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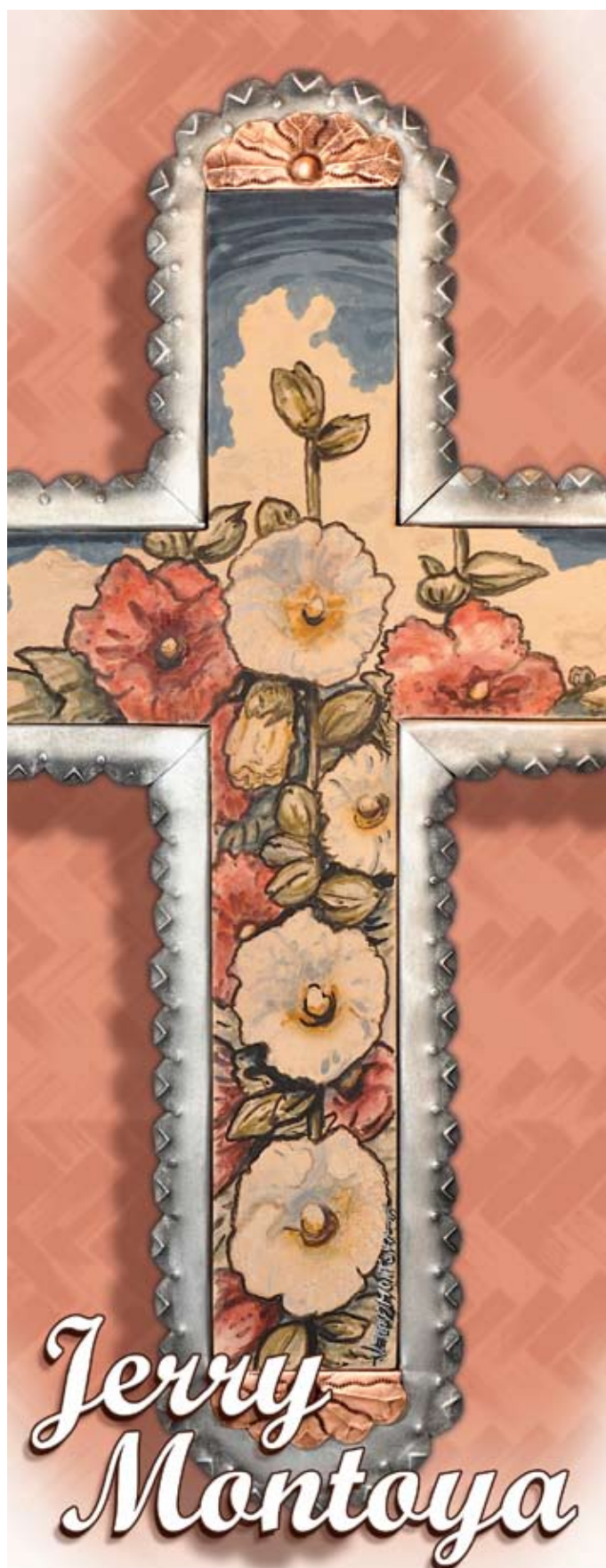
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From Treasures of Heaven: Saints, Relics, & Devotion in Medieval Europe, on display at Walter Art Gallery, Baltimore, until May 22.

TRADICIÓN March 2011



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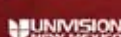


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Publishers' Message

Giffords

We extend our sorrow, anger, and hope to Gloria Giffords and her family. Her daughter was shot in Tucson in January. We are also very upset about the others killed by the lone gunman. Gloria is well known as the authority on Mexican retablos in tin and has written many books. We have had the honor of working with her on workshops over the years.

Things have gotten bad in this country with heated disagreement. It has got to stop. Talking is fine—guns are not. To echo a sentiment, “We are better than this!”

You Can't Fix Stupid

It was revealed far after the fact, that New Mexico and outgoing Secretary of Cultural Affairs Stuart Ashman “bought” the Hubbard Museum in Ruidoso Downs on New Years Eve. It might be a very good deal but when you really don't have any money why would you spend what you don't have? The Museum really needs to be marketed well and upgraded but it is a money hole and at this time we really don't need it. The other established museums need upgrades, fixing, staff, and money for exhibits. They are the first priority.

Things Are A Changin'

One artist told us with the departure of everyone at the Spanish Colonial Arts Society and new people taking their places they kinda lost 35 years of photos, awards, and history. We told ya! People expect that SCAS would be the keeper of the archives for Traditional Market but sadly it is lost.

Condolences

We lost two giants in New Mexico music and books: Ruben Cobos (see page 52) and Lorenzo Pimental. Our condolences to both families.

Contemporary Market

We are very excited about the Contemporary Hispanic Market book. This is CHM's 25th Anniversary and they are celebrating! We had hopes that the book would be 20 artists. Instead it will be over 65! Stop by their Preview to Market and see their work and celebrate in July!!!



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Pueblo Revolts of the 17th Century

by ALBERT H. SCHROEDER

Excerpted from Sunshine and Shadows in New Mexico's Past, published in collaboration with the Historical Society of New Mexico. See page 16 for ordering information.

Any historic event has its roots in prior developments. The causes of the Pueblo Revolt of 1680 are of particular interest because they hold much in common with other Indian-Western European conflicts in what was to become the United States, yet differed in several respects, particularly in the outcome.

Among major concerns of any cultural entity, whether large or small, is control of its established territory. Invasion by a foreign group inevitably leads to predictable resistance in one form or another. When Francisco Coronado entered the Pueblo country, Zuni Indians attacked his advance party, apparently on 4 July 1540. Two days later he encountered stiff resistance at the Pueblo of Hawikuh. Two Tiwa pueblos near Bernalillo were wiped out for opposing the Spaniards and on Coronado's trip into the plains, the guide developed a plan to mislead the Spaniards, hoping that they would not survive to return to Pueblo country or reach his own tribal lands. Other examples are the Pecos giving battle to Castaño de Sosa's entry up the Pecos River in 1590 and the Acomas and Jumanos vigorously resisting Spanish entry into their pueblos in 1598.¹

Another primary concern of any group is a balanced economy based on its subsistence pattern, crafts, and trade. Spanish explorers, inadequately provisioned with food and clothing, were the first to upset the balance. Coronado's men collected quantities of food and clothing from the Rio Grande pueblos, as did the Rodríguez-Chamuscado expedition of 1581, to which a number of

pueblos objected, sometimes with threat of battle. After Oñate established the first colony in 1598 near the Pueblo of San Juan, he sent men each month to collect corn and each year to obtain blankets and skins to maintain the colony.²

A third, but very important basic cultural aspect is religion, which among the pueblos played an important part, not only in their daily lives, but in seasonal and other activities as well. Coronado left behind a friar and a lay brother who wished to Christianize the Indians. Though their fate is unknown, the two probably met martyrdom in their attempts to convert the Indians. The two padres who remained among the Tiwas in 1582 definitely lost their lives, as reported by the Espejo expedition a year later, for which reason the Pueblo of Puaray near Bernalillo was set afire.³

The effect of Spanish entries between 1540 and 1600 led to antagonisms that were to intensify. Even in the early days of the colony, a friar reported that "killings, abuses, oppression and devastation" had been inflicted on the Indians. This is not to imply that the Pueblo people lived in perfect harmony among themselves or with neighbors. During Coronado's two years in New Mexico, the Pecos informed him that Teyas Indians on the plains attacked their pueblo in the mid 1520s and that Pecos itself was at war with the Tiwas near Bernalillo in an effort to gain more farmland. The Zunis reported that a pueblo one day away carried on warfare with them and that bad feelings existed between them and the Hopis.⁴

The Rodríguez-Chamuscado expedition of 1581 learned that Piro Pueblos near Socorro warred with the Tiwas north of them on the Rio Grande. The same situation existed in 1591. The Tanos of the Galisteo

Basin in 1581 referred to enemies on the plains. Ten years later, Indians with Castaño de Sosa reported that two pueblos near the north end of the Sandia Mountains had been abandoned a few days prior to his visit because of a war with others. Juan Morlete who arrested Castaño a short while later remarked that warfare existed between pueblos who speak different languages. In 1601, the Spanish colonists learned that formerly the Indians had many wars. Even the location of the Spanish settlement among the Tewas near San Juan Pueblo led to further hostilities. The Taos, Picuris, Pecos, and Apaches formed an alliance against the Tewas. We know little of these inter-pueblo enmities during the 1600s, possibly due to a lack of documentation during this period or greater Spanish concerns with their own problems.⁵

In the sixteenth century the Spanish monarchy centralized its power, including actions on church matters relating to the state. In the process, a dual system of justice developed—church and state—which led to considerable conflict on matters dealing with the Indians in New Mexico as they related to the mission program of the church and exploitation of resources, including the Indians, by the state. The scope of authority, which was not too clear, was distorted by individual leaders of the church and state to suit their interest in many cases on this northern frontier.⁶

The report of the failure of Oñate's colony to find anything of value led the king to order its abandonment and to shift its efforts to Christianize the Indian. In 1609, he instructed the viceroy to proceed with this plan but not to compel the Indians to become subjects and to allow them to be free in their ways. Sufficient soldiers were to be provided to protect the friars

and missions.⁷

The plan at first succeeded in an orderly fashion, but by 1613-14 the church in New Mexico and the civil authority came into conflict over exacting Indian labor and tribute, slowing the mission program. In spite of this, the mission system did expand until the early 1620s by which time several Jemez Pueblos were brought together into one, only to revolt in 1623. In the early 1630s the old conflict surfaced again.⁸

Governor Francisco de la Mora Ceballos seized property, both Indian and Spanish and exploited the Indians. In direct opposition to the king's decrees, the governor asked the friars to act as trade merchants with the Indians and gave orders to his men to take orphans. He also set up soldiers with stock farms on Indian lands and arranged for the gathering of cows, mares and sheep to sell in Nueva Viscaya, in present northern Mexico, causing a shortage of food.⁹

Father Benavides, attempting to resolve this type of situation, submitted a petition to protect the Indians. He dealt with *encomiendas*, tributes, removal of Indians from native posts of authority, taking of orphans, treatment of Indians captured in wars, taking of Indian lands by grants, and civil authorities intervening in church matters.¹⁰

During the mid 1630s, Governor Francisco Martínez de Baeza refused to provide military escorts for the friars and embarrassed missionary efforts. Later in the same decade, Governor Luis de Rosas accused the church authorities of using Indians to guard church cattle and horses as well as plant fields, including vegetable gardens, orchards, and stables. Indians also served the church as porters, cooks, wood choppers, and millers. He indicated that thirty to forty Indians thus occupied lived in pueblos of fifty to sixty houses. Father Fray Juan de Gongora was said to excommunicate civil authorities who opposed him, denying confessions, taking property, and claiming authority for which he had no title or commission.¹¹

At the same time Governor Rosas

set up a work shop in Santa Fe in which captured and local Indians produced crafts and goods for sale and trade. He exploited the pueblos, started an unjust war against the Utes, attacked friendly Apaches, arrested a friar, and ordered the pueblos not to obey the padres. During his term, the Taos Indians killed their guardian and went to Picuris to do the same, but the father fortunately was absent. The friar at Jemez also lost his life. Though Governor Rosas did lead a retaliatory campaign against the Taos, he reportedly robbed the Indians and caused many of them to flee to the plains into the present Scott County, Kansas, area where they remained for about twenty-two years.¹²

Further complicating matters, in the early 1640s an epidemic took the lives of three thousand pueblo Indians. Apaches, taking advantages of the rift between church and state which left defenses weakened, retaliated for campaigns against them by raiding the pueblos and burning their crops; the religion of the pueblos resurfaced; and the Spaniards, in their own clash, murdered Governor Rosas in January 1642, shortly after his term had expired. The seeds for the revolt of 1680 had definitely sprouted.¹³

In the 1650s the Jemez rose up with Apache aid, and the Tewas with Apache assistance planned to kill the friars and soldiers, but the plot was discovered in time to prevent an outbreak. In 1661, Fray Alonso de Posadas decided to make a determined effort to stamp out the resurgent religious practices and dances of the pueblos and ordered the destruction of masks and ritual objects in the kivas, thereby increasing Pueblo-Spanish friction. Governor Bernardo López de Mendizábal, however, gave the Indians permission to hold their Kachina dances, which prior governors had prohibited, further confusing the Pueblo Indians who stood in the middle of the controversy.¹⁴

In the mid 1660s Piros, with Apache assistance, killed five Spaniards at Senecú near Socorro. There also were reports that Apaches, along with drought, famine, and

lack of Spanish military effectiveness, caused the abandonment of five pueblos near the Manzano Mountains and one in the Zuni country. Obviously unsuccessful in efforts to suppress the open revival of pueblo religion, the governor in 1675 arrested forty-seven "medicine men" for witchcraft and other charges, hanging three and punishing others, including one named Popé, who began planning for a general revolt.¹⁵

Demoralized by the church-state controversy, the Pueblo Indians, who still retained the basic elements of their culture, having only added various Spanish-introduced ideas and materials, rallied behind the plan to expel the Spaniards. Infringement on their lands, disruption of their trade with the Apaches and Plains Indians, tribute payments to the Spaniards in the form of food, labor, and property, and attempted suppression of pueblo religious practices had made serious inroads on the Pueblo way of life.

In August 1680, after almost a century of inept local Spanish administration and oppression, the pueblos united for the first time and expelled the Spaniards by force, in their own pueblos by killing the priests and any Spaniards present, in the outlying Spanish haciendas by killing the occupants, and in Santa Fe by laying siege to the Palace of the Governors. The Spaniards retreated to the El Paso region from where they made two probes into Pueblo country in the 1680s, one of which reached as far north as the Cochiti area.

Aside from these three probes, events that occurred in the Pueblo country during the next twelve years, prior to the return of the Spaniards, are known to some extent from reports by Indians contacted or captured by the Spaniards and from the probes. The pueblos were not to remain as they were when the Spaniards left.

Piros who did not accompany the Spaniards in their retreat south suffered attacks by Apaches or other pueblos and by 1681 had been taken captive or took refuge among other pueblos, such as Acoma and Isleta. The Tanos of the Galisteo Basin, the

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first to arrive in Santa Fe at the time of the revolt, remained there, converting the Palace of Governors to their needs as a pueblo. Other Tanos joined their Tewa relatives to the north. The Jemez returned to the mountains and reoccupied their former villages where the Spaniards found them in 1692.¹⁶

Keres of San Marcos joined Cochiti and San Felipe relatives and took refuge on the mesa near Cieneguilla of Cochiti to protect themselves from Tano, Tewa, and Apache attackers. Sia, Santa Ana, and Santo Domingo settled on the mesa of Cerro Colorado, west of Zia, to avoid their Tano, Tewa, and Picuris enemies. During this period the five Zuni pueblos took refuge on Corn Mountain as protection from Apache pressures on the southeast, not returning to any of the former pueblos until the early 1700s when they all congregated into the present pueblo of Zuni. Hopis, plagued by Ute attacks, moved their village to their present locations on the mesa tops, except for Oraibi which already had a mesa top locale. The changes in pueblo locales to defensive mesas can be related to intertribal hostilities, not a fear of Spaniards whom they withstood in their old locales for years prior to the revolt.¹⁷

Other inter-pueblo friction did not result in a change of locale. Shortly after the Spaniards departed, northern pueblos came to Isleta and burned the church in their attempt to stamp out everything Spanish. Many Isletans, perhaps in fear of new reprisals from other pueblos for not having warned them of the Spanish entry in 1681, joined the Spaniards as they returned to El Paso country in 1681 and settled at Isleta del Sur. A number, however, did escape on the march south and returned to their pueblo. Also during this period, an alliance was formed by the Pecos, Tanos, Jemez, and Keres against the Tewas and Picuris. Apaches west of the Rio Grande were friendly with the Jemez and those east of the river with the Pecos and Picuris.¹⁸

Because of the abandonment of the Tompiro Pueblos in the Mountainair region, due to Apache pressures from southeastern New Mexico in the 1670s, the pueblos of the Tiwas on the northern slopes of the Sandias, the Tanos in the Galisteo Basin, and the nearby Keres were exposed to unfriendly Apache inroads, some of which in 1692 reached Santa Fe and the Cochiti area. In all probability, this situation accounts for the Tanos remaining in Santa Fe, the Keres of San Marcos and the neighboring pueblos joining the Cochiti and San Felipe, and the Tiwas abandoning their homes on the northern slopes of the Sandias. The one exception, Galisteo Pueblo, was resettled by order of the governor when the Tanos who had settled north of Santa Fe were displaced by a group of colonists in the early 1700s.¹⁹

These intertribal hostilities undoubtedly played a large part in the friendly reception given the Spaniards during their bloodless return in 1692, at which time Governor Vargas also managed to calm some of the enmities. However, when he brought back the colonists in December 1693, it was a different story. He met resistance at Santa Fe and elsewhere. Only four pueblos remained as

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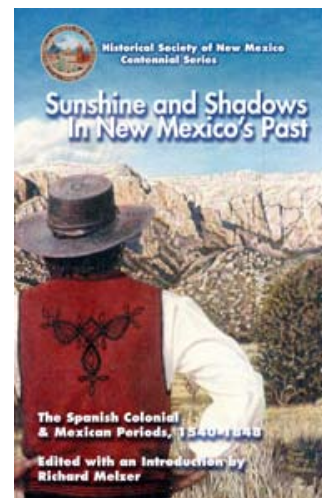
364 pages 17 illustrations; 6 x 9 ISBN 978-1-890689-24-7 (\$18.95) (Trade paper)



Sunshine and Shadows in New Mexico's Past, edited with an introduction by Richard Melzer, has one main goal: to reveal the sharp contrasts in New Mexico history. As with all states, New Mexico has had its share of admirable as well as deplorable moments, neither of which should be ignored or exaggerated at the other's expense. New Mexico's true character can only be understood and appreciated by acknowledging its varied history, blemishes and all.

The first of three volumes, *Sunshine and Shadows in New Mexico's Past: The Spanish Colonial and Mexican Periods* represents the New Mexico Historical Society's gift as New Mexico celebrates its centennial year of statehood in 2012.

Iam excited to see this Historical Society of New Mexico publication. Most of us understand that there is much good research and historical writing that never gets published, especially in book form. This lack is especially true of New Mexico, where there will never be a lack of history to uncover and share. For over three decades the Historical Society of New Mexico through its *La Crónica de Nuevo México* has provided a key outlet of well-researched historical articles. The result is a treasure-trove of information that is important, intriguing, entertaining, and well worth preserving in this permanent form. Without question, HSNM's centennial gift to the state is both welcome and appropriate. — Dr. Thomas E. Chávez, former Director, Palace of the Governors and National Hispanic Cultural Center



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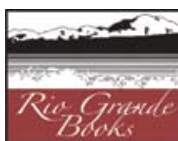
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allies—Pecos, Santa Ana, Zia, and San Felipe. Inter-pueblo alliances shifted, Apaches attacked, and the Spaniards attempted to get the upper hand.²⁰

In 1696, dissatisfaction with the Spaniards led to additional dislocations. The Tewa pueblos of Jacona and Cuyamunge on Tesuque Creek were abandoned for all time. Some southern Tiwas, as well as Tanos who had settled north of Santa Fe on the Santa Cruz River near Española, took refuge among the Hopis, each building its own pueblo. Those Picuris who were able to escape, joined Apaches on the Plains, building a pueblo at the same site where the Taos had settled in the mid 1600s. A number of the Rio Grande Keres joined Acoma and shortly thereafter founded the Pueblo of Laguna.²¹

One cannot estimate the extent of the effect of so many moves and splits among the Pueblo groups, among kin groups, during the 1680-96 period. Social and religious customs of the individual Pueblo groups and their various societies must have undergone considerable change. Yet the results of the revolt were productive if only because the Spaniards eliminated the encomienda system, the Pueblo Indians gained justice in Spanish courts, and together the Spanish and the Indians defended themselves against attacks from surrounding tribes. Most importantly, major features of Pueblo culture survived to contribute to present-day political, social and economic activities in New Mexico.

Endnotes

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- 20 *Ibid.*, 57, 148, 163.
- 21 Hodge, Hammond, and Rey, *Fray Alonso de Benavides's Revised Memorial*, 237, 298; Reed, "The Southern Tewa Pueblos," Alfred B. Thomas, *After Coronado: Spanish Exploration Northeast of New Mexico, 1696-1727* (Norman: University of Oklahoma Press, 1935): 110; Schroeder, *A Brief History of Picuris Pueblo*, 6; ; Espinosa, *Crusaders of the Rio Grande*, 342.

Albert H. Schroeder, an ethnohistorian who served as the National Park Service's Chief of Interpretation, Southwest Region, was an expert on Native American history and the Spanish colonial era. He wrote many books and articles, including *Brief History of New Mexico* (University of New Mexico Press, 1974), which he co-authored with Myra Ellen Jenkins. At various times, he was the Historical Society of New Mexico's president, vice president, and a member of the board of directors.

Origins of Old Spanish Trail, 1678-1840: The Route from Santa Fe to Los Angeles

by JOSEPH P. SÁNCHEZ

Forged from early Spanish trade routes, the Old Spanish Trail evolved from Native American pathways between New Mexico and California via Arizona, Colorado, Utah and Nevada. Although the name "Old Spanish Trail" is of nebulous origin, John C. Fremont, in his exploration of Nevada's Great Basin and beyond in 1844, was aware of early Spanish explorations in the area. Everywhere he went, he noticed horse trails, some made by Hispanic New Mexican frontiersmen, but most of them by Ute hunters and traders. He called them "old Spanish trails," and his writings popularized the name. Yet, the origins of the trails are part of the mythology of an earlier period.

By the 1670s, a new word appeared among Spanish settlers in New Mexico that added to the search for mythical places such as Gran Quivira on the Great Plains. That word was *Teguayo*, an Indian settlement near a large salt lake associated with the mythical origins of the Aztecs and other indigenous tribes. *Teguayo* was tied to other legendary places such as *Atzlán*, *Copala*, *Sierra Azul*, and *Siete Cuevas*. In their writings about the origins of the people of Mexico and Central America, Spanish colonial writers believed that American Indians came from seven caves near the Lake of Copala, later associated with *Gran Teguayo* and Utah's Great Salt Lake.

Long before Europeans knew about *Teguayo*, the road to New Mexico was slowly being defined. Except for rare glimpses, the region north of New Mexico was little known to Spanish frontiersmen. By 1598, Governor Juan de Oñate's settlers had learned that the Río Grande emanated from the north far above Taos Pueblo. While no one yet knew its origins, future generations would later note that the *nacimiento* (head-

waters) of the Río Grande was in the mountains just beyond the present San Luis Valley in southern Colorado.

The earliest known reference to *Teguayo* or *Tatago* appears in Governor Diego de Peñalosa's proposal to explore the area in 1678. In his report of 1686, Fray Alonso de Posada, who had served as Franciscan Custodian of the New Mexico missions during the period 1661-1665, acknowledged the relationship between *Teguayo* and the Utes. He wrote, "Beyond the pueblos of Moqui (Hopi), looking westerly at a distance of 26 leagues, one arrives at the nation which are called Yutas, which is the one formerly called *Teguayo*, it is one nation of the Yutas which reaches close to the South Sea" (the Pacific Ocean). Knowledge of the Yutas, however, may have been acquired much earlier. Mysterious and mythical, *Teguayo* marked the way to the Yuta country to the northwest in the same way Quivira drew Spanish explorers to

the Great Plains.

Almost unnoticed by Spanish officials, Utes crossed the Río San Juan southward into New Mexico, and made contact with Spanish frontiersmen, who dared meet them at northern rendezvous points for trade. Early Spanish contact with Utes most likely occurred uneventfully at the yearly trade fairs in Taos, Picurís or even Pecos. New Mexican frontiersmen easily could have met Ute traders when they came to trade with the Río Grande pueblos of San Juan, Santa Clara, San Ildefonso, and Pojoaque. As Spanish frontiersmen learned about the Yuta country, so too did Utes become aware that all roads led to Santa Fe, one of them connected with the Yuta country.

Spanish policy prohibited New Mexicans from trading with tribes other than the pueblos that surrounded the Río Grande Valley. Since 1598, Spanish officials had prohibited trade with non-Pueblo tribes because they feared attacks by the numeri-



The Old Spanish Trail consisted of several trail routes that connected New Mexico and California. Map of "Old Spanish National Historic Trail," courtesy of U. S. Bureau of Land Management and National Park Service, National Trails Intermountain Region.

cally stronger nomadic tribes such as the Apache and Navajo and, later, Utes and Comanches. The policy evolved when Vicente de Zaldívar spent fifty-four days hunting on the Great Plains in 1598. Upon returning to San Juan de los Caballeros, the Spanish capital of New Mexico near San Juan Pueblo, he counseled his uncle Governor Juan de Oñate, that the Plains Indians were a strong warrior culture and numbered in the thousands. Shocked at the possibility of starting a war for any reason resulting from unfavorable contact with these peoples, Oñate wisely forbade anyone to go to the plains for trade or any other purpose without license. He feared that even a small trade deal gone bad could result in the New Mexico colony being overrun and, defenseless against those odds, would be destroyed. Succeeding governors followed the same policy throughout the colonial period ending in 1821. As the Mexican nation state emerged, governors in New Mexico between 1821 and 1846 continued the same policy for the good of New Mexican settlers.

Defying the policy prohibiting trade with Utes, some Hispanic frontiersmen went to the "Yuta" country without permission or license. Taking their chances, they traveled northwestward toward Teguayo to trade with Utes in the mountain wilderness of present western Colorado and southeastern Utah. Sometimes Spanish officials caught them, but they usually managed to trade without knowledge of the authorities. When caught, they were jailed, suffered confiscation of their goods, tried, fined, and sentenced to labor on public works. Under interrogation, they often revealed where they had been, mentioning places like the La Sal Mountains, the Río Severo, the Río Tizón (Colorado River), and Timpanogos (the Great Salt Lake). At their trials, they confessed to having traded blankets, tobacco, horses, and other items for chamois and Paiute captives taken by stronger Ute tribes who preyed upon them.

The complexities of geography

and the many cultures that lived within the broad area made it virtually impossible for Spanish policy to be managed with any consistency. Within New Mexico's vast frontier from the Canadian River in the Texas Panhandle to the Colorado River of present Arizona and California, Spanish colonial frontiersmen formed relationships with tribes ranging from friendships, animosities and hostilities. Wrought by trial and error, relationships between them evolved from unofficial trading encounters along river valleys in lands north of New Mexico.

The emerging history of the Old Spanish Trail took on new meaning in the eighteenth century. In 1769, Spain settled California to counter Russian and English encroachments along the Pacific coast. Once California was established, New Mexicans looked for trade with communities along the coast. They searched for a viable and safe route from Santa Fe to Los Angeles that avoided travel south of the Grand Canyon because of hostile tribes between the Río Grande westward to the Río Colorado.

Much knowledge about the land of the Utes had been acquired over a century of illegal trade northwest of New Mexico during the previous century. As Spanish frontiersmen ventured beyond northern New Mexico to western Colorado and southeastern Utah, they learned of different ways to get to the Great Basin. Place names like the La Sal Mountains, Timpanogos, Teguayo, the Río Colorado and others filled the vocabulary of traders who went to those places. Indeed, the word Utah emerged from the Spanish spelling of Yuta, which referred to the various Ute tribes of today. Later, experienced traders served as guides on officially approved expeditions to western Colorado and Utah.

Not all expeditions were illegal. Some were sanctioned by Spanish colonial officials. In 1765, Juan Antonio María Rivera led two expeditions to the Yuta country and eleven years later, in 1776, the Franciscan friars, Atanasio Domínguez and

Silvestre Escalante, led another. Both expeditions yielded much information about the land and people in the Yuta country. Interestingly, the expeditions were not guided by Indians, but by New Mexican frontiersmen who had illegally traveled throughout the region for many years and knew about the many pathways through mountains, canyons, and river valleys.

The two Rivera expeditions stemmed from rumors that had spread throughout New Mexico about a Ute who had traded a piece of silver ore to a blacksmith in Abiquiú. When the rumor was presented to Governor Tomás Vélez Cachupín, he ordered an expedition to investigate whether the story was true and to explore the area for mineral wealth. The fact that Rivera's New Mexican guides knew well the route to the Yuta country, revealed that they had been involved in unofficial trade with Utes for years. Gregorio Sandoval, Antonio Martín, Joseph Martín, Andrés Sandoval, Andrés Chama, Miguel Abeita, and Joaquín, or Juachinillo, the interpreter, who was probably a *genízaro* of Ute origin, accompanied Rivera. Still, Governor Vélez hoped to keep the route a secret, at least for the time being, to avoid a silver rush if mineral wealth was found. Rivera's two expeditions pioneered the route north of Abiquiú to the La Plata Mountains in southern Colorado and beyond.

Rivera's first expedition departed Abiquiú in early June 1765, bound for an area within present southwestern Colorado and southeastern Utah. Following a familiar route to the Yuta country, the expedition made its way along the Chama River valley toward *Piedra Parada* (literally Standing Rock, present Chimney Rock in northwestern New Mexico), a well-known landmark. Traveling northwesterly, they left the *Río Chama* and proceeded through flat shrub land until they reached the San Juan River. Near there, Rivera probably crossed the Río Navajó near *Piedra Parada*. From there, they continued to a river that they named *Río de las Animas*, which is still

known by that name. At that point they were near *La Sierra de la Plata* where the Animas River originates. Having explored the La Plata Mountains, where they found lead deposits and met various Ute tribes, Rivera and his men went northwestward until they reached another river. After learning about a very large river, probably the *Río del Tizón*, the present Colorado River, they returned to New Mexico and planned to undertake a second expedition. At Santa Fe, Rivera reported to Governor Vélez what he had learned. He told him about the many tribes they had met, the many ruins of ancient pueblos he had seen, and the mountain of lead.

Rivera's report encouraged Governor Vélez to send him on a second expedition to the Yuta country in the fall of 1765. The governor ordered Rivera to return to the area he had explored to determine the location of the large river and to see if silver could be found there. Governor Vélez wanted to know whether the *Río del Tizón* "originated from the Gran Laguna de Copala which the Pueblo Indians call Teguayo that they say is where they come from." The governor also instructed Rivera to survey the Sierra de la Plata to determine if the "virgin silver" he had seen was what it appeared to be. The second expedition departed from Abiquiú in early October 1765.

Following their old route, Rivera reached the *Río Nuestra Señora de los Dolores*. From there he meandered toward the Colorado River. On October 16, the expedition reached the large river and explored along it. Having been warned about hostile tribes on the other side of the river, Rivera turned the expedition around. It took Rivera and his men fifteen days to return to Santa Fe.

Although Rivera reported that the Sierra de la Plata contained other minerals such as lead, he did not find silver. Significantly, the expedition did succeed in documenting a route that would become one of the variant routes of the Old Spanish Trail. Rivera had led the first official Spanish expedition to explore the San



Pedernal, named for the flint early inhabitants found there, looms over western Rio Arriba County. It served as a landmark for early explorers and travelers along the Old Spanish Trail and more recently as a subject for the art of Georgia O'Keeffe, who made her home in nearby Abiquiú. Photo by David Scheinbaum, courtesy of the Rio Grande Sun.

Juan, Animas, Dolores, San Miguel, Uncompahgre, Gunnison and Colorado rivers. Above all, his expeditions served as the impetus for the next official expedition to the Yuta country led by the friars Domínguez and Escalante. Over a decade later, the Domínguez-Escalante Expedition followed Rivera's route as it meandered through western Colorado.

Aside from seeking mineral wealth, other factors motivated Spanish officials in New Mexico to pursue Domínguez's and Escalante's proposal for an expedition to the Yuta country. In 1769, Spain settled California. With the discovery of Monterey Bay and San Francisco Bay, California's importance grew in the minds of Spanish officials. By 1775, the interest created by Rivera's expeditions in a possible westward route resulted in a plan to establish a trade trail between New Mexico and California. Although Domínguez and Escalante followed Rivera's route in their quest to reach California, they provided a clearer explanation of where Rivera and his men had been,

for they not only used some of Rivera's guides, they provided a better description of the route to the Uncompahgre Plateau and the Colorado River. Rivera and his men had, at least, pointed the way to the first leg of the Old Spanish Trail.

Although the settlement of California influenced New Mexican officials to establish a trade route there, Domínguez and Escalante had other ideas. They seem to have chosen the route toward Utah because they saw an opportunity to expand the New Mexican mission field to the Ute tribes and strengthen their program of religious conversion among the Hopi. The maps drawn by Bernardo Miera y Pacheco, their cartographer, demonstrated the strategic positioning of possible missions throughout the newly explored area.

The Domínguez-Escalante expedition of 1776 left Santa Fe and passing through Abiquiú, followed Rivera's route to Colorado and beyond to the Great Basin in western Utah. Although their expedition failed to reach the Pacific coast because of bad

weather in Utah, they succeeded in providing more information about the land and its people. Domínguez and Escalante not only wrote a journal of the expedition, their cartographer, Bernardo de Miera y Pacheco, produced a series of maps of the Ute country that enhanced the Spanish claim to Utah.

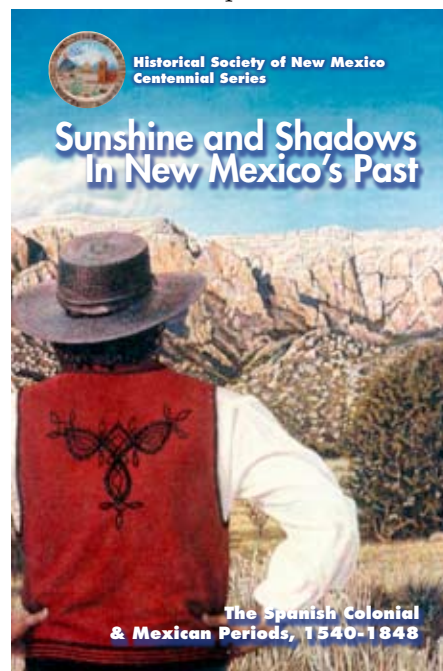
Escalante's description of the valley and lake of Timpanogos and the people he observed living along it, called the *Timpanogotzis* or *Timpanocuitzis*, was the first reliable eyewitness account of them. Because the people there ate a great deal of fish, he said they were called Fish-Eaters by a neighboring tribe, the Sabuagana Utes.

The Domínguez-Escalante expedition traveled to the Great Salt Lake, Timpanogos and beyond to the mountains and ridges of the Great Basin at its easternmost edge, as well as the southern side of the Grand Canyon. Aside from influencing future Old Spanish Trail variants, the Domínguez-Escalante expedition defined the Ute country, for Miera y Pacheco's maps depicted it graphically, thus influencing colonial cartographers of the period as well as later explorers. By the end of the Spanish period, much had been learned about the land between New Mexico and California. While the old dream of connecting New Mexico and California seemed to have been forgotten during the late Spanish period, it was renewed at the beginning of the Mexican period (1821-1846). The heyday of the Old Spanish Trail was at hand.

In 1776, when Spanish officials ordered the exploration for a route that would connect New Mexico and California, New Mexicans also searched for routes to St Louis, New Orleans, and San Antonio, Texas. However, viable routes through Texas and the Great Plains were fraught with danger from Comanche and Apache raiders and could not be permanently established. Hoping to bolster trade and frontier defenses, Spanish officials turned their attention to California. They believed that

the best route would be along a line north of the Grand Canyon. That objective was attained during the Mexican period, when Antonio Armijo, an Abiquiú trader, opened a route from Santa Fe via southern Utah to Los Angeles in 1829.

During the mid-1820s, Hispanic New Mexicans and Anglo-Americans expanded their trade in the Ute country. Anglo-American fur trappers were especially interested in meeting the European demand for beaver hats with new sources of fur from the Rocky Mountains. While trapping for beaver, these men explored the region. One trapper, Jedediah Smith, set out from the Great Salt Lake in August 1826 to explore the area to the southwest. Smith, described by Santa Fe Trail historian LeRoy Hafen, as the "greatest single explorer of the far West," was the first American to pioneer overland trails to California over portions of the



This essay is excerpted from Sunshine and Shadows in New Mexico's Past: The Spanish Colonial & Mexican Periods 1540-1848, published in collaboration with the Historical Society of New Mexico. The book can be ordered from Rio Grande Books or online at Amazon.com. Volume Two of this series will be available starting in May. It will cover the American Territorial Period from 1848 to 1912.

Old Spanish Trail. Within a decade after Smith, other Anglo-American mountain men eventually reached California.

By the end of the 1820s, Hispanic New Mexicans had realized the decades-old goal of connecting California and New Mexico. In 1829, Antonio Armijo departed from Abiquiú in command of a commercial caravan of thirty-one men. Armijo intended to blaze a route to Los Angeles, which had been established in 1781. There, he could trade *serapes* and other New Mexican goods for horses and mules. Following known Indian and Spanish paths, Armijo traveled west through Navajo and Paiute territory and forded the Colorado River at the Crossing of the Fathers, which was used by Domínguez and Escalante in 1776. From there, Armijo generally followed the present state boundary between Arizona and Utah until reaching the Virgin River a few miles north of the present Arizona/Utah border. From the Virgin River, Armijo, based on advice from his guide, passed south of a place they called Las Vegas on his way to the Amargosa River. Armijo then proceeded to the Mojave River, El Cajón Pass, and Los Angeles. In time, Californios referred to the route opened by Armijo as El Camino de Santa Fe or El Camino de Nuevo México. Later on, Hispanic traders began to favor a variant of the Armijo route to California.

A significant variation of the Old Spanish Trail that passed north of the Armijo route through central Utah was later established by William Wolfskill and George C. Yount, who arrived in California in 1831. With a party of about twenty men, Wolfskill and Yount departed Abiquiú in the winter of 1830, and went to California "by a route farther north than that usually adopted by the Spaniards in traveling between California and New Mexico—their object being to find beaver." The route through Utah established by Wolfskill and Yount was further refined during the life of the trail in the nineteenth century.

Many Anglo-Americans learned about the Old Spanish Trail through the writings of John Charles Fremont, who captured the imagination of an American public eager for knowledge of the West. After traveling from California to southern Utah, Fremont published maps and detailed descriptions of the “old Spanish trail.” Fremont’s writings inspired Anglo-American immigration to the Pacific coast, and his books were carried by immigrants as trail guides. Indeed, Fremont’s explorations spurred official U.S. interest in the American acquisition of northern Mexico.

Trade along the Old Spanish Trail had a lasting impact upon the development of the West. Horses and mules acquired legally in California were sold in Santa Fe. While some of these horses and mules remained in New Mexico, large herds were moved from Santa Fe to Missouri along the Santa Fe Trail. Illegally acquired horses and mules were also taken from Los Angeles to Bent’s Fort on the Arkansas River. There, thousands of stolen animals were sold to commercial interests who then transported them to Missouri. The legal and illegal trade in horses and mules along the Old Spanish Trail brought significant numbers of pack animals to the western borders of the United States. This supply of burden bearing animals made possible immigration from Missouri to the Pacific Coast along a number of western routes. The so-called Missouri mule was really a transplanted Mexican mule.

Californios (residents of California), meanwhile, had mixed feelings about the presence of Hispanic New Mexicans in their midst. On one hand, they distrusted them. Their mistrust was reflected in reports published in the *Sandwich Islands Gazette* about trade from California to the Hawaiian Islands. It seems blankets made in New Mexico found their way by trade to Hawaii. One reporter discovered a fascinating account about New Mexican traders that he could not ignore. He noted that New Mexican traders were considered *personas non grata* in Los Angeles, where

city ordinances forbade New Mexicans from entering the town without inspection. Los Angeles officials apparently feared that New Mexicans, who were very astute traders, would take advantage of unsuspecting Californios. Amazed by them, the *Sandwich Islands Gazette* reporter found a deeper story behind the distrust. Some New Mexicans had found an easier way of acquiring hundreds of sheep and mules, prized trade items. When trading with Ute tribes for Paiute captives, some New Mexicans encouraged Ute warriors to raid California missions between San Diego and San José and steal their mules and sheep. After the raids, the Utes and New Mexicans rendezvoused somewhere in the Tulares of the San Joaquin Valley to exchange New Mexican horses for California mules. The reporter had revealed another glimpse of the Old Spanish Trail. While not all trade in California was illegal, this type of activity strained relations between Californios and New Mexicans.

Meanwhile, in 1837 New Mexicans rebelled against Mexican rule and killed Governor Albino Pérez, who had been appointed by President Antonio López de Santa Anna. Two brothers José María and Julián Chávez from Abiquiú, who had sided with Pérez, fled to California via Antonio Armijo’s route. There, they became involved in the California rebellion against the Mexican government. Captured in battle and later freed, José María returned to New Mexico. His brother remained in California and bought a piece of land that became known as Chávez Ravine—where, in the twentieth century, the old Dodger Stadium was built. Still, Californios had their doubts about befriending New Mexicans.

In time, Californios found New Mexicans could be useful to them in another way. After all, New Mexicans were hardened frontiersmen, having lived for generations in a hostile land a century and a half before California was founded in 1769. New Mexicans had a long history of

defending their lands against invading Athapascan tribes who ravaged their fields and enslaved captured kinsmen. Under Juan Bandini, the Californios invited New Mexican frontiersmen to settle the outlying areas to defend against raiding Ute warriors. They granted the original nineteen New Mexican families lands in the Riverside-San Bernardino area to strengthen the defense of towns from San Diego in the south to San José in the north. By the 1840s, nearly 400 New Mexicans had settled Agua Mansa and La Placita. Today, cemeteries there reveal headstones with New Mexico family names that originated with the early settlers to that land. Among the first settlers were Lorenzo Trujillo, Santiago Martínez, Antonio García, Antonio and Diego Lobato, Hipolito Espinosa, and Luis Robideux. A new legacy for the Old Spanish Trail had evolved.

The story of Indian slavery emerges in both the histories of Hispanic New Mexico and Mormon Utah. At first, New Mexicans traded horses for Paiute slaves taken by stronger Ute tribes; later, after New Mexican traders had been driven out of Utah, Mormon traders took over the slave trade until it was finally brought to an end. Historically, slavery is a two-way street, but as it applies to the Old Spanish Trail, it is often presented as unique to its history when, in fact, Indian slavery is not unique in the annals of North America. In its broader context, it is part of a larger story of the devastation of tribes throughout the Americas. In North America, Indian removal has been shrouded by other “more important” themes germane to our national history.

In that regard, what happened between Jamestown (1607), Plymouth Rock (1620) and Wounded Knee (1896) was, in perspective, not all that different from the Spanish experience in North America. The devastation suffered by many tribes during that period and the changes initiated by trails such as those blazed by Lewis and Clark, the settlers on the

Oregon Trail, the California Trail, and the Santa Fe Trail are much the same as those of the Old Spanish Trail. All were corridors for trade, migration, and settlement that spelled the removal of tribes from each respective area. Only the tribes impacted by those trails can truly know and understand the meaning of the American westward movement. The history of trails opened by Europeans reveal what followed in their wake. Other trails, not used for trade or immigration, tell of the sadness the "Westward Movement" brought upon many tribes. For example, there is only one Nez Perce Trail, only one Long Walk, and only one Trail of Tears. These three trails had nothing to do with immigration and trade, but had much to do with Indian removal. In part, they explain what happened in the three centuries between Jamestown and Wounded Knee. They present a different view of the westward movement and are a part of our national story that reveals the significance of those trails. Indeed, the history of the Old Spanish Trail, like the Oregon Trail and the Old Santa Fe Trail among others, can only grow in stature by presenting an honest point of view.

By the 1830s, the Old Spanish Trail had become an effective route used for trade and migration for both Hispanic and Anglo-Americans who wished to go to California. The New Mexican tradition of going to the Ute country had blossomed into a significant trail that enabled the development of the West. The Hispanic and subsequent Anglo-American use of the variants of the Old Spanish Trail had historical implications for the settlement of southern and western Colorado, northern Arizona, Utah, Nevada, and parts of California. As an important trade and migration route, the Old Spanish Trail was a conduit for continuity and change. Travelers along the Old Spanish Trail transmitted Spanish, Mexican, and Anglo-American culture throughout the Southwest. The Old Spanish Trail is a national treasure representing part of the cultural prehistoric and

historical development of the United States. In 2002, the United States Congress recognized the significance of the Old Spanish Trail by designating it as a National Historic Trail.

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"One Nation, One Year" is a photographic journey that transcends borders, languages, distance, time, and cultural barriers. For one year, Navajo photographer Don James drove from one side of the Navajo Nation to the other documenting arts, traditions, sports, and people. He travelled by dirt road, horseback, on foot—even as a hitchhiker—for more than 10,000 miles and took over 105,000 photographs. The Navajo Nation and its people have been extensively photographed over the last century, but never from the eye of one of its own. Because he's native, and knows the land and people, James embarks on a journey to show the world a different view of his culture, through his eyes and his Nikon lens. His understanding of the Navajo gives us a glimpse at a people previously off-limits to outsiders.



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ABOUT THE EDITOR:

Edited by Navajo writer Karyth Becenti, the narrative that accompanies the images are succinct and enlightening, offering the viewer the chance to at once see the Navajo people and feel a small piece of their lives.

This book is published by Rio Grande Books in collaboration with *Albuquerque The Magazine*.

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The Kimo Art Gallery next to the Kimo Theater is hosting "Imprint" until April 2, 2011. Printmakers Jeremy Montoya, Jonito Sanchez, and Channing Avery show-off silkscreens and blocks prints that are fun, modern, retro, colorful, some small, and will make you smile. There are posters of movies and rock bands, really small block prints that are elegant, Day of the Dead heads, and some subjects that are way out there. Remember when college students made really cutting-edge silkscreens? Well this show takes you back. The art is also VERY affordable and new. We all need a good laugh and this exhibit will do it.



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Media Day at Albuquerque Museum

Media Events are when the media gets a chance to see something, converse with decision makers, or just catch up and put an institution on their radar. The Albuquerque Museum of Art and History had a Media Breakfast on Valentine's Day. For any museum this is an important way to touch base with the media and hype them on future exhibits, explain fundraising activities, provide curators to talk with, and even the Director of the Museum and Executive Director of the Museum Foundation were present and accessible. The event even had a casual walk-through of exhibits.

Cathy Wright is the Director of the Albuquerque Museum of Art and History and I have known her for about 15 years starting when she was Director of the Taylor Museum in Colorado Springs. She has always loved Hispanic and Native American New Mexico art and the artists. She is also very low-key and has been very helpful. She is one of the museum people I actually respect because of her knowledge.

Debra Romero is the Executive Director of the Albuquerque Museum Foundation. This was the first time I had met Debra and I was impressed with her drive, down-to-earth friendliness, and just wanting to do a good job supporting the Albuquerque Museum. In New Mexico, most museums have a foundation to run the gift store, restaurants, and other activities because most museums can't handle money by law. The Albuquerque Museum Foundation is headquartered in Batten House, a historic hacienda in the North Valley.

We learned about the scheduled renovation of the Albuquerque history exhibit – *Four Centuries*, for next year. So if you want to see *Four Centuries* you have less than a year. A floor is being put in and Albuquerque history exhibit will be on the same level



as the other shows and the below ground space will be much needed art storage. They have been carefully socking away bond money to cover the architectural drawings, construction, and new exhibit. They are smart especially in these hard times.

We also heard about the Tiffany glass exhibit – *A New Light On Tiffany: Clara Driscoll and the Tiffany Girls*, coming to Albuquerque from New York in summer. The exhibit highlights the women who ran the Tiffany factory and designed those incredible Tiffany glass pieces. There are over 60 pieces of Tiffany glass lamps, windows, mosaics, enamels, and ceramics coming. Also scheduled is a Hispanic New Mexico art show for the fall. This will also be a major event and many people want to see art that may be coming from Colorado and private collections. We indulged all the while with goodies from slate at the museum and heard about the 20th Anniversary Miniatures & More show opening Saturday, October 22.

After we talked we had a chance

to have a private tour of the Albuquerque Museums with people who could answer any questions. We were joined by Deb Slaney, Curator of History, and Andrew Connors, Curator of Art. The first show we toured was *A Passionate Light: Polaroids by H. Joe Waldrum*. The exhibit is open until Sunday, April 10, 2011. The exhibit does away with preconceived notions that Polaroids are not color rich and many fall apart – experience I had with Polaroids. The Albuquerque Museum displays 938 Polaroids and the partnering New Mexico History Museum shows another 264 polaroids. There is also a display of Waldrum's prints and painting inspired by the Polaroids and beautiful. The striking thing about the Polaroids is how they are displayed. The Polaroids are grouped by subject and displayed in a single line that is breathtaking.

We then walked around the Albuquerque History exhibit, historic photographs on display about Albuquerque and aviation, and found are



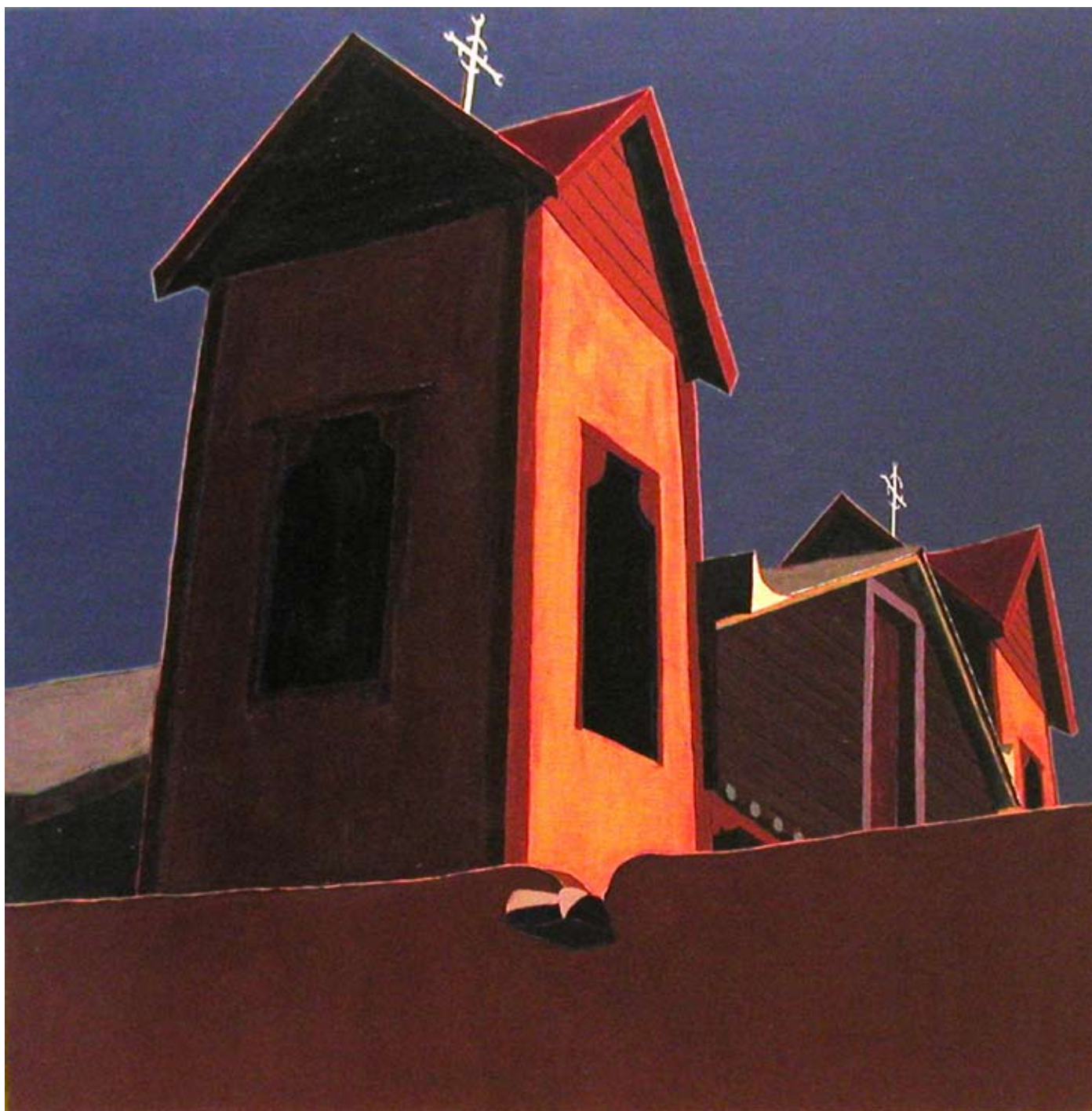
way into *Colcha: Embroidered Connections*. Every time I see the exhibit I marvel at the foresight the Las Cruces Farm & Ranch Museum and the Albuquerque Museum had in putting this together. The Albuquerque Museum augmented the original exhibit with their own colcha including the recently purchased Julia Gomez' Best of Show Colcha Bedspread from the 2010 Traditional Spanish Market. Colcha is New Mexican and we should be proud of the women keeping that art form alive.

We finished our tour with the

portraits of notable New Mexicans including the new portrait of Sid Gutierrez by Arthur Lopez. Sid Gutierrez grew up in the North Valley to become a well respected astronaut. This "santo" is traditional like Sid but also very modern like Sid also. There are also paintings of Bruce King, Senator Pete Domenici, a sculpture of Rudolfo Anaya, and many more.

The nice thing about a private media event is having a chance to see things again or to see new things. I prefer to see without crowds and it was very nice to ask questions of

the curators. The nice thing about the Albuquerque Museum is that it is our very own hometown museum and lately it has had many exhibits that put it into a world-class category. It also has money through careful management and planning. So it can continue to offer classes, receptions, events that make it special and a part of the community. I have been going to the Albuquerque Museum for over twenty years and every visit allows me to see something new and make me smile.





Colcha: Embroidered Connections

The Albuquerque Museum of Art & History showcased a distinctively New Mexican embroidery tradition in the new exhibit, *Colcha: Embroidered Connections*. The earliest known colcha piece was on display. 2010 pieces of colcha that celebrate the resurgence of this Spanish Colonial art form were also exhibited. Prize winners and utilitarian, decorative, and functional pieces were display. The exhibit was put together by volunteer curators, Rita Hartley and Mary Pierce, at the Farm & Ranch Museum in Las Cruces and supplemented by loans from the Museum of Spanish Colonial Art, the Museum of International Folk Art—both in Santa Fe, artist Kathleen Sais Lerner, artist Beatrice Maestas Sandoval, J. Paul Taylor, Mary Pierce, and the Albuquerque Museum's permanent collection.

Colcha was primarily used in bedspreads—colcha means bedcover in Spanish—but in the exhibit was also table runners, wall art, shawls, and child's pieces depicting everyday life in Northern New Mexico. Colcha can be sewn on hand woven wool or sabanilla and is embroidered with a pattern of flowers but the sabanilla is not covered up. The second type of colcha is Carson Colcha and the entire piece is covered in stitches. The Albuquerque Museum exhibit has both types of colcha.

One of the most striking pieces in the exhibit was the 1930 coverlet, "Penitente Procession." The first recorded mention of colcha was in 1756.

Another artist exhibited was Frances Varos Graves. Her 1979 piece, "Los Santos," shows many saints in her interpretation. Graves was a National Endowment for the Arts Heritage Fellow from New Mexico in 1994. Her husband John, a brother-in-law of famous collector and trader Elmer Shupe, helped revive colcha with Frances. They lived in Carson, New Mexico, and the style of colcha



Penitente Procession, 1930 coverlet

Graves sewed is called Carson Colcha. Frances was a self-taught artist who learned by repairing old colchas.

Albuquerque colcha artist, Kathleen Sais Lerner, had a number of wall art colchas in the exhibit. Her most jolting piece is the San Isidro because the Isidro has a striking resemblance to santero Charlie Carrillo's retablo faces. Carrillo is a good friend of the North East Heights artist. Lerner won Best of Show at Traditional Spanish Summer Market in 2007. She has won numerous 1st Places both at Spanish Market and at the New Mexico State Fair (Expo). Kathleen "invented" the cocha Christmas ornament that has been

very popular. Kathleen's work was the 1996 Traditional Spanish Market poster and is in the exhibit framed in New Mexican tin.

Also a Best of Show Winner is Julia Gomez in 2010. Gomez is a volunteer at El Rancho de las Golondrinas in Santa Fe and it was the ranch that was her inspiration. It is interesting that both Gomez and Lerner were teachers.

True colcha artists shear the churro sheep, dye the yarn, and then sew the yarn with the New Mexican stitch. Colcha: Embroidered Connections was on display January through March 13, 2011.



Julia Gomez' Best of Show Colcha, 2010.

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A number of these law officers died in the violent days of New Mexico's frontier in the years between the end of the U. S. Civil War and the turn of the century in 1901. Among them were sheriffs, their deputies, town marshals and members of posses. Outlaws far outnumbered the forces of law and order, and lawlessness was a significant factor in keeping New Mexico a territory for two-thirds of a century (1846-1912). Since the beginning of the 20th century, officers have been assassinated, shot down in gunfights, and murdered in cold blood. Others have died in motor vehicle accidents of one kind or another (and one was run down by a cowboy on a horse), and while accidents are not as dramatic as gun-battles, they are equally as important.

Sheriffs and their deputies have suffered the greatest number of fatalities at 70; the New Mexico State Police Division of the Department of Public Safety is next with 30 officers killed in the line of duty since 1937. Among municipal police departments, Albuquerque is the largest, and has suffered the most on-duty casualties at 14 since 1886.

No matter the details, each of these officers is deserving of recognition, and commendation for offering up the ultimate sacrifice: his or her life.



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New Mexico Scorpion Salsa

New Mexico is known for hot foods. You have to have red or green chile and if you want both chiles it is Christmas. It is the official question of New Mexico. So the idea of a Fiery Foods Show is something everybody loves.

This year the show was promoted by the Scorpion, the world's hottest salsa produced by El Pinto Restaurant. In the process of getting the Scorpion chile classified the hottest chile in the world by Guinness World Records, the English beat the Scorpion by a few Scovil degrees of heat with their Naga Viper chile. This chile, to everyone's knowledge is not in a salsa yet. So the Scorpion Salsa is the hottest salsa not using an extract. New Mexico has to win back the title – not the English!

There are many salsas using extract of chile heat but it is a designer salsa and to purists it is not the real thing. You can make anything as hot as you want using an extract. The Scorpion is a chile engineered by New Mexico State University in Las Cruces and New Mexico's own.

One jar of salsa is \$25 and the Scorpion was a limited manufacturing to coincide with the Fiery Foods Show in Albuquerque, March 4-6. There were samplings of the Scorpion Salsa and some brave folks found it hot but no problem. Others found it unbearable. El Pinto had a shirt to commemorate the Scorpion and was selling their other salsas too. El Pinto is a fifty year old restaurant in the North Valley of Albuquerque a stone's throw from Sandia Casino, the home of the Fiery Foods Show. El Pinto is known for hot, tasty, and authentic New Mexico foods. El Pinto



Jim Garcia of El Pinto gives the official announcement on the release of the New Mexico Scorpion Salsa.

also had their cute, little cups of salsa at the Fiery Foods Show. They are perfect for picnics, gifts, or just eating alone. What a great idea!

The Fiery Foods Show also had many other activities and sights. Every day the first hours of the show are dedicated to the Trade who buy a stock stores and media who writes about what is at the show. When the doors open to the public people have costumes, colored hair, and all have one thing in common – they love seeing what is on display at the Fiery Foods Show.

Sandia Casino is a great host of the event. Besides the copious parking used up each day from the thousands who visit the show, they also police the show getting the trash. To some this might be a small thing but many shows don't pick up the trash all weekend. There is nothing worse than litter on the floors or exploding trashcans. Fiery Foods generates a lot

of trash.

The magnificent Sandia Casino rug is covered by plastic and it is maintained religiously by the elves at Disco Convention Services. No one wants salsa on their rugs. Fiery Food AKA Sunbelt Shows pays for this added expense and care.

Sandia Casino also has a health inspector visiting each food booth to insure people do not sample something that isn't up to par. Max Cisneros of Sunbelt is the Fiery Foods Show jack-of-all-trades. You see him Thursday helping vendors move in to the show. From Friday through Sunday he is hauling ice for vendors. He answers questions, calls the person needed on his walky-talky, and all while having a smile. His wife Emily is one of the forces behind Fiery Foods. She works the front entrance. Margaret of Sunbelt is constantly on the floor dealing with vendors.



Products from Apple Canyon Gourmet.

Lois Manno is the new editor of BURN! Magazine. BURN! Is a digital project of Sunbelt debuting April 1. BURN! had a booth at Fiery Foods and was showing off the magazine. BURN! is the brainchild of Fiery Foods founder Dave Dewitt, the Pope of Peppers. Dave has written over 40 books on cooking and the chile. Of course Dave couldn't do anything without the support of his wife Mary Jane, the true muscle behind Fiery Foods.

New Mexico foods are a staple at Fiery Foods. Silvercoin Tequila of the Santa Fe Tequila Company was a big crowd pleaser. Their website <http://santafetequilas.com> has drinks, history of the blue agave, and sales information. You can't have tequila unless it is grown in Mexico but they ship the tequila to New Mexico to sell and to package.

The hit of the show was Deano's Jalapeño Chips. Tasty chips from the jalapeño are put in either ranch or

cheddar cheese. You can use them in casseroles, pizza, and just eat them plain. They are in Vermont but they still love their jalapeño and they are from New Mexico and Texas. Visit their site at www.deanosjalapenos.com.

Disc-It of Albuquerque makes grills. Not just any grill but special grills featured at the BURN! booth as well as their own booth. Sunbelt thought so much of their grills that they were giving a custom Disc-it! Grill in their drawing at the BURN! Booth. You can find them at www.disc-it.com.

Apple Canyon Gourmet of Albuquerque, makes among many products, Santa Fe mixes' Blood Orange Margarita mix. They have regular margarita mix but Blood Orange is so good on a hot day! And they say blood orange is good for you – so a healthy drink? Who knew! Find them at www.applecanyon.com.

The German Chile Police are

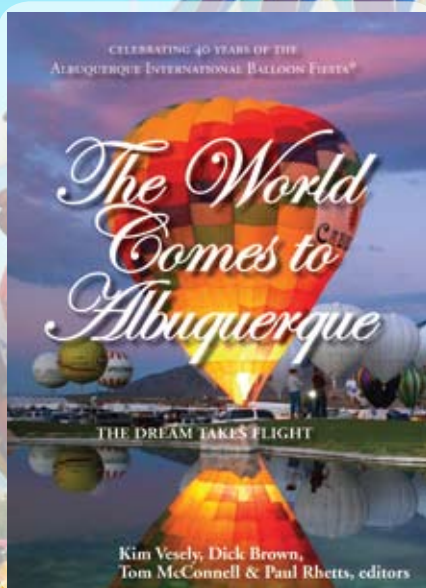


DISC-IT Grill.

icons of Fiery Foods. Their really hot salsa lays out people in the aisle – literally. They can be found at info@hotdanas.de. You can tell who is dumb enough to eat salsa and sauces that are just too hot. They sweat, turn red, have to sit down, can't talk, or in some cases they go to the hospital. You can usually find them trying to put out heat with a beer, margarita, or water – none will work. Sunbelt and KZRR 94 Rock teamed with Blue Bell ice cream and gave free sample ice creams to attendees to beat the heat. Who wouldn't like getting a free ice cream from DJ TJ Trout!

There was also local artwork, t-shirts, and two exhibitors selling books. Dave Dewitt, Sharon Niederman, Kraig Kraft, and Jill Lane signed new books. Even local santero and author Charlie Carrillo made an appearance.

While it is still winter the best place to go in March is the Fiery Foods Show in Albuquerque. It is the one show that everyone smiles, is friendly, and maybe they are just happy! After all, they have all the heat, salsa, drinks, art, books, and fun they could ever want.



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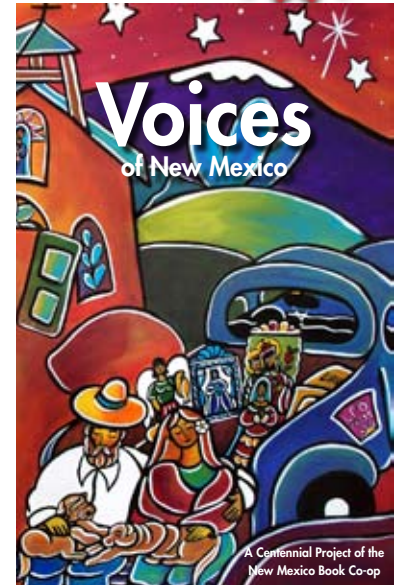
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New Mexico Arts & Crafts

The 50th Annual New Mexico Arts & Crafts Fair is taking place June 24, 25, & 26, 2011, at Expo New Mexico (State Fair). The Arts & Crafts Fair began as a smallish show in Old Town in 1962, as a celebration of the 50th Anniversary of New Mexican Statehood. Potter Maria Martinez and Governor Ed Mechem were the ribbon cutters. The show was organized by the Old Town Merchants and New Mexico citizens. The Junior League of Albuquerque managed the Fair from 1963 to 1965. The Fair's first logo was designed by Betty Sabo in 1969. A few years later the show moved to the State Fairgrounds as it had outgrown Old Town.

The New Mexico Arts & Crafts Fair recognizes that the arts and crafts are a unique part of New Mexico's culture. The popularity of the Fair is attributed to the Fair's reputation as a destination for 50 years. The Fair has provided many beginning artists with their first exposure to the public and remains as a place that many established artists continue to see and sell to old friends. The Fair only accepts artists residing in New Mexico.

Diana Stetson describes her experience, "Twenty years ago I set a lofty goal for myself to make not just a living, but a good living as an artist, solely through the sale of my artwork. My first show was the 1986 New Mexico Arts & Crafts Fair. It was the show where I got my feet wet by learning how to get work ready for sale, how to build an attractive display, how to interact with interested patrons, and how to network with other artists. I came away from the show triumphant!"

The New Mexico Arts & Crafts Fair was the recipient of the 2007 Bravos Award for "Outstanding Arts Organization." It is the only show open exclusively to artists and craftspeople from New Mexico. Every year the Fair presents over 220 established



and emerging New Mexico artists. It is rated as one of the top 200 art shows in the USA by Sunshine Arts Magazine.

"I exhibited in the New Mexico

Arts & Crafts Fair for the first time in 1974 and sold my first painting there, which is why I sponsor the "Outstanding First-Time Exhibitor Award." Awarding this honor each year has





given me the opportunity to see, first-hand, how much the Fair does for aspiring artists. Time and time again I hear their gratitude for having been given the opportunity to show their work at a professional level. There are usually 35-50 first-timers each year, which adds up to a lot of doors that have been opened for lots of talented artists." This is the glowing sentiment from Dan Stauffer.

A big part of the New Mexico

Arts & Crafts Fair is promoting Youth In Art. The Annual Youth Exhibit has grown to over 1,000 entries from throughout New Mexico. Entrants range from pre-school through high school.

Admission to the New Mexico Arts & Crafts Fair is \$5 and children under 12 years, free, and a three-day adult or senior pass is \$10. The Fair is held at the Manuel Lujan Building and outside the building at Expo

New Mexico (State Fair) in Albuquerque. The New Mexico Arts & Crafts Fair attracts over 15,000 buyers and generates over \$500,000 in art sales. For the 50th Anniversary of the New Mexico Arts & Crafts Fair there is a special keynote exhibit, "Treasures in Time" and will feature an old and a one new piece of art from longtime exhibitors. For more information visit: www.nmartsandcraftsfair.org or call 505/884-9043.

Treasures of Heaven

Medieval Christians loved body parts of the saints. They used relics to display parts and they were called reliquaries. They were not ordinary containers but rather covered in gold, silver, and gems. The Walters Art Museum in Baltimore, Maryland has those exquisite relics on display.

The exhibit *Treasures of Heaven: Saints, Relics, & Devotion in Medieval Europe* was organized by the Walters in partnership with the Cleveland Museum of Art and the British Museum. The exhibit features 133 metalworks, sculptures, paintings, and illuminated manuscripts. Work was also lent from the Louvre, Metropolitan Museum of Art, Art Institute of Chicago, and the National Gallery of Art. The exhibit is on display until May 15, 2011.

Also accompanying the exhibit is *Relics & Reliquaries Reconsidered*. Eleven Maryland Institute artists explore contemporary visions of reliquaries. This exhibit is on display until May 22, 2011.















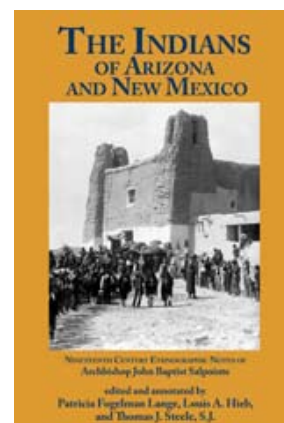
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The Indians of Arizona & New Mexico



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Edited and Annotated by Patricia Fogelman Lange, Louis A. Hieb, and Thomas J. Steele, S.J.
 392 pages 26 illustrations; 6 x 9 ISBN 978-1-890689-57-5 (\$19.95) (Trade paper)

This volume describes the little-known world of John Baptist Salpointe, successor to Archbishop Lamy and the second Archbishop of Santa Fe, who worked among Indian tribes in both Arizona and New Mexico during the tumultuous final years of the frontier between 1860-1898. All of his impressions and accumulated knowledge of Indian/White relations over this thirty-plus-year period are vividly described in his varied vignettes enhanced by the editors through extensive annotations contributing to a broader historical background for the reader. Portrayed here is the growth of this church dignitary from a young French priest who volunteered to live in the desolate Southwest to a resourceful man of strong will and determination as he encouraged the expansion of parishes, created religious schools, hospitals, and parishes, attended Indian ceremonies, and collected tribal statistics, tribal history, and folk tales from informants. This book will have special historical appeal to those readers interested in the frontier, Church philosophy, and Indian tribes of Arizona and New Mexico.



ABOUT THE EDITORS

PATRICIA FOGELMAN LANGE, a Research Associate at the Laboratory of Anthropology Museum of Indian Art and Culture, Santa Fe, is the author of *Pueblo Pottery Figurines: The Expression of Cultural Perceptions in Clay* as well as a number of articles on Southwestern art and culture. **LOUIS A. HIEB**, a specialist in Hopi studies, vernacular architecture, comparative historiography and the history of photography in the Southwest, was head of Special Collections in The University of Arizona Library and director of the Center for Southwest Research at the University of New Mexico. **THOMAS J. STEELE, S. J.**, a professor at Regis University and the University of New Mexico, has been active researcher of the religious culture of the people of the Southwest and is the author of numerous books on the religious art of New Mexico.

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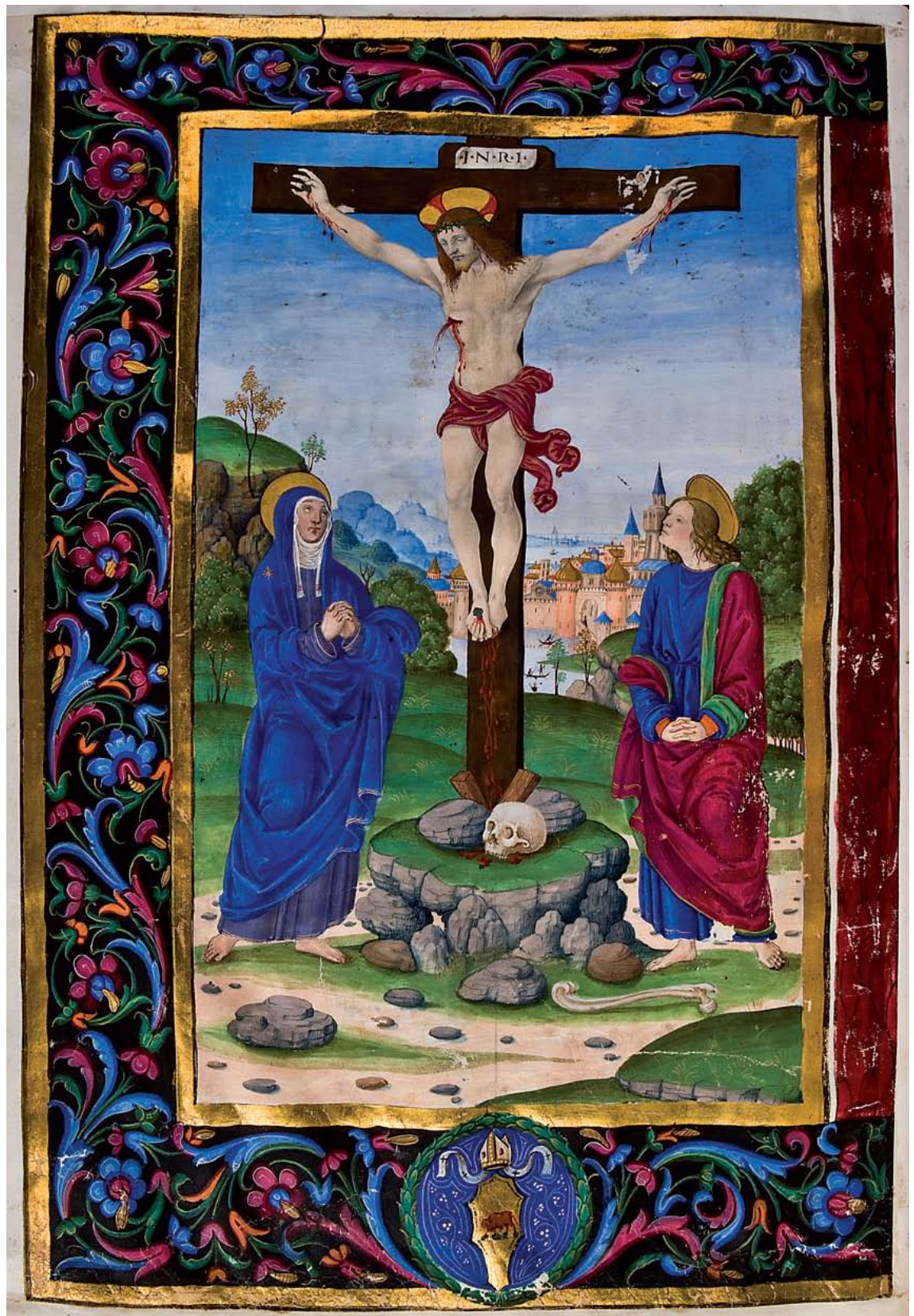
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Manuscripts from Sistine Chapel

The Meadows Museum at Southern Methodist University in Dallas, is showcasing 40 books once used by popes in the Sistine Chapel in Rome for the exhibit, *The Lost Manuscripts From the Sistine Chapel: An Epic Journey From Rome to Toledo*. The Meadows Museum is the only stop in the U.S. for the exhibit. The books have unusual and colorful illustration or illuminations.

After the exhibit closes the books go back to their "homes" in Spain. Three research libraries were benefitting from the books but the public will never see them. The Archbishop of Toledo, Spain, took the books from Rome in 1798 as Napoleon's armies were approaching. This action saved the books. Other books in the collection were pulled apart for their illustrations.

The exhibit will run through April 23, 2011.



Centennial Authors

The New Mexico State Library and the State of New Mexico announced December 15, 2010, the Centennial Author, Poet, Storyteller, Children's Author and Distinguished Writer. The reception for the honorees and their families and friends was held at the New Mexico Centennial Headquarters in Santa Fe.

"The individuals chosen for these honorary positions will highlight the importance of poetry, storytelling, literature to preserving and disseminating the state's heritage and rich cultures." Said Stuart Ashman, Secretary of the Department of Cultural Affairs. "It is an important and appropriate moment to honor New Mexico writers as we pay tribute to the state's past, celebrate the present and envision the future." New Mexico became the 47th state on January 6, 1912 and the celebration will begin in September 2011.

During the summer of 2010, the New Mexico State Library sought nominations for the positions and the nominations were reviewed by selection committees. The hope is that libraries, schools, and civic groups will contact the honorees and use them for programs. The positions are non-paid but a great honor.

Poet: Levi Romero

Romero is author of *A Poetry of Remembrance: New and Rejected Works*, *In The Gathering of Silence*, and other publications. Romero is from the Embudo Valley north of Santa Fe. He is a bilingual poet and immersed in the manito dialect of Northern New Mexico. His work has been published in the U.S., Mexico, Spain, and Cuba. He has taught in the creative writing program at UNM and is a Research Scholar at the the UNM School of Architecture and Planning focusing on landscape studies. Romero has won many awards for his work.



Honorees at the New Mexico Centennial Office Reception in Santa Fe. From left: Susan Oberlander, Director, New Mexico State Library; Vaunda Michaeux Nelson (Centennial Children's Author); N. Scott Momoday (Centennial Distinguished Writer); Joe Hayes (Centennial Storyteller); Levi Romero (Centennial Poet); Don Bullis (Centennial Author); and Jodi Delaney, Director, New Mexico Centennial Office.

Author: Don Bullis

Don Bullis graduated from Eastern New Mexico University with a degree in American History and American Literature. Bullis was in law enforcement, a teacher, a lobbyist, and worked at the Rio Rancho Observer as a columnist, book reviewer, and political correspondent. Don Bullis lives in Rio Rancho with his wife Gloria. He serves on the board of the Historical Society of New Mexico, is the Sherriff (President) of the Albuquerque Westerners, and has just been invited to be on the Centennial Steering Committee. He has written *Bloodville*, *Bullseye*, *Old West Trivia*, received a Centennial Grant for New Mexico Politicians

of the Past, and *Duels, Gunfights, & Shootouts*. His New Mexico a Biographical Dictionary I & II is being combined and expanded into one book for the Centennial. Bullis has been a Finalist and Winner in the New Mexico Book Awards, the Historical Society of New Mexico 2009 Lansing B. Bloom History Award, and the 2007 New Mexico Press Women's Award.

Children's Author: Vaunda Michaeux Nelson

Vaunda Nelson has been a reporter, teacher, bookseller, school librarian, and twice a member of the Newberry Award Committee. She was elected to the Caldecott Com-

mittee for 2011. She is currently a youth services librarian with the Rio Rancho Public Library. She is author of several books: *Almost to Freedom*, *Juneteenth*, *Who Will I Be, Lord?*, and *Bad News for Outlaws: The Remarkable Life of Bass Reeves, Deputy U.S. Marshall*. She won the 2010 New Mexico Book Awards for *Outlaws* as well as the 2010 Coretta Scott King Award.

Storyteller: Joe Hayes

Joe Hayes is nationally recognized for his stories about Hispanics, Native Americans, and the Anglo cultures. He has performed at hundreds of schools, parks, libraries, and museums. He has told stories at the National Storytelling Festival in Jonesborough, TN. He received the 2010 Talking Leaves Literary Award from the National Storytelling Network, an award given to storytellers who have made considerable and influential contributions to the literature of storytelling. Joe Hayes has taught storytelling to teachers at UNM and been a guest lecturer. Joe has written: *The Day It Snowed Tortillas*, *Ghost Fever*, *La Llorona*, *The Gum Chewing Rattler*, *The Lovesick Skunk*, *Juan Vendades*, *A Spoon For Every Bite*, and *Dance*, *Nana*, *Dance* among others. He has won the Arizona Young Readers Award, Land of Enchantment Children's Book Awards, four IPPY Awards, a Southwest Book of the Year, and an Aesop Accolade Award.

Distinguished Writer: N. Scott Momaday

Momaday was born in Oklahoma to the Kiowa Gourd Dance Society and grew up on the Navajo Reservation. His books of poetry include: *In The Bear's House*, *In the Presence of the Sun*, *Stories & Poems 1961-1991*, and *The Gourd Dancer*. His first novel, *House Made of Dawn* won the Pulitzer Prize for Fiction in 1969. He has also written other novels including *The Ancient Child*, *the Way To Rainy Mountain*, the play *the Indolent Boys*, and the children's book *Circle of Wonder*. Momaday graduated from UNM and went on to Stanford where he earned a Ph.D. He has taught at the University of Arizona, The School of Advanced Research (Santa Fe) University of California (Berkeley and Santa Barbara), Stanford University, and The University of Moscow (Russia). He received a Guggenheim Fellowship, A National Institute of Arts & Letters Award, and a Premio Letterario Internazionale Mondello (Italy's highest literary award). Many know Momaday for his paintings and drawings that have been exhibited extensively. But many recognize that voice that has been featured as a commentator on National Public Radio, The National Museum of the American Indian, and PBS.

Though New Mexico has many outstanding writers, this group of award-winning authors represents the best of the best. It is hoped that artists, songwriters, crafts people, and photographers will also be honored.



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New Secretary of Cultural Affairs

by BARBE AWALT

Veronica Gonzales was appointed to be the new Secretary of Cultural Affairs before Susana Martinez was inaugurated. To say Gonzales was an outsider is an understatement – no one knew who she was. Established art people were afraid. But she wasn't necessarily unqualified. Her husband, John Ryan, is a New Mexico State Senator and a Republican. They are North Valley and Los Ranchos residents.

Gonzales is 48 and heads the Department of Cultural Affairs. It is speculated that both the Departments of Cultural Affairs and the Department of Tourism will be folded together. This merger has not been applauded by everyone. Art people and tourism people do not play well together but they may not play well with anyone. Reality is now the name of the game. The Department of Cultural Affairs has about 500 employees and runs the museums, State Library, public arts program, the Centennial Office, Museum of New Mexico Press, and other programs. The Tourism Department is smaller with about 80 employees.

Merging the two departments would require an OK from the New Mexico Legislature and might save a lot of money. The merger might also take advantage of resources that are spread thin in both departments. Both departments have had drastic cuts in staff and their missions are broad and some say too broad and unfocused. In some minds, tourists come to New Mexico for the museums, monuments, and events so a merger might be a no-brainer. But there is also a bill in the hopper to merge Tourism, the Department of Economic Development and the plagued Work Force Solutions. This might be a stretch.

Veronica Gonzales is petite, attractive, well spoken, experienced in all sorts of organizations, low key, and heading up Cultural Affairs when there really isn't much money to pay the bills. It is a daunting task. There is a feeling that she could diplomatically get what she needs within reason. Her office is bare with that moving-in look. During the session the couple lives in Santa Fe to avoid the commute and attend late night meetings.

The money crisis is not only a New Mexico problem and most states are contending with a lack of money – in many cases more severe than New Mexico. Museums, schools, services are being shut down due to a lack of funds.

Gonzales, like her husband, is an Albuquerque native. They met at Pius X High School and were friends but didn't date. They both went to the University of New Mexico but she left very early to find herself in Washington, D.C. She held a number of politically oriented jobs and rose quickly. When John and Veronica met again, dated and married they lived in Guilford, Baltimore City, near the Johns Hopkins University. They commuted to Washington, DC, and John Ryan worked for Senator Pete Domenici and Congressman Joe Skeen in addition for the City of Los Angeles on water issues.

They came back to Albuquerque and settled in Los Ranchos. John Ryan worked for the Republican Party. She was a Special Assistant to the President of the Institute of American Indian Arts. She also was the former Executive Director of the American Indian Higher Education Consortium (AIHEC) with a membership of 36 colleges across the country. When contacted by Heather

Wilson's nomination committee after the election in November 2010, Gonzales had just received a large grant for the Multi-Cultural Intermediary Community Action Group (MICA) as Director and was concerned about leaving the organization in good condition. The grant through the Tides Center was from the W.K. Kellogg Foundation and was for early childhood education programs in New Mexico. She submitted her resume and thought she would be in line for a deputy position. She was a little taken aback, and still is, that she was offered the Secretary of Cultural Affairs by Governor Martinez. She calls the whole process "refreshing" Gonzales said she had never met Governor Martinez before the election but they hit it off right away. Gonzales thinks Cultural Affairs is the best place to be. The second best place would be the Department of Tourism to Gonzales so the merger of the two is to her and Governor Martinez's liking.

Her immediate goals are to address repairs that need to be taken care of at the museums in New Mexico under her care. She also wants to investigate private partnerships to augment the lack of funds in Cultural Affairs. She wants the staff of Cultural Affairs to feel appreciated because many have had to take pay cuts and all work long hours to make up for vacancies.

The recently divulged "deal" to take the Hubbard Museum in Ruidoso under the State's wing has raised eyebrows. The New Year's Eve deal has many suspicious because of the timing. The \$200,000 yearly bill for a budget that has no money is a concept that has to be approved by the new Governor. The Hubbard Museum has been talked about for



Secretary of Cultural Affairs Veronica Gonzales

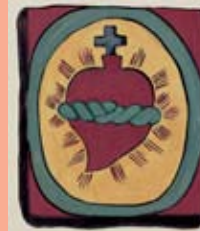
years but a lot of money would also have to be allocated to bring the Hubbard Museum up to par. Others view the Hubbard Museum as a white elephant. The Veteran's Memorial is also another project that has no money to move forward. It has had money allocated for planning over the years but no money for building. This might be a good project to partner with the New Mexico Veteran's Administration.

Veronica Gonzales' salary is proposed to be \$106,000. The role of Secretary of the Department of Cultural Affairs is vast, complex, and filled with landmines. In many ways an "outsider" does not have the ties and baggage that would inhibit cuts and consolidation. The good-old-boy network doesn't work with a person who has not been to openings, museum and arts parties. But in the same respect the holdings of Cultural Affairs are some of the most valuable gems in New Mexico history – art, documents, archives, music, artifacts, and the Centennial Office may be one of the most important contributions to the New Mexico landscape in a state that has no money. We all have to get used to the notion of working with a lot less and Veronica Gonzales is right in the middle of it. Veronica Gonzales is in a very unenviable position to wring blood or money from a turnip without cutting anything.

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The Passing of a Giant

Ruben Cobos



Internationally renowned scholar, linguist and folklorist Rubén Cobos, passed away peacefully at the age of 99 years and eleven days at his home in Albuquerque, New Mexico, surrounded by his family on Monday, November 22, 2010. Born in Coahuila, México on November 11, 1911, he had recently celebrated his 99th birthday with his family including his wife of 56 years, Elvira Cobos, his daughter Dr. Renee Cobos and her husband Dr. Robert Rosenberg, grandchildren, Jordan and Sabrina Rosenberg from California, his son Marcelino Cobos, his nieces Olga Anson and Henrietta Roudabush, and nephew Ventura Ruybal. He came to the United States at the

young age of 7 after his father had died. His mother, Dolores “Lola” Medina de Cobos relocated the family to San Antonio, Texas, and finally to Albuquerque, New Mexico. His mother worked as a seamstress in a laundry and even though he was only a young lad of 7, she needed Ruben to help support the family. He provided food for his family by working before and after school with the milkman, the baker and the butcher. In exchange for sweeping the sidewalk in front of their stores, or helping deliver milk in the early hours of the morning before school, he would be given leftover bread, milk and meat for his family. He realized very early on that it would

be only through education that he would be able to make a better life for himself and his family. He earned scholarships and worked as a cook in the cafeteria in order to attend Menaul High School in Albuquerque, New Mexico. When he graduated from Menaul, his mother had a job for him in the laundry where she was a seamstress, but Ruben had other plans. His dream was to go to college. When he told his mother of his dream, she answered “Con que dinero?” (with what money?). With no funds to his name, he approached Dr. Zimmerman, then the president of the University of New Mexico, and told him that he would do any type of work if he could only study at the University. Dr. Zimmerman was moved by his story and in exchange for full tuition, he cleaned the dorms, mowed grass, cleaned windows, and did whatever else was needed in order to earn his education. He graduated with honors from University of New Mexico with a Master’s Degree in Spanish and taught in public schools in rural New Mexico. But that was only the beginning of what was to be a lifelong love of learning. He attended Stanford University in Palo Alto, California and received his Doctor of Letters from that institution. He taught at the University of New Mexico for more than forty years (1936-1976), and held teaching positions at Stanford University, the University of Nevada, Colorado College, and Highlands University. At the time of his death, he was a Professor Emeritus at both the University of New Mexico and Stanford University. His mastery of English, Spanish, French, Italian, Portuguese and German enabled him to serve in WWII as a consultant and translator in the US Office of Censorship after graduating from the Military Intelligence Training Center at Camp Ritchie, Maryland. Following his military



Ruben Cobos and his family, 1949. Photo courtesy of Evelia Cobos.

involvement, he had a nascent career in Opera as a tenor and appeared in productions as a guest soloist with the Albuquerque Civic Opera, and the San Antonio Symphony Orchestra. As a teenager in Albuquerque, he was intrigued by and began documenting the regional variations of spoken Spanish. This was to become his work of a lifetime. Dr. Cobos began recording Indo-Hispanic folklore material in the early 1940s. With the co-operation of the common country folk: the villagers, farmers, sheepherders, the hard working people in the small towns throughout New Mexico and Southern Colorado and the assistance of his students, he gathered personal interviews, local ballads, games and songs, folktales, jokes, home remedies, recipes, proverbs, riddles and accounts of witchcraft from them. He also drew on items from literary works touching on New Mexico history, custom, and cultural history. His research spanned seventy-five years of direct contact with the Spanish spoken in the towns and villages of the upper

Rio Grande and Southern Colorado. The Cobos Collection contains pieces of history which would have been lost forever, if not for his dedication. His numerous books and collections were the work of a lifetime of learning. He wrote, edited and co-edited hundreds of articles and several books. His articles have appeared in the *New Mexico Historical Review*, *El Nuevo Mexicano*, the *New Mexico Folklore Record*, the *Santa Fe New Mexican*, and the *Albuquerque Journal* amongst many others. His most well known works, *Refranes: Southwestern Spanish Proverbs* (MNM Press) and *A Dictionary of New Mexico and Southern Colorado Spanish*, published by the Museum of New Mexico Press in Santa Fe have been continuously in use since their first publication in 1973 and 1983 respectively. They have become classic Spanish references, widely used in classrooms and by Spanish speakers in the Southwest and throughout the United States. The Rubén Cobos Collection of Spanish New Mexican Folklore is a sound archive containing over 2000 pieces, including bal-

lads, poems, prayers, nursery rhymes, riddles, proverbs, stories, personal narratives, songs, instrumental music, and descriptions of social customs, ritual practices, and children's games. The recordings were made between 1944 and 1974 in Northern New Mexico and Southern Colorado. Music in the Rubén Cobos Collection of Spanish New Mexican Folklore, is archived in the Colorado College library and several other U.S. libraries including the Library of Congress in Washington, DC. His most recent areas of study and lecture materials regarded the hidden Jews who emigrated to New Mexico from Spain in the 16th century were a work in progress. He received multiple honors and awards in his lifetime including: The National Folk Festival Award, and election to the New Mexico Folklore Hall of Fame. He was one of 13 Hispanic Scholars that were honored by The Congressional Hispanic Caucus and the National Endowment of the Humanities at the US Capitol in 1979 amongst many others. Even at the age of 95, he could mesmerize a room of intellectuals with his wit, and knowledge as he did at a 2006 PEN dinner where he received an award for distinguished contribution to Languages and Literature of the Southwest. He lived a life of continuous learning and demonstrated to his children, grandchildren, nieces, nephews and his countless students that by achieving an education, we can help change the world in ways that have no limits. He is survived by his wife of 56 years, Elvira Garcia Cobos RN, BSN, MPH of Albuquerque, his daughter Renee Cobos MD, her husband Robert Rosenberg MD, and grandchildren Jordan Alexander Rosenberg, Sabrina Juliana Rosenberg of Fullerton California; his son Ruben Marcelino Cobos of Albuquerque; Evelia Yusuf, Irving Cobos, and Helene Chenier all of Albuquerque, and many nieces, nephews and grandchildren. Interment took place at Santa Fe National Cemetery.

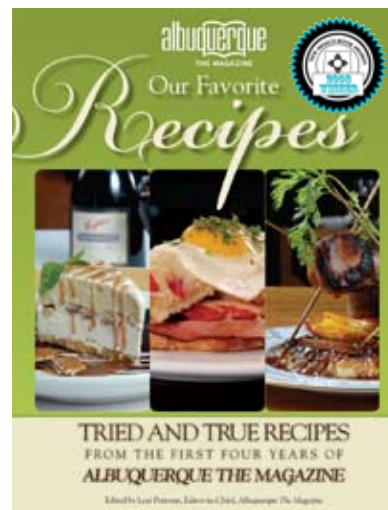
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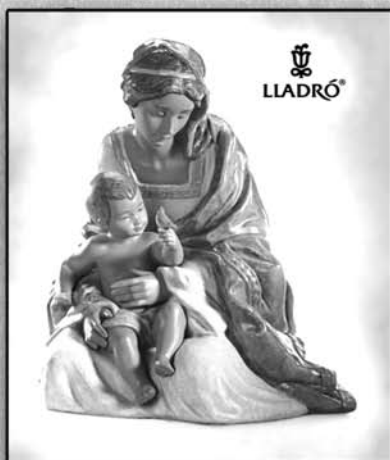


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artist's portfolios



Joe Ben Jr. is one of today's most talented and recognized Navajo sandpainters. He has been making sandpaintings for more than twenty years. Joe refined his work by using bold color, unique texture and amazing detail. His sandpaintings are all done free hand and he uses only natural materials like sand, ground rock and semi-precious stones. Joe uses a metate to break and grind stones and sand down to make the natural colors for his paintings. His palette of colors is obtained from careful collections of materials from around the world. His imagery is mainly of Navajo ceremonial events and spiritual symbolism. This dynamic sandpainting features morning stars and lightning.

Growing up in Shiprock, New Mexico he participated in many ceremonies to create balance and harmony in life. These ceremonies that affect the mind, body and spirit are translated into his art. Joe's work has been in exhibits all over the country, as well as abroad.

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Jerry Montoya is a jack-of-all-trades. He is an art teacher in the Grants, New Mexico area. He is retired from FedEx. He is an award-winning book illustrator—*Three Dog Night*, *Los Chilitos*, and the soon to be released new Slim Randles book. He is a mural painter. He is an organizer—most importantly of art shows and fairs. To top it all off he is also an award-winning artist. He is juried into Contemporary Hispanic Market, an exhibitor in Expo New Mexico (State Fair), and exhibitor in La Fiesta de Colores in Grants, an invited artist in the Heard Museum Spanish Market, and many other art shows.

Jerry's retablos and crosses are often framed in tin and depict subjects from saints to native flowers. His work will soon be among the many artists in the new *Contemporary Hispanic Market* book celebrating the Market's 25th Anniversary. Jerry designed the front cover of the book.

Jerry Montoya's work is in de Colores Gallery in Old Town, Albuquerque, or contact him at jerrymontoya@gmail.com.



Venaya Yazzie was raised in the shadow of Dzi'naodi'thle (Huerfano Peak) which is located on the eastern region of the Navajo Nation in New Mexico. Born into the Manyhogens Clan, she believes that she was endowed with the divine gifts of the artistic way of life from her Navajo clan relatives from the past.

Venaya's contemporary American Indian work has been called "visionary" as she strives to create images that work outside the boundaries of what society views as stereotypical Native American art. She has great affinity for the work of Russian painter, Vassily Kandinsky, and therefore believes that the spiritual connection between the artist and their art is innately strong and always present in the process of creating art.

As a painter first, Yazzie also focuses her time in the realm of Fine Art Photography, which generally holds the subject matter of the southwestern landscape. Venaya's love of language and the oral history stories of her ancestors have also led her to become an avid writer of poetry and jewelry maker. Yazzie's images of the Native American woman pay homage to the cultural belief of the female as a matriarch. The colorful and distinctive earrings shown above are entitled Meditation. The earrings are made from an original image painted by Venaya which is then applied to lightweight Baltic birch wood.

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Considered a master potter, Anita creates red ware and black ware pots using century old techniques. She credits her mother as her mentor. Her mother was Belen Tapia an innovator in finely crafted polychrome red ware pottery. As a child she was taught the use of techniques in traditional free hand coiling, stone polishing, native paints and the processing of native clays to make her pottery.

Today she works with her husband Joseph, who helps her dig clay from the soil near the Santa Clara Pueblo. Using these traditional techniques, she then makes carved red ware and black ware pots which she decorates with stylized designs: feathers, rain clouds, kiva steps, water serpents, or the sunflower motif featured above. Anita wins awards at shows throughout the country and her work is highly sought by collectors around the world. She is in many museums and private collections.

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Ramona Vigil-Eastwood is an award-winning jeweler and manager of two big art shows – Expo New Mexico and Contemporary Hispanic Market. It can be said that Ramona's

careful planning and judgment have helped both venues that were not on steady financial ground when she took over. She has also been a judge at the Chain Saw Carving competition at Balloon Fiesta.

She is known for her sterling silver bracelets, pins, and belts. Her belts in particular show the churches of New Mexico in striking detail. That belt won her Best of Show at Contemporary Hispanic Market. Her bracelets can be whimsical depictions of cranes.

She also exhibits at Fiesta de Colores in Grants, New Mexico, and many other venues. Ramona lives in Albuquerque and can be reached at ramonave@swcp.com.



Nancy Kriebel says she is drawn to the bold shapes and colors found in the New Mexican landscape. "The landscape has always been an inspiration for me. As a girl camping in the Maine woods, my photographer parents taught me to see the beauty and to be curious, to look at all the details."

Nancy studied drawing and painting at the School of the Museum of Fine Arts, Boston, while managing her successful medical and scientific illustration business. She went on to receive an MFA from the University of Arizona, Tucson. Recently Nancy has studied Plein air painting and has participated in the Plein Air Painters New Mexico paint outs and shows. She has exhibited in numerous juried competitions in the Southwest.

The painting above entitled Summer Storm features the view out Nancy's window, looking at the dramatic storm clouds.

Created in the true method of Plein air painting, outdoors, this piece features the landscape near Black Mesa, a mesa considered sacred by the people of San Ildefonso Pueblo.

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Alexander began carving kachinas at the age of 10. He learned how to carve by watching his father, the well-known kachina carver, Celestino Youvella. His work is meticulously executed and researched for detailed accuracy. Each kachina is posed in a way that helps convey a message or embody the spirit of the doll. By carving, he is not only helping to educate people about his culture, he is helping to keep it preserved. This Crow Man Kachina, or Angwusi Kachina, is one of the warriors who make war on the clown's bad behavior during the Plaza Dances. This one piece carving is carved out of cottonwood root.

Alexander is from the village of Polacca, a First Mesa village, in Arizona. Today he lives with his wife and family in the Tesuque Pueblo, near Santa Fe, New Mexico. He has won many awards for his carvings and in 2008 he received a fellowship from the Southwestern Association for Indian Arts.

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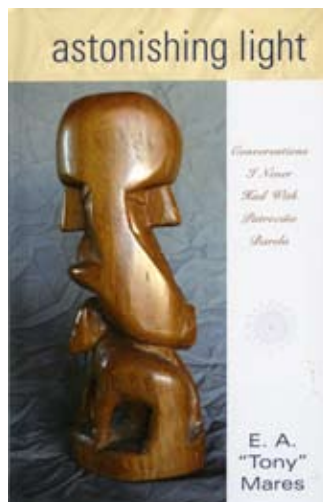
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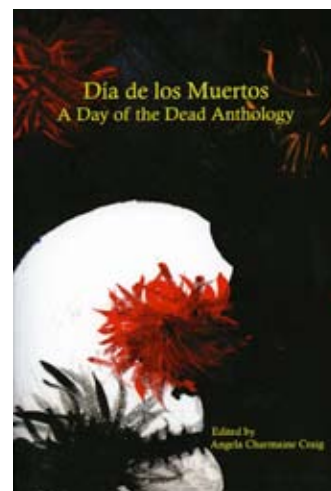
Southwest Books

by BARBE AWALT



Astonishing Light: Conversations I Never Had With Patrociño Barela
by E. A. "Tony" Mares.
Published in 2010 by
UNM Press, hardback,
66 pages, 12 halftones,
\$22.95, ISBN 978-0-
8263-7.

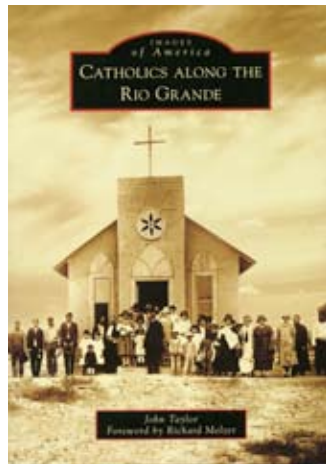
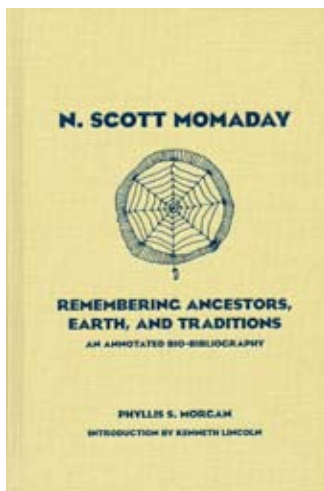
This book is very out of character for UNM Press. It looks different and they usually don't do poetry. Pat Barela was born in 1900, and lived until 1964. He was a WPA artist and really earned national attention in 1936, for his natural bultos that had never been seen before. The Taos artist crafted bultos that some thought were primitive but others thought they were cutting-edge, modern art. The pieces are pricey today.



Tony Mares talks to a ghost fundamentally and reveals what he would say, knowing what he knows now. Tony Mares is a professor emeritus of English at UNM and lives in Albuquerque.

Día de los Muertos: A Day of the Dead Anthology. Published in 2010 by Elektrik Milk Bath Press, 226 pages, \$15, softback, B&W, ISBN 978-0-9828554-0-9.

Somebody really missed the boat and this should have been released for Halloween and not Christmas. That being said a lot of people will like the stories that have to do with New Mexico's love of Day of the Dead. Albuquerque's



own David J. Corwell y Chavez is one of the many writers in the book. There are secret rituals, deaths, mysteries, and all the symbols of Day of the Dead that you must have. High schoolers will love this book for its attention to detail and a subject that is of interest in addition to the Hispanic community who doesn't get enough literature to celebrate a great feast day. Schools and libraries need to have this book as a great alternative and start early for Day of the Dead.

N. Scott Momaday: Remembering Ancestors, Earth, and Traditions – An Annotated Bio-Biography by Phyllis Morgan and Introduction by Kenneth Lincoln. Published in 2010 by University of Oklahoma Press, 400 pages, hardback, \$60, 6 B&W pictures and 1 map, ISBN 978-0-8061-4054-4.

Let's get it out of the way – Phyllis Morgan is one of our authors too

and a very nice person. This book is a huge reference on the life of N. Scott Momaday. It is NOT a book that you can curl up in front of the fire with. It is a book that will help a student, an author, historian, or researcher about the 76 year old, Pulitzer-Prize winning author. Momaday was recently named as New Mexico's Distinguished Author for the Centennial. It is a truly huge undertaking to put together in one place everything he has done and everything written about him. My problem may not be Morgan's. I expect a lot from the University of Oklahoma Press and I was disappointed with the cover.

Granted the book is being sold to a lot of libraries who need a book without a papercover but the cover could be a lot more interesting.

Catholics Along the Rio Grande: Images of America by John Taylor with Foreword by Rich-

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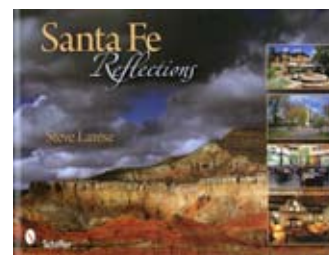
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ard Melzer. Published in 2011 by Arcadia Publishing, 128 pages, paperback, \$21.99. B&W, many photos, maps, and drawings, ISBN 978-0-7385-7975-7.

This is hot off the press and it is a great addition for anyone who is interested in the Rio Abajo area. John Taylor is intimately acquainted with the area because he lives there. Richard Melzer is the former president of the Historical Society of New Mexico. There are photos in the book that no one has seen before and well worth the time. There is not a lot printed about the area and this book starts to fill the gap. Many of the churches pictured are no longer or have changed. There is a lot of information crammed into a small book. Great for anyone researching their roots.

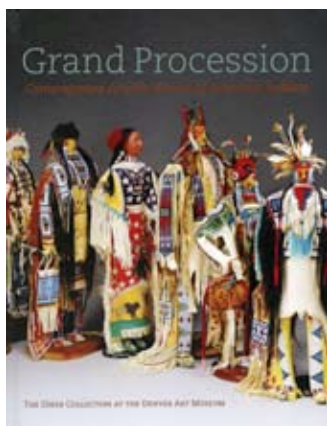
New Mexico's Tasty Traditions: Recollections, Recipes, and Photos by Sharon Niederman. Published in 2010 by New Mexico Magazine, softback, 136 pages, \$27.95, color throughout, ISBN 978-1-934480-05-2.



Imagine, going to all the cool places in New Mexico, throw in some recipes that you love, talk to really interesting food people, taking a bunch of pictures, and turn it into a book? Well that is exactly what you have in New Mexico's Tasty Traditions. Unfortunately, I read this book when I was hungry so my mouth was watering when I was done. It has all of the foods I love: tons of chiles, fry bread, dutch oven cooking, bizcochitos, pies from Pie Town, Native American foods from the Navajos, and much more. It is a travel book through New Mexico with an emphasis on food. There are a number of places that you say, "I need to go back there!" This is a great gift and combine the book with a fabulous dinner and you are in such good graces.

Santa Fe Reflections by Steve Larese. Published in 2010 by Schiffer Publishing, hardback, \$24.99, 128 pages, full color, ISBN 978-0-7643-3653-9.

This is a beautiful book that will make a great gift especially to



someone who is coming to Santa Fe for vacation. The book is divided into seasons with Resources in the back. The pictures are wonderful. There are other places besides Santa Fe and there are some pictures with the wrong identification. Yes, I am picky but I know some of those places!

Most people will not know or care. A lot of celebs are pictured like Randy Travis and former Governor Gary Johnson. Get it and send it!

Grand Procession: Contemporary Artistic Visions of American Indians, the Diker Collection at the Denver Art Museum by Lois Sherr Dubin. Published in 2011 by the Denver Art Museum, hardback, 64 pages, \$19.95, full color – 67 color plates & 1 B&W, ISBN 978-0-914738-67-1.

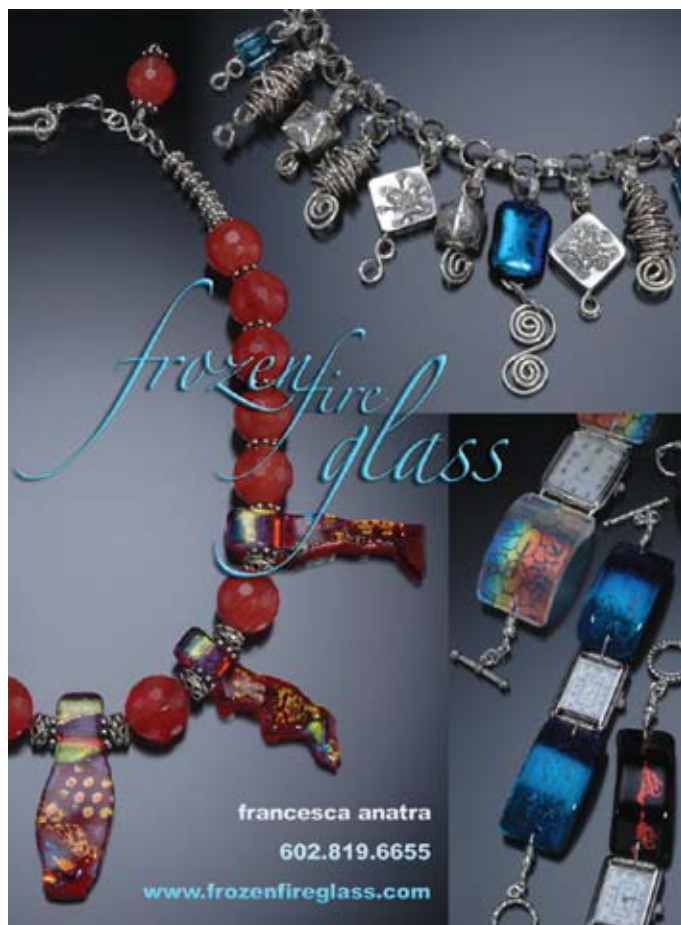
The Grand Procession at any pow-wow is what people go to see. It is colorful, majestic, awe-inspiring, and downright amazing. This book is about an exhibit at the



Denver Art Museum showcasing dolls from the five premier, award-winning artists – all women. The dolls are normally 2 feet tall and have detail that is just mind blowing. They are on horses (also dolls), have jewelry, shells, beading, and of course, feathers. The art form has taken on a new importance in the last twenty years and this book and the exhibit is truly wonderful.

Pendleton Round-up at 100: Oregon's Legendary Rodeo by Michael Bales & Ann Terry Hill. Published in 2010 by East Oregonian Publishing Company (distributed by University of Oklahoma Press), soft-back, 302 pages, 900 color and B&W photos, \$35, ISBN 978-0-88240-774-6.

Yes, it is not New Mexican but it does show arguably the most well-known rodeo in the world – the Pendleton Round-up. This is a fabulous book for anyone who follows rodeos. The archival pictures are a record of the event for 100 years. Yes, there are also



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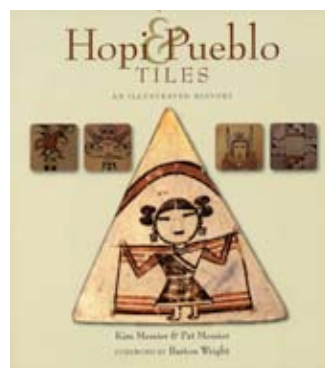
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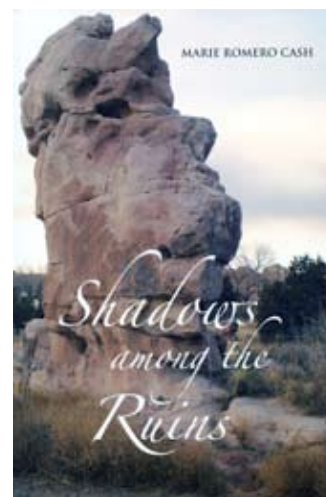
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some wonderful Pendleton blankets and dusters. This gives an insight into the people, animals, gear, city, jewelry, history, Native Americans, and the September event. "Let 'er Buck" is their saying and it is right on target. It is a great gift and combine it with rodeo tickets anywhere and you had made someone smile!

Hopi Tiles: An Illustrated History by Kim Messier & Pat Messier. Published in 2007 by Rio Nuevo Publishers, paperback, 88 pages, 91 color and B&W photos, \$14.95, ISBN 978-1-933855-04-2.

This is a nice little book about an art form that has had little recognition. There are historic Hopi tiles and why the Fred Harvey Company wanted them in their gift shops. It is a great way to start collecting because it is affordable – in fact after reading the book I wanted to run out a find Hopi tiles. They come in all shapes and designs – both figural and abstract, and some tiles are even used as Christmas orna-



ments. If you can find a Hopi tile and put it with this book you have a collection waiting to happen. It is also a nice addition to any library on Native American art.

Shadows Among the Ruins by Marie Romero Cash. Published in 2011 by Camel Press, soft-back, 190 pages, B & W, \$15.95, ISBN 978-1-60381-834-6.

Marie Romero Cash knows Santa Fe. She is an award-winning santero, an author of many books, lecturer, speaker, appraiser, and the only question is when does she have the time? This is her new book and it is worth buying.

The book is a mystery that takes place in Santa Fe and near by. This "who done-it" has cops, a surprise ending, great dialog, and stunning vistas. This is the kind of book to dive into in front of a fire or to take on a plane and tune everything out.

Not Just New Mexico's Senator

Senator Pete V. Domenici's Leadership on Four Issues Affecting Our Nation's Future by Martin J. Janowski

120 pages 12 illustrations; 6 x 9

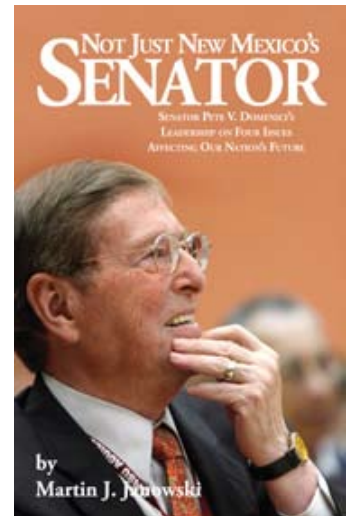
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Many New Mexicans knew of Senator Pete V. Domenici during times when he worked on behalf of their specific interest or concern. That number grew substantially through his accomplishments over a 36-year Senate career, so much so that nearly everyone in the state proudly referred to him as "their Senator in Washington." This book takes a more focused path, discussing four complex and critical issues of national and international importance where Senator Domenici took a leadership role developing solutions to long-standing problems. The author developed each chapter from information gathered through interviews with Senator Domenici and key staff members who worked for the Senator on the specific issue. The material presented allows the reader a firsthand look at the Senator's perseverance and willingness to work with both Republicans and Democrats to achieve the results he believed to be in America's best interest. Much of what is written here received little media attention at the time. Each topic is self-contained, so pick the chapter that interests you the most. The book addresses only four subjects, a small sample of a long Senate career, but provides clear evidence that Senator Pete V. Domenici was "not just New Mexico's Senator."



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Fe y tragedias

Faith and Tragedies in Hispanic Villages of New Mexico by Nasario García

170 pages 26 photographs; 6 x 9 ISBN 978-1-890689-56-8 (\$16.95) (Trade paper)



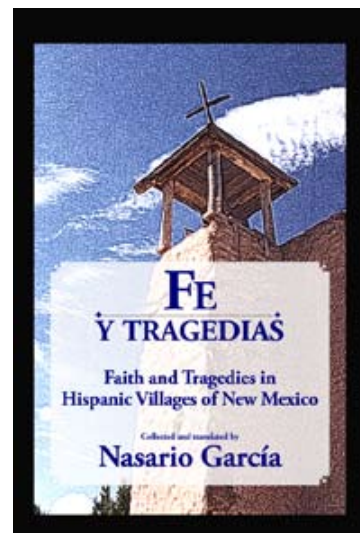
The stories of tragedy and sadness shared by old-timers (viejos) in *Fe y tragedias*: Faith and Tragedies in Hispanic Villages of New Mexico are as diverse as the voices behind them. Each bilingual (Spanish and English) account personifies faith, fortitude, compassion, and buoyancy. Without these human attributes, people beset with tragedy would have succumbed to tragedy itself.

The high point of interest in this book is not to promote or engage in doom and gloom. Rather, it is to acquaint and educate readers on how humble but strong and devout folks living in isolation—in most cases far removed geographically from an urban environment—coped with tragedy and despair. The net and psychological effect of murder, drowning, the Rangers' indiscriminate and callous slaughtering of poor people's cattle, bewitchment, or the quirks of nature (e. g. , baby born with frog features) on the human psyche was profound but not daunting. Tom Chávez's eloquent words in his Preface summed up best the old-timers' poignant past when he said, "These are real people talking about real lives. They are witnesses to their own history."

If the victims of misfortune became heroes in their community, then the aggrieved surely could be categorized as tragic heroes. A more praiseworthy tribute could not be accorded these courageous and remarkable men and women who believed in redemption.

Nasario García was born in Bernalillo, New Mexico and grew up in the Río Puerco Valley southeast of Chaco Canyon. He received his BA and MA degrees in Spanish and Portuguese from the University of New Mexico. While a doctoral student at the University of Granada, Spain he studied under the eminent linguist Dr. Manuel Alvar. García was awarded his Ph. D. in XIX century Spanish literature from the University of Pittsburgh. He began his teaching career at Chatham College in Pittsburgh and subsequently taught in Illinois, New Mexico and Colorado. At the University of Southern Colorado, he served as Assistant Vice President for Academic and Student Affairs as well as Dean of the School of Arts and Sciences.

For the past 30-plus years García has devoted his life to the preservation of Hispanic language, culture and folklore of New Mexico. He has authored/co-authored 21 books. Among them are—*Old Las Vegas: Hispanic Memories from the New Mexico Meadowlands* (Texas Tech University Press, 2005), winner of the Southwest Book Award; and *Brujerías: Stories of Witchcraft and the Supernatural in the American Southwest and Beyond* (Texas Tech University, 2007), Southwest Books of the Year and a 2008 finalist for the New Mexico Book Awards.



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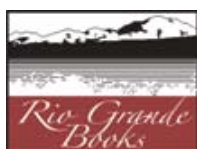
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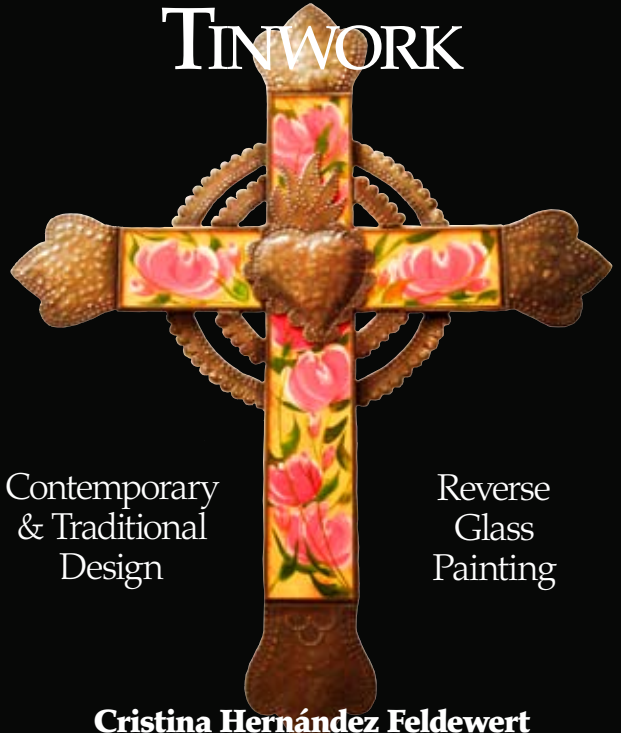
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Sacred Feminine

New Mexican *santeros* are considered makers of icons or iconologists by religious art historians.²²⁴ They are regarded as holy people who prepared and created artwork that was used in sacred devotions for Catholics in the Southwest. Their style of

artwork has been traced to the Byzantine and Baroque Eras of European art and in many ways resembles Orthodox Greek icons.

The Byzantine Period is a broad term used to describe the period of art that began at the end of the Ro-

man Empire and concluded 1,000 years later. The Byzantine Empire, as it was known in the eastern rites, spanned a millennium until the Fall of Constantinople in 1453 C.E. The art of this period expanded on the classical art of Ancient Greece, a culture that valued man as the “measure of all things.” The Greeks believed in the supremacy of man and studied humans intensely attempting to capture the essence of human beings in art.²²⁵

The artists of the Byzantine Era spoke Greek, appreciated Greek art and merged the glorification of God, in particular his son Jesus Christ and Mary his mother, with Greek characteristics. Byzantine art therefore incorporated God into artwork that previously had honored man. Historians consider this period exclusively Christian art and a time when nude figures vanished and in their place Jesus, the Virgin Mary and the saints became primary. In addition, the portrayal of Jesus and the saints in Byzantine art was considered iconic or sacred.²²⁶ Icons, sacred images of Christ, the Virgin or a saint, were used as objects of veneration in the Eastern Orthodox Christian Church. Icons were also considered visual representation of the ritual, liturgy and prayer of the Church.²²⁷

The Byzantine art forms were less naturalistic in their representation than Roman or Greek art. In this period artists lost interest in realistic portraits and the images became idealized. The sculpture of the Byzantine Era, in particular, lost the expertise of realism from the ancient world.²²⁸ The Byzantine artists, unlike the Greeks, were not striving to portray the beauty of the physical form, or the image, but rather the inner spiritual nature of the subject.²²⁹ So light and harmony in a portrait were of great importance, not necessarily the physical realism. The stylization, flat



Nuestra Señora del Carmen.

appearance and simple form were artistically acceptable because the soul could not be seen by the artist's eye.²³⁰ The artistic symbols and styles of this period were different from the ancient world images because there was a shift in priorities from man to God.

Constantinople was founded in 324 by the Emperor Constantine to create a new center for Christianity of the Roman World. The Byzantine Empire came to an end in 1453 when the Ottoman Turks conquered Constantinople.²³¹ With the end of the Christian Empire, most of the art and culture of Constantinople became Islamic. During the Byzantine Era, the Orthodox Church also split from the Latin Church in Rome in 1054.²³² Byzantine culture spread Orthodox Christianity to Russia, Bulgaria, Serbia, and Romania. Russia was to become the center of the Orthodox Church following the Ottoman conquest of the Balkans.²³³

Prior to about the year 200 C.E., there is no surviving art that can be identified as Christian. It is theorized that some art that appeared to be Pagan may in fact be Christian because the style and symbols are similar. However, it is not possible to authenticate it as Christian.²³⁴ In addition, Christian art may not have been produced until the second century because the Christian-Jews of that era may have followed the second commandment that forbade graven images.²³⁵ Nevertheless, beginning in the second century, images of Mary and Jesus began to emerge in frescos, decorating passageways and tomb walls in catacombs.²³⁶ The symbolism of these early portraits was often Jewish in origin.²³⁷ The artists created art that represented Christ's miracles of the Loaves and Fishes, the Miracle at Cana and the Banquet of the Seven Apostles near the Sea of Galilee after Christ's Resurrection.²³⁸

The early Christian artists used frescos, mosaics, sculpture and manuscript illumination which were the artistic media used by the Pagans at that time.²³⁹ The early Christians also used Roman forms and classical

styles.²⁴⁰ The catacombs of Rome provide excellent examples of Christian frescos that appeared to be Late Classical Roman Style from their portrayal of the body and the presentation of the renderings.²⁴¹ Early Christians adapted Roman and Jewish motifs and gave new meanings to what had been Pagan symbols. Among the motifs adopted were peacocks, grapevines, and the good shepherd.²⁴² Early Christians also developed their own iconography, for example; a symbol such as the fish (*ikhthus*), were not borrowed from Pagan iconography but were uniquely Christian. The Christian arts were divided into two periods: *before* Christian art

went underground and *after* the Edict of Milan of 313 which allowed Christian art in the mainstream.²⁴³ After about the year 500 C.E. Christian art began to resemble what would be characterized as a Byzantine style.²⁴⁴

The Virgin Mary is depicted in art beginning around the second century, the time of the late Roman Empire. Her life story, as formerly noted, is taken from the Gospels that offered only limited references to her. The details that were lacking in the Bible were added through artistic inspiration by the artist.²⁴⁵ Artists helped give Mary her elevated status. Possibly the earliest complete portrait of Mary, the Madonna with



Santa Rosa de Lima.

a child, is from the early third century showing Mary and Jesus in the Priscilla Catacombs of Rome. In the fourth century, a fresco in Rome shows Mary with arms upraised in worship. This orant posture of Mary illustrates a figure that is somber, staring straight ahead with the child Jesus on her lap. These early images of the child, Jesus, with his mother, Mary, give her a central role in the new Christian faith. It is also significant that the first celebration of the Church, in the third century, the Feast of the Conception centered as much around Mary in her role as mother conceiver, as Jesus in his role as savior messiah.²⁴⁶ New Testament, Christian art, moved out of the catacombs with Constantine who issued the Edict of Milan or Edit of Tolerance allowing freedom of worship.²⁴⁷

An icon, *Theotokos Hodegetria*, Greek for "mother of god who leads the way," was placed on display in Constantinople around the seventh century and copies were made and distributed throughout the Byzantine Empire.²⁴⁸ This icon shows the Virgin holding Jesus in her left arm and pointing to her son, acknowledging his status, with her right hand. The Virgin, regal, distant and solemn, and her son, extending his hand in blessing, became the standard for icons of Mary in the Catholic faith. This Madonna, traditional in Byzantine art, was replaced by a loving, nurturing mother in the next centuries. By the ninth century the Hodegetria images were joined by a mother who leans toward her son in loving compassion with the son gazing fondly at his mother.²⁴⁹ After the sack of Constantinople, in 1204 during the fourth crusade, crusaders brought back Byzantine images of the Virgin. This established a major shift toward Byzantine paradigms in Western European iconography.²⁵⁰ These symbols of Mary in metaphors symbolically expressed allegories in sacred art. They became the elaborate symbols of icons into the Middle Ages.²⁵¹

Icons were the center of Byzantine life and art. They were treasured by the faithful and had a functional

and aesthetic purpose. Devout Orthodox Christians prayed to icons with the understanding that the prayers passed through the icons to God. The icon itself reflected the power of God. Icons offered spiritual comfort and witness to the familiarity and unchanging truths of Christianity.

Icons are sacred images in art that are seen in many religious traditions around the world: Hinduism, Buddhism and Christianity in particular. The word "icon" comes from the Greek *eikon* that means image.²⁵² It is believed that icon painting originated in the Byzantine Empire about the sixth century and spread to Russia in the tenth century.²⁵³ In the thirteenth century they were dispersed into Eastern Europe. Since their inception, icons have been an art form held in reverence for the divine being that they represent. Veneration and prayer before the image pays tribute and adoration for the saint or Jesus; it does not pay homage to the icon image itself. Conversely, the icons are considered miraculous if they seem to have the power of conferring a supernatural grace upon the pious worshipper. This is achieved by reflecting divine qualities of the personage they represent.²⁵⁴

Christianity, as previously noted, became the official religion of the Roman Empire in the fourth century and churches were built in Constantinople. At that time the Pagan belief that images signify actual presence was appropriated and revised to permit images in churches. Images of holy persons signified not real but spiritual presence; they are considered representations of sacred doctrines that portrayed Christian virtues.²⁵⁵

There has long been a dispute within Christianity about the use of icons. It was essential for the Church to ensure that the use of religious art in devotional practices was not the same as the worship of idols.²⁵⁶ Christianity emerged from Judaism, which prohibited the use of images. The Ten Commandments forbade the worship of idols or idolatry and the Church had to make that distinction from

Paganism. The second commandment states, "*I am the Lord your God who brought you out of Egypt, out of the land of slavery. You shall have no other gods before me. You shall not make for yourself an idol in the form of anything in heaven above or on earth beneath or in waters below. You shall not bow down to them or worship them.*"²⁵⁷ Christians who supported the use of icons in churches had to ensure there was a difference between idols and icons.

Thus the Catholic Church declared that the use of the image of a holy person was to facilitate reverence for the sacred person not a veneration of the image itself.²⁵⁸ In Europe in the eighth century a debate erupted between people who supported the use of icons, *Iconodules*, and individuals who believed images should be destroyed, or *Iconoclasts*.²⁵⁹ The second Council of Nicaea in 787 confirmed that "the honor paid to the images passes to the original, and he that adores an image, adores in it the person depicted."²⁶⁰ This reaffirmed that the use of images in icons were acceptable and defined the actions the faithful may take before an icon or in prayer. For example, adoration was reserved for God and veneration was permitted for the saints. During the Reformation, a time of religious upheaval, this controversy arose again in the 16th century when Protestants compared the veneration of icons to the practice of idolatry.²⁶¹

St. John, the Bishop of Damascus (700-750) determined that icons served a purpose for illiterate people that allowed them to understand the religion and the Bible.²⁶² To St. John, "Icons were simply a continuation of that manifestation of divine love shown in the physical world." The early Church, contrary to its Jewish history, used images in art, sculpture, frescos, mosaics and paintings to instruct followers.²⁶³ The substance of the icon offers the faithful a sacred image that is symbolic of the saint or God. The materials used embodied a spiritual meaning and power that were sacramental in nature. They made present the sacred, or divine, in the physical world so that the faithful

may venerate this personification of the saint or Jesus.²⁶⁴

According to Martin, the primary role of the icon was to bring the Holy Scripture to the illiterate.²⁶⁵ "Icons were an attempt to represent the imperceptible in a way that reminds one of the supernatural and concentrates attention on prayer. The icon helps one to open the range of spiritual vision and leads to deeper contemplation, mystical contact with the Creator."²⁶⁶ Keeping this in mind, the iconographer and the New Mexican *Santero* prepared his work with prayer, penance and fasting and maintained this spiritual state of mind while he was at work. The iconographer then remained in close relationship with God through prayer and contemplation. The iconographer continued this spiritual life style as an essential and crucial part of his personal life.²⁶⁷

According to Wroth, Christian images find their true source and meaning in the context of the liturgy of the Church. They are symbols of the presence of the Divine and provide the sacred quality and atmosphere in which the presence of God is evoked.²⁶⁸ They provide the worshipper with a link to God or the heavenly domain. The Incarnation of Christ allows Christians to justify the sacred image and not see it as idolatry. According to St John of Damascus, it was precisely the reason icons are a manifestation of love and divinity because Jesus became incarnate and did not disregard the material physical world. Through his incarnation he allowed man to see Christ. Without a physical essence Christ cannot be visualized. The invisible God is then seen in Jesus' incarnation. "Christ embodies divine qualities in human form."²⁶⁹

For Catholics, there is a clear indication from the Stations of the Cross, or *Via Crucis*, that iconology is acceptable and is not a violation of the second commandment. Christ carried his own cross to Calvary where he was put to death. On his way to Calvary Jesus was approached by a woman, Veronica, who offered her

veil to him to wipe his face. Christ used her veil and miraculously, placed his image upon it. This image was, and is, considered miraculous because it was "made without hands." The picture on Veronica's Veil is what Catholics believe, allows and justifies the use of sacred representations in the practice of religious proceedings. Thus icons and images are acceptable within Churches and homes of the faithful because the icon itself originated with Jesus when he placed his portrait on Veronica's Veil.²⁷⁰

The liturgy of the Catholic Church was developed precisely to bring the faithful to awareness of the spiritual aspects of life. The public worship, or

Mass, of the Roman Catholic Church is its liturgy, principally the Eucharist.²⁷¹ The celebration of the Mass is a commemoration of Christ's life, death and mystery.²⁷² The Catholic Church has many other devotional rituals and practices that are intended to bring the faithful to an elevated sense of awareness, helping them reach a more spiritual connection with God, Jesus or the saints. These rites are completed in public and private places for Catholics. Private prayer through meditation or reading of sacred texts or prayer books, pilgrimages and veneration of the relics of saints or statues at shrines are also important acts. Prayers that are



La Divina Pastora.

said in patterns or preset numbers such as the Rosary, novenas or other special intentions for Mary are ritualized for the believer.²⁷³ The saints and Mary have special importance in the Church and its rituals and it is this devotion to them that distinguished the Roman Catholic Church from other Christian Churches, except the Eastern Orthodox.²⁷⁴

The art and icons of the early Church became a visual guide for the liturgy. Through the liturgy, sacred symbols were acted out so they became visual symbols, a fixation of a ritual gesture. The Sign of the

Cross, for example, has the visual counterpart in the image of Jesus on the cross.²⁷⁵ Every detail of the ritual in the Church has meaning and is related to every other detail of the Mass celebration.²⁷⁶ Through these practices and conventions it became tradition for most Catholics throughout the centuries to have a religious image or icon in their homes.²⁷⁷ They held private devotions in their homes to celebrate their faith. These traditions were brought to the New World with the *Conquistadores* and became customary for the New Mexican Hispanics of the Spanish Colo-

nial times. It was also these religious practices that created a marketplace for the religious folk art the *santero* prepared in New Mexico. Catholics needed images, icons and art for the Churches and homes of the Catholic followers and the *Penitente moradas*.

Not all portraits of Jesus and Mary are icons or considered miraculous. To be determined miraculous or iconic, a portrait must possess a number of abilities or fall into categories.

1. An icon may be a pious copy of a traditional figure that shares some qualities of the original.

2. A relic or object may be discovered in a miraculous manner. This establishes that it is "made without hands."

3. An artifact or a new figure that is not miraculous in origin may demonstrate supernatural qualities and one or more important miracles will become associated with it. This will establish it as an icon.

4. In Catholic history there have been images that were discovered or appeared miraculously to a pious person such as the children at Lourdes.²⁷⁸ This image is iconic.

5. A relic that is "made with out hands" such as, Veronica's Veil or Our Lady of Guadalupe's image that appeared on Juan Diego's cloak is a miracle and becomes an icon.

6. Finally, an image may also be considered miraculous if it has been renovated and then it acquires new status and blessings for the faithful.²⁷⁹

The New Mexican *Santero* created icons because he made pious copies of a traditional image and he himself was a virtuous and reverent man. He learned his art in the Spanish Colonial or Territorial Period by copying icons, paintings or sculpture from Spain and Mexico. His role in the process of creating an art object for religious purposes was to reproduce the image according to the icon he was copying. The clergy in New Mexico first produced, painted or carved images of Jesus and the saints to instruct the illiterate converts. This happened, as noted by Thomas Steele, because the holy



Santa Rita.

image was more important than aesthetics.²⁸⁰ New Mexico religious art is particularly notable for its pure re-expression of traditional forms, in which academic training plays little or no part. The divine prototype preexisted and was discovered by the *Santero* artist, not created by the artist. This discovery united with the divine, and assisted by grace, contemplated the heavenly person it represented. *Santeros* imitated art and not nature.²⁸¹ The Renaissance in Spain placed a high premium on aesthetic quality that subordinated holiness to beauty and excluded intrinsic sacredness even from religious art.

New Mexico *Santeros*, by contrast were medieval in their outlook and they demanded art that was created according to a holy prototype and fashioned for a sacred purpose.²⁸²

Symbolism and Iconology

In New Mexico *Santero* tradition, a painting was judged holy if it repeated the previous painting of the same subject in its tradition, and it thereby resembles the icon of Greek Byzantium and Russia. The theory of icons in the Orthodox Church was based upon the doctrine of participation, and so it interpreted the icon as a dependent entity that shared the

being, holiness, power, intelligibility, beauty, life and purpose of its model of original.²⁸³

Mary and her son, Jesus, are the portraits most often created in Christian art including *Santero* art. They are both portrayed in traditional colors and symbols, which were established in the early Church. Mary is often portrayed in blue, which symbolizes heaven, her divinity, spiritual love, truth, fidelity and constancy. Her robe is often red which represents her humanity, divine love and suffering. Her red robe edged in white represents her purity joy, faith and glory. Portrayed in brown, gray, black or red, as she often is in New Mexican artwork, signifies her suffering and sorrow during the Passion of Christ.²⁸⁴ If she is dressed in green it symbolizes her immortality through suffering. Green also represents hope, regeneration, fertility, victory over death and peace. When she is painted in purple and violet it shows her sorrow, penance, love and truth. If she wears gold it conveys her powerful divinity, marriage and fertility.²⁸⁵

The symbols used to represent Mary's characteristics and qualities are seen in religious artwork. Some of the main symbols associated with Mary include a mirror that is used to portray Mary's nature as a reflection of God. The crescent moon, a fountain or tower symbolizes Solomon's Song of Songs. When a serpent or apple is present it symbolizes that Mary is the New Eve and that she reverses Eve's sin.²⁸⁶ A palm or olive branch in paintings symbolizes the end of her earthly life and triumph over sin and death. There are many symbols that represent her virginity; a closed well, a closed book, an enclosed wall around her portrait, a walled in garden, a lily from the annunciation and a unicorn which only a virgin can capture.²⁸⁷ In Byzantine art a single star denotes her undiminished virginity and three stars represent her virginity and purity before and after the birth of Christ. When twelve stars or a sun and moon are present she is woman



Nuestra Señora de Guadalupe.

of the Apocalypse and free from sin. Twelve stars can also depict the Immaculate Conception of Mary.²⁸⁸

There are universal symbols used for the saints or Mary such as angels or cherubs. The aureole, nimbus or glory, the orbit of light around the entire body of the Virgin, is a symbol of divinity and supreme power.²⁸⁹ Halos are symbols of supernatural light often illustrated as a crown of light. Halos may be round, hexagonal, square or triangular. Rays of light are reserved for the Holy Trinity and flowers, fruits and nuts symbolize heavenly things.²⁹⁰

These symbols were incorporated into art and icons before and during the Byzantine Period and forward. They were copied and reproduced by New Mexico *santeros* in their portraits and images of the saints and the Virgin. The *santeros* used antique images to make their copies and reproduced the most important symbols. When one peruses the photographs in books by Steele, Wroth, Rhetts, Awalt, Gavin, Kalb, Frank and many others, the symbolism is clear and repeated throughout the centuries in New Mexican artwork. Each of the icons described below are images of Mary, she is portrayed as solemn often somber and grave. Her face looks down or forward with no eye contact with the viewer. The depiction is linear, austere and generally sad.

For example, in a *retablo* of Our Lady of Guadalupe, which was painted by *santero* José Benito Ortega ca. 1875-1890; Our Lady is shown with an aureole of light surrounding her body, standing upon a crescent moon with a cherub under her feet. She wears a crown of light and blue and red flowers surround her.²⁹¹

Santero José Rafael Aragon created a *retablo* of Our Lady of Soledad/Solitude. Our Lady is painted in a black dress with a halo surrounding her head. She has instruments of her son's crucifixion, nails and a crown of thorns near her.²⁹² In New Mexican folk art, *santeros* used artistic license and added their own local touches. For example, Nuestra Señora de los Dolores, Our Lady of Sor-

rows, a painted *retablo* by the Laguna *Santero* in early 19th century, portrayed Mary in blue cloak, red dress with a halo surrounding her head. She has a sword pierced through her praying hands to her heart.²⁹³ This is a traditional *Penitente* role for Our Lady.²⁹⁴

Our Lady of the Rosary, a *bulto* by the Santo Niño *Santero* 1830-60, has a metal crown or halo, a red bodice and yellow skirt. She has one hand outstretched and the other holds a rosary. Within her skirt the artist painted southwestern designs and a crescent moon. This is a very unusual costume for the Virgin Mary. She is untraditional and has the appearance of an ordinary Hispanic woman but still maintains some of the Byzantine symbols, such as the crescent moon.²⁹⁵

Another *bulto* of our Lady of Sorrows was made by the Arroyo Hon-do Carver 1830-50. She is a solemn mother holding the *Niño*. Our Lady was carved with her hands closed together and a sword would have been placed between her hands to pierce her breast to symbolize her sorrows. She is dressed in orange and red and has a halo that looks like a crown painted in orange and blue, green with southwest designs.²⁹⁶ She is a local rendition of a European icon.

A *bulto* by José Rafael Aragon shows Our Lady of the Rosary as mother, quiet, dignified but solemn. She is dressed in light blue and a red and white under dress. Her crown is wood and painted in simple strokes and designs of red and black. The crown matches the robe and her face is painted gray.²⁹⁷

A *retablo* of Nuestra Señora del Pueblito de Queretaro by the Quill Pen *Santero* has Our Lady dressed in a beautiful blue gown with red trim. Her head is surrounded by a halo, her hands folded in prayer. She has angels holding her gown from beneath her feet.²⁹⁸

As noted these images created by the *santeros* were based on medieval, Byzantine or Baroque models.²⁹⁹ The artists copied antiquated examples from the early Spanish Colonial

Period or conventional images from Spain and Mexico.³⁰⁰ In addition, the Renaissance arrived late in Spain, just before Columbus sailed to the New World. The models used for *santos* in the New World were of the centuries before the Renaissance. Renaissance art, unlike Byzantine art placed a high premium on aesthetic quality that valued beauty and not holiness. It excluded the intrinsic sacredness of the art of the religious fifteenth and sixteenth century.³⁰¹ Thus the art reproduced or copied from Spanish compositions in the New World maintained the flavor of the Middle Ages. The prevailing style in medieval art prior to the Renaissance offered little linear perspective in the subjects and Byzantine art forms provided a view of an older religious tradition. The images created by the *Santeros* were not expected to be realistic or to idealize the religious subjects; they honored them as icons. Icons were intended to be objects for reverence and adoration, not aesthetics. The result of the religious artwork of New Mexico in the Colonial and Territorial Periods most resembles the Byzantine icon from a folk art perspective.³⁰²

According to Steele, a leading expert in New Mexico's *santero* art, "in the New Mexico *santero* tradition a painting was judged holy if it repeated the previous painting of the same subject in its tradition, and it thereby resembles the icon of Greek Byzantium and Russia."³⁰³ The medieval techniques of portraiture in religious art from that period were of a flat design, simply adorned with limited coloring. This style was to become the basis for the *santeros* art into the modern day.³⁰⁴

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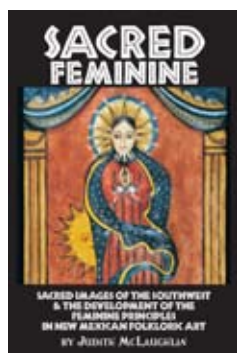
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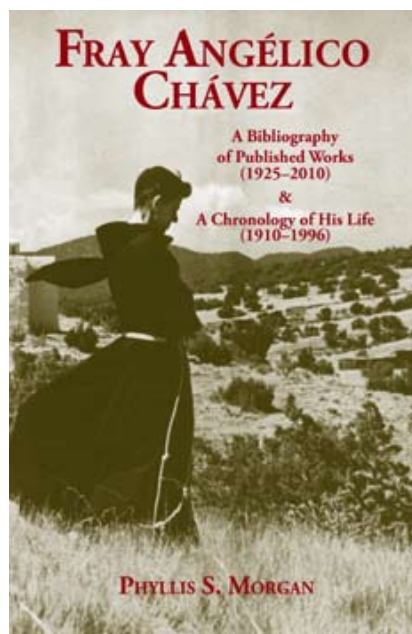
A former resident of the Santa Fe area, Judith McLaughlin has written a number of non-fiction books, training materials and curricula on women and family issues. She has participated in the development of local, state and national curricula related to women and children. She is an author of *Creative Expressions for Healing*, a workbook series that provides training for professionals in using the creative arts in the healing process. She is presently executive director of an educational family service organization and a former executive director of a non-profit women's center. McLaughlin facilitates creative arts groups for women in community programs, presents at conferences and leads workshops on spirituality, healing, creativity and women's issues. She has spent many years studying theology, spirituality and healing and has a life long love of the arts. She has traveled extensively and lived in New Mexico for a number of years, which sparked her interest in the religious folk art of Spanish Colonial, New Mexico. The uniqueness of the culture, the diversity of the people and beauty of the landscape gave her a deep respect and appreciation for the region. Her interests and background in folk art, women's history, Hispanic culture and sociology motivated her to research and complete a book that acknowledges the profound extraordinary influence of the Santero and Santos on a culture and way of life.

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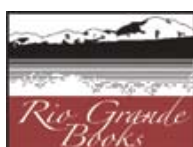
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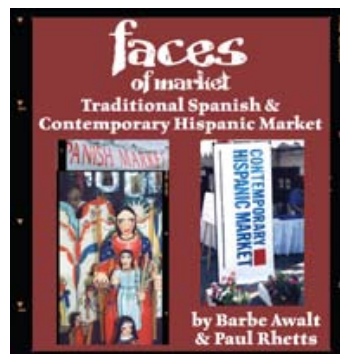
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