, Robert<sup>2</sup> and William, engaged in trade on the Santa Fe Trail beginning in the late 1820s. Along with Ceran St. Vrain, they built a fort on the Arkansas River near the present day La Junta, Colorado. By 1832, Charles had established a residence in Taos, New Mexico, and had taken Maria Ignacia Jaramillo as common law wife (Maria's sister, Josefa, married Kit Carson). The liaison with the Jaramillo family made Bent quite influential in the affairs of his time.

On January 19, 1847, a group of

Taos Indians and Mexican loyalists rebelled against American occupation and went on a murderous rampage. When they were finished, six Taos men and boys were dead.<sup>3</sup> Charles Bent was among the first killed. His body was buried four times, but finally ended up in Santa Fe's National Cemetery.

Bent was succeeded as civil governor by Donaciano Vigil who thus became the first Hispanic governor under American governance, although his authority was somewhat diminished by the U. S. military commanders of the day. Vigil's service to New Mexico from the time of the American occupation (August 1846) until his death (August 1877) was commendable in that he served many years in the territorial legislature. His final resting place is Rosario Cemetery in Santa Fe.

James S. Calhoun was the first territorial governor. In 1849, President Zachary Taylor sent Calhoun, a former congressman, and Whig loyalist, from Georgia, to New Mexico to serve as Superintendent of Indian Affairs. President Taylor died in July of 1850 and his successor, Millard Fillmore, appointed Calhoun territorial governor in 1851. One historian says this of Calhoun: "[He]... was an honorable and intelligent man, but his career as governor was ... frustrated by so many difficulties it could scarcely be praised for its accomplishments."

On the other hand, noted New Mexico writer Eugene Manlove Rhodes said this: "The most interesting figure I have found in New Mexico is [James] Calhoun.... If ever a man was sent to make ropes of sand, Calhoun was the man." Calhoun contracted jaundice and scurvy and died in 1852 while en route back to Georgia.

William C. McDonald, the owner of the Bar W and Block ranches, of White Oaks/Carrizozo was elected the first governor of the state of New Mexico in 1912. A Democrat, McDonald was elected with the help of "progressive" Republicans who were dissatisfied with the Republican leadership. Upon his refusal to seek re-election in 1916, former territorial governor and congressman, Republican George Curry said this: "He [McDonald] had given New Mexico a sound business administration. His appointments, with a few minor exceptions, had been good. His economical administration had been popular with the people, but unpopular with some influential Democratic politicians. I have no doubt he would have been re-elected." Governor McDonald died in 1918. He is buried in the Cedarvale Cemetery at White Oaks.

Ezequiel C de Baca, also a Democrat, served as lieutenant governor

in the McDonald administration, and was elected governor in his own right in 1916, thus becoming New Mexico's first Hispanic governor after statehood. He died on February 18, 1917, and thus became the first New Mexico governor, after statehood, to die in office (Democrat Governor Arthur Seligman died in office on September 25, 1933). C de Baca was buried in the Mt. Calvary Catholic Cemetery in Las Vegas, New Mexico. He was succeeded by Washington E. Lindsey, the first Republican to hold the office of governor in New Mexico. Octaviano A. Larrazolo was the first Republican *elected* governor the following year.

Another gubernatorial first was Bruce King, a Democrat, who held the first four year term (1971-1974). Before his election in 1970, governors were limited to two, two-year terms. He was allowed by law to serve a single four-year term. (King served a total of 12 years as governor in three non-consecutive four-year terms: 1971-1974, 1979-1982, and 1991-1994.) Republican Gary Johnson was first to serve two consecutive four-year terms in the governor's office (1995-2002).

## New Mexico's Centennial

Come to a presentation by Don Bullis on New Mexico's history and the state's Founding Fathers at:

- OASIS in Albuquerque, December 8, 2008
- Lincoln State Monument, Lincoln, NM, Dec. 13, 2008
- Albuquerque Westerners, March 19, 2009
- Historical Society of NM in Santa Fe, May 1, 2009
- Sandoval Historical Society in Bernalillo, May 3, 2009

These talks/presentations are open to the public. Date, locations, and times will be posted at [www.nmstatehood.com](http://www.nmstatehood.com)

### Notes

<sup>1</sup> José Chávez was murdered by bandits on the Santa Fe Trail in 1843.

<sup>2</sup> Robert Bent was killed by Comanches along the Arkansas River in 1841.

<sup>3</sup> Others killed were Pablo Jaramillo, brother of Maria and Josefa Jaramillo; Narciso Beaubien, son of a circuit judge; Cornelio Vigil, Prefect; J. W. Leal, circuit attorney; and Stephen Lee, sheriff. Jaramillo and Beaubien were both young boys.

*Don Bullis is the author of the New Mexico: A Biographical Dictionary Volumes I & II and is the Sheriff of Albuquerque Westerners, the sponsoring organization for the new book on New Mexico's politicians.*

# Two Statues at Shrines

by DAN PAULOS



*Tens of thousands of pilgrims from around the world carry candles in the candlelight procession each evening at Lourdes, France.*

On June 22, 2008, Albuquerque artist Timothy S. Hooton and his wife Janet met sixty-six pilgrims from New Mexico at a Paris hotel. There, they all boarded a bus and were taken to the train depot where they caught a “fast train” to the renowned village of Lourdes. Six hours later, this diverse group of pilgrims began to experience their exciting mission: to celebrate the installation and dedication of Tim’s bronze statue of Saint Bernadette Soubirous, the fourteen year old peasant who had been graced with eighteen visits from the Virgin Mary in 1858.

Tim Hooton’s bronze figure of the saint from Lourdes was commissioned by the Shrine of St. Bernadette at Albuquerque, New Mexico to commemorate the 150<sup>th</sup> anniversary of the apparitions. The original statue, sculpted the same height as Bernadette (4 feet 7 inches), was first installed at the Albuquerque Shrine. In turn, an exact replica of the statue was given by the Shrine in the southwest United States to the Shrine of Our Lady of Lourdes in southwest

France.

Arriving just weeks before the artist and pilgrims, the work of art was permanently installed at the entrance of the Church of St. Bernadette. This contemporary church is located directly across the River Gave du Pau where Our Lady appeared in a niche at the Grotto of Massabielle. In 1858, the Virgin Mary asked the young Bernadette to relay messages to her local priest. “*Have a chapel built,*” instructed the beautiful Lady, “*and let people come in procession.*” One hundred and fifty years later, Bernadette’s role continues to unfold. Six million pilgrims visit Lourdes each year during its six month season. It was at this Grotto where the Virgin Mary also asked Bernadette to dig at the ground, and where a spring immediately began to flow. At this very spot, millions of pilgrims each year may still see the waters flow – and may collect the waters for personal use. Over the years, many people have claimed miraculous cures after drinking of, or bathing in the waters at Lourdes. Mary left the spring as a

symbol of her maternal affection for her children on earth – especially for those who suffer from mental, physical and spiritual frailties.

During the apparitions, staunch civil authorities accused the fourteen year old seeress of lying and threatened to place her in prison or even a mental asylum. She never allowed their bullying to amend the messages she was instructed to deliver. However, before the end of the apparitions, the village authorities closed the Grotto to keep Bernadette and the thousands of pilgrims from entering or from gathering water. When Bernadette Soubirous felt the urge to respond to Mary’s visit, her aunt led her to a place across the River Gave du Pau, where, indeed, she did receive the final apparition. It is at this very place where Bernadette saw the Virgin Mary for the last time, that Tim Hooton’s statue of the saint stands. The symbolism is strong and vital.



*Tim Hooton’s bronze sculpture of St. John the Baptist*



*Tim and Janet Hooton stand with Tim's life-size sculpture of St. Bernadette at his Albuquerque studio.*

Tim's parents, Bob and Peg Hooton, were both artists. "My father was an artists in several fields," the artist quietly revealed. "He was a landscape architect and he and my mother were both jewelers and talented painters." Bob and Peg both served in World War II, and after the war Bob spent two years painting in Guatemala. Using the GI Bill, Peg went to New York City where she studied art at the Art Students League. After their marriage, they

moved to Albuquerque where they both attended the University of New Mexico. Later they opened a studio and gallery in the Old Town area where they sold their art and works by many of their artisan-friends.

Born on September 29<sup>th</sup>, 1961, Tim is the youngest of Bob and Peg's two children. His brother Chris also inherited his parents' artistic competence; he is a very talented furniture maker and a contractor. Tim says of his older brother, "Though he would

never admit to being an artist, indeed he is." The Hooton brothers were raised in the Historical Old Town area.

Eventually, Tim studied "formal" art at the University of New Mexico. However, he credits the years he worked with and for other artists such as Federico Armijo, Ali Baudoin and Jim Crane, for placing him on the path to his own style and artistry. "I learned a lot more working with other artists than I did at the university," says the humble artist who lives with his wife, Janet (a nurse and Speech Language Pathologist) in their South Valley home near Albuquerque, New Mexico. Decades later, Tim continues to praise Federico, Ali and Jim for their selflessness in sharing their wealth of knowledge and skills.

When asked which of the Masters is his favorite, he responded, "Oh, I love Michelangelo. He had the ability to transform material into something that is so real, so life-like. So alive. When you look at his sculptures, you can actually see the skin stretched over the muscles. You can see movement in the veins under the skin. As an artist, he always went his own way. He didn't do what everyone else was doing. He distorted his figures enormously and yet they are completely realistic. His torsos are weirdly wide; they seem to be pushed out from the middle and pushed forward from the sides. At the same time, his figures work. They live!" Tim remembers someone telling him that Michelangelo felt that if one of his sculptures rolled down a hill, nothing important would break off. This modest story sums up the simplicity of Michelangelo's creations. And it is the basis of Tim Hooton's own style of simplicity which separates his sculptures from those of his contemporaries.

Since his parents imported art from across the world, Tim grew to appreciate and even collect folk art. He admires the "quietness" found in most indigenous work. Though he has seen "tons" of work by quality contemporary artists, three of his favorites are Auguste Rodin, Constantin Brancusi and Isamu Naguchi.



*Tim Hooton's bronze statue of St. Bernadette Soubirous at the Shrine of St. Bernadette in Albuquerque, New Mexico*

Tim has sculptures installed in Albuquerque and Santa Fe, New Mexico, in Michigan, Arizona, France, and in private collections across the United States. Though he once worked as a furniture maker and a jeweler, his primary love is sculpting. Another amazing craft which Tim has perfected is enlarging other artists' small maquettes into enormous bronze sculptures. "In this highest level of craft, my job is 'not to be there!'" My whole point is to reproduce what someone else has created. So I need to hide my hand as much as possible. And generally, the artists come to put their final touches on the work which I have done for them. I just need to bring the figure to a place where they have minimal alterations to deal with. It's the same thing when I'm making a mold for an artist, creating the wax, pouring and finishing their bronzes. I don't bring my style to their art. The highest compliment is when a satisfied customer returns and asks me to enlarge another work of art. They're happy because my end result is re-

ally nothing more than 'their piece.'"

"When I decided to sculpt the model for the Bernadette statue, the Shrine turned over perhaps a hundred photographs of the saint taken during her lifetime. And then, of course, there were many photographs of the sculptures and paintings of her from around the world. I also enjoyed studying medieval, renaissance and gothic religious art which I love. I wanted to get the feel for this sacred figure. I wanted to make my sculpture fit into Catholic iconography and yet I aimed to create a work of art which would reflect the personality of the saint: simple, quiet and contemporary."

Once Tim was commissioned to enlarge his model of the statue of Bernadette, he was proud that the life-size sculpture would be installed on the grounds of the Shrine of St. Bernadette in Albuquerque, New Mexico. But actually, what stirred him even more was the fact that this American shrine intended to send an exact replica of his statue to Lourdes, France, the birthplace of

St. Bernadette Soubirous. Tim knew very little about Bernadette or about Lourdes. Thus, he never imagined that his statue would become so revered by the six million annual pilgrims who visit this sacred place. And it is doubtful that he ever dreamed of being present for the dedication of his statue at the French village. But God has long arms – and He wanted to show this artist-rare how crucial is the role of an artist in today's world. Especially artists who brave the call to create sacred imagery. It was on the evening before he and Janet were to leave Lourdes that he said, "I had looked up Lourdes on the internet and it looked like an impressive place. But not until I saw it did I realize how significant it really is. Now I understand." When asked what was his favorite memory of his visit to Lourdes, France, Tim didn't say that it was the dedication of his statue. He didn't say that it was having a private lunch with the Bishop of Lourdes and the Rector of the Shrine. What he recalls as being the most memorable event was the

candlelight procession where 30,000 people carried candles late into the evening and prayed and sang hymns honoring the Woman who 150 years earlier asked to have a chapel built and to allow people to come in procession. "It was so beautiful! Outside of the fact that thousands of people were there with this amazing amount of hope and faith, then you have such an incredibly ideal location. And not only that, but then you look at the basilicas which are so beautiful. There's the river running through the entire village. The Pyrenees. The castle. It's just breathtaking. I'm never going to forget it."

After Tim and Janet departed Lourdes for an extended visit to Barcelona and Paris, villagers asked some of the New Mexican pilgrims if they were the Americans who brought the new statue to Lourdes. The villagers were quick to thank the pilgrims for adding this treasure to the Shrine of Lourdes.

Creating religious imagery is not something new to Tim Hooton. In his early career, he worked for a statuary company where he was called upon to sculpt the many figures which make up the nativity scene. He sculpted a powerful bronze statue of St. John the Baptist, and he "roughed out" a wood carving, a Santo, of a four foot corpus of Christ for a crucifix while at the shop of Federico Armijo. All of these works brought out the same emotion in Tim: "I was humbled by the experience of working with these religious themes. It's interesting. You want to do really well because it's important to other people. Instead of it being just my image where, if it doesn't come across, well – I'd be the only one disappointed. But when it's something that *is* so important to other people, you feel the difference; you're aware of this fact the entire time you're working on the piece." Tim's own humility has come through in his marvelous work of art. He often thanks the shrine for allowing him to create this statue of Bernadette Soubirous. But truly, the thanks goes to him. Every person



*Tim Hooton stands with his bronze sculpture of Bernadette Soubirous at Lourdes, France; June, 2008*

who has the privilege of viewing his sculpture "in the flesh" – whether it be in Albuquerque or in Lourdes, France – will surely be inspired to whisper a prayer of thanksgiving for the humble man from New Mexico who selflessly shared the work of his hands and his artistic genius with the world. When viewers' eyes gaze upon this effigy of the young Bernadette who had the privilege of exchanging glances with the Mother

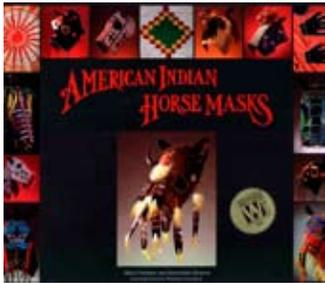
of God in 1858, their lives might well be altered by the simple story which is illuminated through Tim's inspiring work of art.

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*Dan Paulos is the director of the Saint Bernadette Institute of Sacred art in Albuquerque and is the author of Behold The Women and In the Midst of Chaos, Peace.*

# Southwest Books

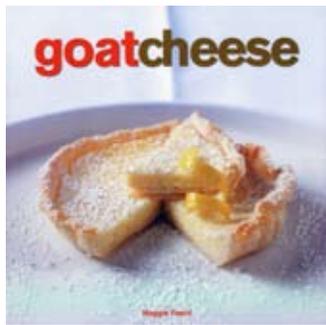
by BARBE AWALT



**American Indian Horse Masks** by Mike Cowdrey and Ned & Jody Martin. Published by Hawk Hill Press, 2006, full color with many photos, 106 pages, ISBN 0-9659947-5-9, hardback \$65.

Who knew that horses had masks? This is a really large beautiful book with color pictures of the masks and many archival photos of horses wearing masks through history. There are also paintings, shields, swords, and many other items that make this Native American tradition exciting. The text explains why different materials were used in each mask. There is also a bibliography and glossary. This book was winner of the 2007 Wittenborn Excellence in Art Publishing Award and we see why (There are only two books honored each year). A great gift for someone who collects Native American or loves horses. See the Hawk Hill Press website.

**Goat Cheese** by Maggie Foard. Published in 2008 by Gibbs Smith, hardback, \$24.99, full color with many pictures, 144 pages, ISBN 978-1-4236-0368-9.

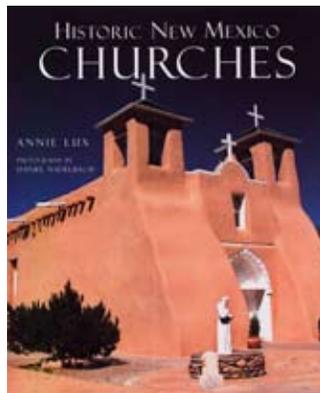


We love goat cheese. Who knew that it was healthier than cow's milk cheese. The recipes in this book are great and varied and open one's eyes to the many types of goat cheese and its uses. There are resources and charts in the back. Do give this book as a gift and combine it with goat cheese to be great - just refrigerate the cheese! It is a yummy addition to any kitchen!

**Historic New Mexico Churches** by Anne Lux with photos by Daniel Nadelbach. Published in 2008 by Gibbs Smith, hardback, 144 pages, many color photos, \$29.95, ISBN 978-1-4236-0169-2.

This is a beautiful book and would be great for a gift. Santa Fe author Annie Lux has researched the churches of New Mexico and some of the art. For our tastes there could even be more art but that is a personal preference. The pictures are lush and also features art. There is a Selected Bibliography but some important works are missing. But this is a great book to add to any library.

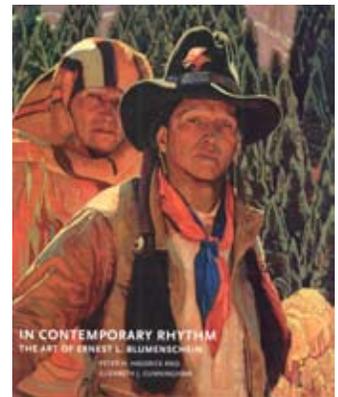
**In Contemporary**



**Rhythm: The Art of Ernest L. Blumenschein** by Petter H. Hassrick & Elizabeth J. Cunningham. Published in 2008 by the University of Oklahoma Press, softback, \$34.95, 416 pages, Many photos in full color, ISBN 978-0-8061-3937-1.

This is the second book in the Charles M. Russell Center Series on Art and Photography of the American West. The Foreword of this book was written by James Ballinger, Cathy Wright, and Lewis Sharp, Directors of the Denver Art Museum, Albuquerque Museum of Art and History (formerly Albuquerque Art Museum) and the Phoenix Art Museum and the exhibit that accompanies the book is going to each museum. This is a big book and we liked the photos were big and easy to study. This is the definitive book on Blumenschein using his art, papers and other archival information. If you see the show you need the book.

**Dulce: Desserts from Santa Fe Kitchens**, the Museum of New Mexico Foundation. Hardback, \$24.99,

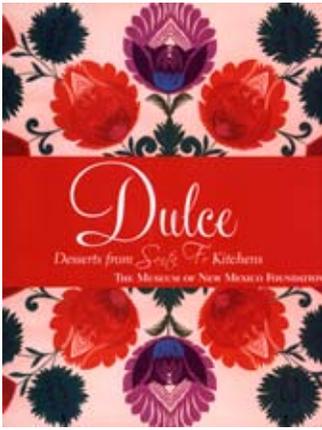


many color/b&w photos, released 2008, 152 pages, ISBN 978-4236-0489-1.

This is a yummy book and perfect for a holiday or hostess gift. The price is good too. Besides great desserts like: cranberry sorbet, natillas, tons of soufflés, empanadas, tarts, and cheesecakes, there is great art from the Museums of New Mexico Collection. Our only complaints are the art doesn't have a list and the desserts have many calories. Oh well!

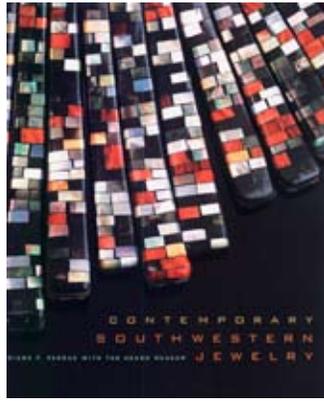
**Contemporary Southwest Jewelry** by Diana F. Pardue. Published in 2007 by Gibbs Smith, hardback, \$39.95, Full color photos, 184 pages, ISBN 978-1-4236-0190-6.

This is an effort by the curator at the Heard Museum, Pardue, and the book showcases many of the works in the Heard collection. The jewelry is all Native American from the Southwest and it and the book are beautiful. Profiles of some artists are also included. The photos are to die for. There are a few things that are not jewelry but use those techniques

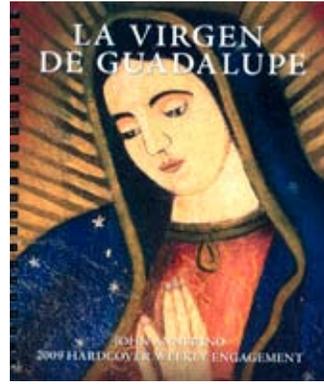


like salt and paper shakers, teapots, and a purse. There is a Bibliography and Notes. For anyone who collects jewelry or is just fascinated this will make a perfect gift - and include a piece of jewelry!

**La Virgen de Guadalupe**, hardback 2009 calendarbook - weekly engagement. Browntrout Publishers, \$14.99. ISBN 978-



1-4216-4325-0. For a cool gift or for someone who loves the Virgin this is a great way to learn and have Her around all year. There is plenty of space for notes and pages in the back as well. Found this a Borders. Combine it with a retablo of the Virgin and you are good to go.



**Early Texas Schools: A Photographic History** by Mary S. Black with photos by Bruce F. Jordan. Published in 2008 by University of Texas Press, 226 pages, 171 duotone photos, hardback, \$39.95, ISBN 978-0-292-71733-6.

This is such a great idea! In a few years many of these buildings will be gone. Every state needs to do this! This is also a beautiful book with haunting



pictures. The book documents schools built between the 1850s and 1930s and in all counties of Texas. The schools tell stories of Anglos, Mexican Americans, African Americans, German immigrants, and other groups. The stories of African Americans and Mexican Americans are especially good and valuable. This book was supported by a granted by the Jess & Betty Jo Hay Endowment. Any teacher would love it!

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# Resort Art Collection

by BARBE AWALT

The Buffalo Thunder Resort, just north of Santa Fe, opened in August with fanfare. A month later we looked and were impressed. You don't have to go to Buffalo Thunder just for the world class Hilton Hotel, the many restaurants, spa, golfing, shopping, or gambling. There is wonderful Native American art to see in the hotel and a gallery/shop of very collectable pieces.

According to Pojoaque Pueblo Governor George Rivera, it took 18 months to build the hotel and casino

but they are all proud of what stands. Rivera is an artist too and three of his massive sculptures and a painting are in the new resort. He was able to call upon many friends to stock the hotel with work from Tony Abeyta, Roxanne Swentzel, Joseph Cerno, Mateo Romero, Rose Simpson, Nelson Tsosie, and many other artists both contemporary and historic.

The Indian Market Gallery has works for sale from about 30 Indian Market artists. The gallery will have four shows. The work ranges from

jewelry, sculpture, photography, basketry, pottery, and hide. The artwork has to conform to the standards of Indian Market. Buffalo Thunder is a major sponsor of Indian Market for the next three years.

In the hotel lobby is a huge stained glass wall by artist Rose Simpson. Next to it are pottery pieces from all tribes in New Mexico except the Mescaleros. They don't do pottery so a great example of their expert basketry is encased. There is a tile river on the floor and you are



Statue at the entrance (above) to the Buffalo Thunder Resort. Right, some of finest examples of pottery and architectural detail.

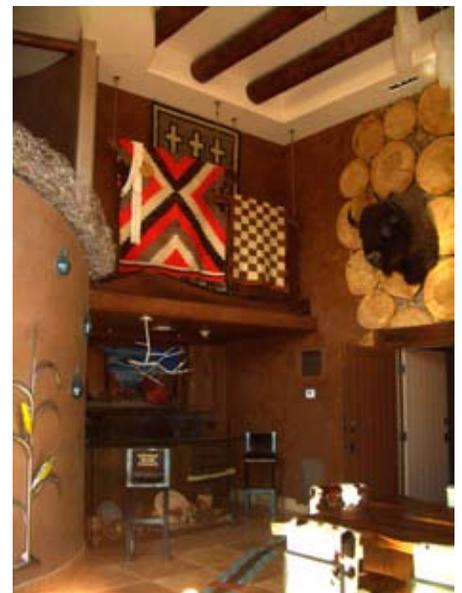




welcomed by pottery shards in a wall at the entrance.

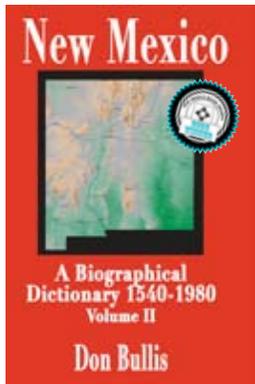
Most people won't get to see the fantastic Governor's Suite but it is filled with eye-popping contemporary art and historic rugs. When you walk up to the suite you reach double doors, painted white in a relief buffalo head. The two level, three fireplaces, two bedrooms, and three bathrooms suite has personal spa, private balconies and a great view of the mountains. A curved wall has tin and glass corn stalks with glass rain drops.

What the Pojoaque Pueblo has built is truly a masterpiece of art and comfort. The Buffalo Thunder Resort gives one a vacation away without leaving New Mexico—a first class resort!



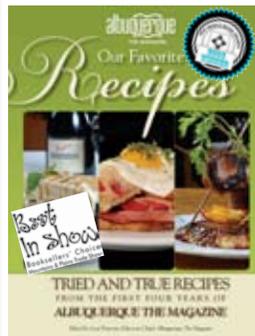
*Left, the Santa Fe Indian Market Gallery and the bronze by Governor George Rivera. Above, the restaurant and the Governor's Suite.*

# Some Great New Mexico Books



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\$17.95 (978-1-890689-17-9/PB)  
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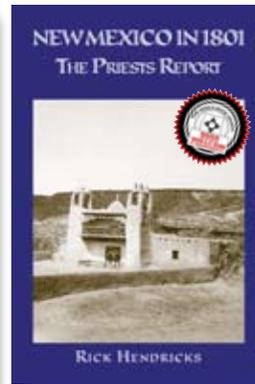
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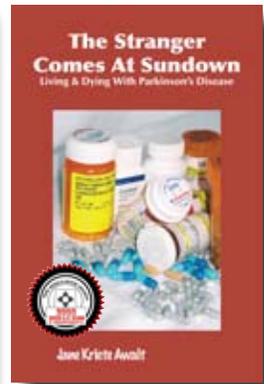
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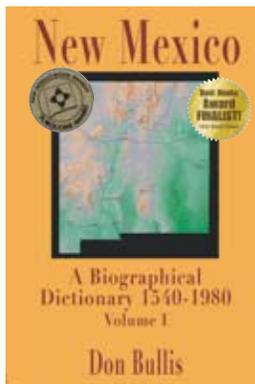
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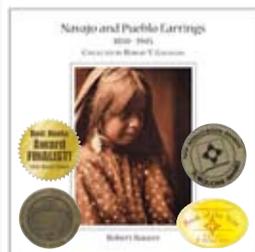
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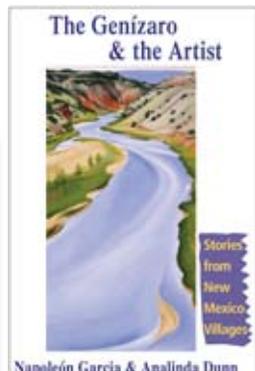
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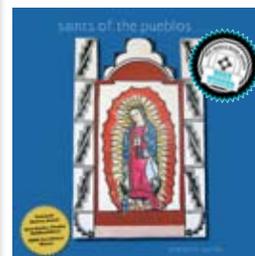


**AWARDS**  
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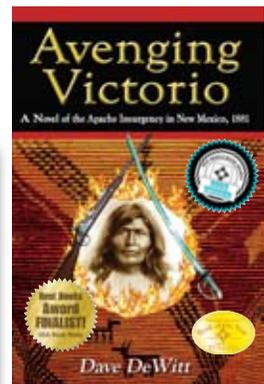


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2005 Winner, Twitchell Award  
2004 Finalist, Natl. Best Book

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**AWARDS**  
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2007 Silver, Foreword Magazine  
2007 Finalist, Natl. Best Book

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# RIO GRANDE BOOKS

# Guadalupe Revealed

by DIANE MOYA LUJAN

The idea for a Statue of Our Lady of Guadalupe began about 2001 when faithful decided that they wanted to pay homage to Our Lady. Father Tien Tri Nguyen, Pastor of Our Lady of Guadalupe Parish and the Santuario de Guadalupe, had the energy and stamina to fulfill the goal. Father Tri, as he is affectionally known, has more energy than all Parishioners put together. Shortly after his appointment to Our Lady of Guadalupe he was given the challenge of taking back the Santuario de Guadalupe, having it consecrated and having a statue built in honor of Our Lady of Guadalupe.

Father Tri appointed a Parish Council and Finance Council and easily sold his ideas to a few Parishioners who were willing to help him fulfill the dream of many. After many raffles, fund raisers, an auction and other events, the Parish was able to remodel the main church, make

many needed repairs on the Santuario, and improve and landscape the grounds and pay to have a statue of Our Lady of Guadalupe created in Mexico City, by renowned artist Georgina (Gogy) Farias. An artist in New Mexico was the first choice but it was out of the Parish's means.

Gogy was commissioned to create

this piece after Father Tri and others traveled to Mexico City specifically looking for a sculptor. After interviewing some sculptors, Father Tri and his traveling companions came across Gogy through the intercession of our Dear Lord. Her sincerity, generosity, humility and devotion to Our Lady of Guadalupe is what



*A special Mass was held at the Basilica in Mexico City to honor the new statue of Our Lady of Guadalupe commissioned by the parishioners of the Our Lady of Guadalupe Parish in Santa Fe, New Mexico. The statue was created by renowned Mexican artist Georgina (Gogy) Farias.*



determined that she would indeed create this magnificent Statue of Our Lady of Guadalupe.

From the very beginning in 2003, the search has been plagued with obstacles. Finally our main Parish was remodeled, the Santuario was not only returned to the Faithful, but was restored as a welcoming beautiful Parish. July 8, 2008, approximately 30 people boarded a bus to travel to Mexico City to bring back the Statue of Our Lady of Guadalupe. The days following, more would travel by plane to join the faithful, including Monsignor Jerome Martínez.

Although we had seen photos of the Statue as she was being created, on July 12, 2008, she was seen in person for the first time. As the parishioners entered Gogy's foundry there was not a person who wasn't crying, and overcome with emotion, seeing this beautiful Statue for the first time. Gogy's crew was attempting to finish the patina, cameras started flashing as if she was going disappear.

July 13, 2008, the parishioners gathered at the Basilica in Mexico City. Father Tri had a banner created to let the faithful know who this group was who would be having a special Mass at the Basilica. After a



*The statue was blessed at the Basilica of St. Francis of assisi in Santa Fe before being taken to its new home at the Our Lady of Guadalupe Parish in Santa Fe.*

few minutes the parishioners returned to the front of the Basilica and were greeted by Gogy, and some of the clergy who would be celebrating the Mass. She was so excited and filled with pride. The parishioners sat in the very front row and the Mass celebrated by 23 priests and 27 deacons. The Basilica was filled to capacity.

Immediately after the Mass, Father Tri accompanied by Monsignor Monroy Ponce, of Mexico City, blessed the Santa Fe Madonna. Many distinguished clergy and lay

people were in the audience, including Monsignor Jerome Martínez and Father Eduardo Chavez (leading authority on Our Lady of Guadalupe and the person who did most of the research for the canonization of St. Juan Diego), the Mayor of Juarez and others.

After a reception, the faithful boarded a bus which would follow Our Lady along the Camino Real to Chihuahua, Mexico. The Statue of Our Lady of Guadalupe went on ahead to Juarez and the faithful returned to Santa Fe. After a delay

at the border, the Statue of Our Lady came into Santa Fe on July 23, 2008 to a cheering crowd. Once in Santa Fe, she was greeted and blessed at the Cathedral Basilica of St. Francis of Assisi. She then was driven to Our Lady of Guadalupe Parish, where an impromptu Mass was celebrated. One of the most astonishing moments was after our Mass of Thanksgiving when 95 year old Vicenta Martinez, was helped from her wheelchair on the bed of a pickup where she lovingly kissed this beautiful image Our Lady of Guadalupe.

July 24, 2008, the Statue was placed in her final home outside the Santuario. Many people were there to watch as volunteers worked to make sure she would be placed perfectly. After her placement she was covered with a green fabric sewn by Father Tri's sister, until her unveiling at the dedication Mass on August 15, 2008.

Although it was cloudy prior to the Mass, shortly into the Mass, it began to rain. Not even this steady rain that grew heavy at times could drive the crowd of more than one thousand away, with people packed into the lower parking lot where the Mass was held and lining the upper balcony several rows deep.

Archbishop Michael J. Sheehan addressed the crowd, talking about a mother's love. The \$70,000, 4,000-pound statue went missing for a day and a night and then was discovered in an El Paso warehouse. After the Mass, Mayor David Coss then addressed the group. The unveiling was followed by a Blessing by Archbishop Sheehan and Father Tri. The Aztec dancers showed reverence to Our Lady as the crowd moved to a meal of barbecue sandwiches and other fixings provided by the Parish. Two weeks before the dedication, there were concerts, lectures and the finale was a fiesta celebrated on August 17, 2008.

August 17, 2008 was proclaimed Father Tri Day. The proclamation was a complete surprise to Father Tri and without his determination the Statue would never have come to Santa Fe.

This Statue of Our Lady of Guadalupe has brought a steady stream

of visitors each day. There are always roses surrounding her. The Statue of Our Lady of Guadalupe is looking down upon a Crucifix by Artist Gib Singleton, who created the Croix for Pope John Paul and an interactive rosary will be added. Truly this event was a monumental occasion for

celebration in Santa Fe and will be remembered for many years to come.

---

*Diana Moya Lujan is a member of the Our Lady of Guadalupe Parish in Santa Fe and a long-time participant in Spanish Market.*



*The new statue by Gogy Farias of Nuestra Señora was hoisted into its final home in front of the Santuario de Guadalupe in Santa Fe.*

# Holidays at the Palace

TREASURES OF DEVOTION  
**Tesoros  
de Devoción**

*Long-term exhibition of  
devotional objects from  
the Larry Frank Collection*



December 12, 2008  
5:30–8:00 PM

## HOLIDAYS AT THE PALACE

A festive Santa Fe holiday tradition, featuring musical performances, Santa and Mrs. Claus, luminarias, warm cider and treats. Free admission.

December 14, 2008  
5:30–7:00 PM

## LAS POSADAS

Join the candlelit procession recreating Mary and Joseph's journey through Bethlehem seeking shelter. The courtyard of the Palace of the Governors will offer safe lodging to the holy couple and provide refreshments to all. Free admission.



Partially funded by the City of Santa Fe Arts Commission and the 1% Lodgers' Tax

**Palace** of the **Governors**  
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