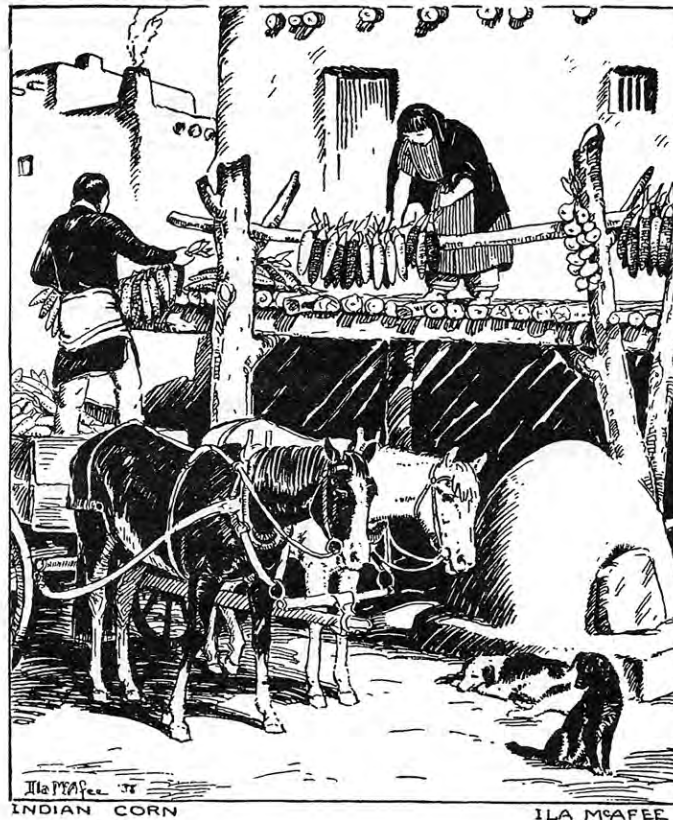


# AYER Y HOY en Taos

Yesterday and Today in Taos County and  
Northern New Mexico



OUR LADY OF ARANZAZU

by Corina Santistevan

page 3

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## EDITOR'S PAGE

by David L. Caffey

The feature article of this issue, *Our Lady of Aranzazu* represents the culmination of what has been about a fifteen year inquiry for Corina Santistevan.

After growing up in Taos and attending college, Corina had a career of some 28 years as a teacher. She taught first in the municipal schools in Taos, then in the one-room primary school in Cordillera. She later taught for 15 years in the San Francisco Bay area before returning home to Taos. She has been active in the parish of the historic St. Francis Church in Ranchos de Taos, leading in decorating the church for special occasions. She also served as Secretary of the Taos County Historical Society for two years, 1983-1985.

Retirement from most of those things has provided the time needed to bring together the results of occasional researches on *Our Lady of Aranzazu*, perhaps one of the lesser known religious images of Spain, but one with a surprising Taos connection.

Drawn by an interest in the culture, and in the European origins of the Santistevan family, Corina has visited Spain on three occasions. She realized a longstanding aspiration of visiting the Spanish village named for the Santistevan family, but not without more travel than expected; it turns out that there are three villages called *Santistevan* scattered about Spain. One haughty villager in Santistevan of southern Spain took pains to pronounce that Corina's ancestors could not possibly have come from his village. His people, he explained, had always enjoyed considerable wealth and position owing to their proprietary interests in nearby mines; no Santistevan from this village had ever been reduced to scavenging for a living in the wilds of the New World. Friendlier folk in the northern village of Santistevan were happy to claim Corina as their own.

\* \* \*

Taos artist Ila McAfee Turner was principal speaker and one of several honorees at the 1985 Holiday Brunch of the Taos County Historical Society.

Born in Gunnison, Colorado, Ila met her late husband, Elmer Page Turner, while both were art students in Chicago. They moved to Taos in 1928, eventually building the home and studio that Ila still occupies on Armory Street. Ila began painting her familiar horses, as well as varied scenes of village and pueblo life. At 88, she is still very much at it.

Ila was honored for her portrayal, in illustrations and works of art, of scenes and lifestyles that characterize Taos. The sympathetic eye and skilled hand of Ila are evident in our cover illustration, *Indian Corn*. Done in 1938, the drawing was used in Ila's 1942 *Calendar of the Southwest*.

## CONTENTS

EDITOR'S PAGE	2
OUR LADY OF ARANZAZU by Corina Santistevan	3
BOOK REVIEWS	9
NEWS AND NOTES	12

Cover: *INDIAN CORN*, by Ila McAfee Turner, 1938.



### AYER Y HOY en Taos

*Yesterday and Today in Taos County and Northern New Mexico*

Published semi-annually by the Taos County Historical Society. AYER Y HOY publishes materials of historical interest in Taos County and the northern New Mexico area, including articles of a scholarly nature and informal narratives judged to be of general interest. Editorial contributions are welcome.

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## OUR LADY OF ARANZAZU

by Corina Santistevan

IN 1696 OUR LADY OF ARANZAZU, Andra Mari and patroness of the Basque country of Guipuzcoa in northern Spain, was found in San Geronimo de Taos! Who was she? What did she look like? How did she get to Taos and where did she go? There is a story to be told about the search for answers to these questions, though in the telling only one question is answered and the mystery of the other three is unsolved. The story begins in Spain.

There is a high mountain in the Basque province of northern Spain named Aitzgorri, the Basque word for *pena roja* or red rock. It is not as high as Taos Mountain, being only five thousand feet above sea level, but it seems much higher. This may be because it is surrounded by peaks that seem to vie with each other in presenting a harsh landscape with high crests, sharp declines and spectacular limestone escarpments.

As one travels from Vitoria through Mondragon and Oñate toward the mountain of Alona, one begins to climb gradually with sloped meadows to the right of the road and with here and there a cluster of houses, white-walled and red-roofed. Flocks of sheep and goats dot the green fields through which small streams wander in their usual serpentine fashion. Behind the houses tall pines stand as if to shelter them from the harsh elements. The road follows the course of the Rio Aranzazu, which flows through a narrow gorge, although it is not always visible to the traveler. Nestled at the top of this mountain, the monastery of Aranzazu sits on a somewhat flattened area which has been carved out of the mountain. Some of its buildings stand on the very edge of barren limestone cliffs. It is possible to look out a window from inside the cloistered walls and look up to the peaks of Aitzgorri or down on a frightening depth of sharp pointed rocks and thick tangled forests.

There is a tree that grows in this area called *espino*, or *aranza* in Basque, which belongs to the family of the hawthorn. Its branches, covered with thorns, curve and twist around each other as if they were thwarted in their growth and had had to bend and push to get through to air and sunshine. The etymological meaning of *aranza-zu* is "a place abounding in thorn trees," and this forest is thick with them. (1-p. 22) Picture, if you will, this densely forested area, covered with thorny trees, dark and lonely, where only an intrepid shepherd dares to wander with his flock of goats, seeking the scattered spots of green, hearing only the sounds of the wind in the trees and the bleating of his flock.

There is a legend of one such shepherd youth in this area which differs in detail from one historian to another, but the core of which remains the same. According to Esteban de Garibay, it was in the year of 1469, given a year or two, that a youth named Rodrigo de Balzategui tended his flock of goats one late afternoon in the hills of Alona in a forest of *aranza*. (2-p.24) Ascending the slopes, he suddenly heard an unusual sound. It was loud and clear, much like a bell, and it seemed to beckon him to find it. Leaving his goats, he began to climb toward the sound until he came to an *espino* (thorn tree) on which to his great amazement, he saw a statue of the Madonna and Child. She was seated on a throne made of stone. With her left hand she held the infant Jesus on her knee, while in the right hand she held an apple. On the lower right hand branch of the tree hung a huge brass bell shaped like a *cencerro* (cow-bell), which was ringing although there was not a whisper of wind in the trees. Rodrigo, astonished beyond words to see the Virgin Mary and Child in such an inhospitable place, fell on his knees exclaiming "ARANTZAN ZU!" "Thou amongst the thorns!" After saying prayers, he hastened to cover the statue with branches and leaves. Then he ran down the mountain to the town of Oñate, his hands bleeding with both fear and wonder. (2-p.24)

The faithful of Oñate had started out in procession to a nearby sanctuary praying that some relief would come to their parched fields, burning forests and strife-torn land. The Basque country was at this time under a siege of self-destruction and mutual annihilation in a civil war that knew no borders or containment. Neighbor shot neighbor and brother shot brother. Fields and forests were burned to the ground. Farms, villages and towns were abandoned to pilferers and vandals. On top of that, there had been a two year period of drought in a land where only a few months without rain created a specter of dramatic desolation.

When Rodrigo met the procession he told his story to the elders. His sincerity rang so true that the men, young and old, turned and began to climb the darkening mountain with torches in their hands, their hearts beating with hope and anticipation. They had no sooner arrived at the *espino* with the statue, where they began their prayers of *alabanza*, when the rains began to fall. All night it rained, beginning the long process of healing the wounds inflicted by both man and nature. It was a beginning that was long overdue. (1-p. 24)

Thus began the legend of Our Lady of Aranzazu in Spain. There on the hillside near the place where the first crude shelter was erected, now stands the famous sanctuary of Aranzazu, a monastery of the Franciscans and one of the most popular sites visited by pilgrims from all over the world.

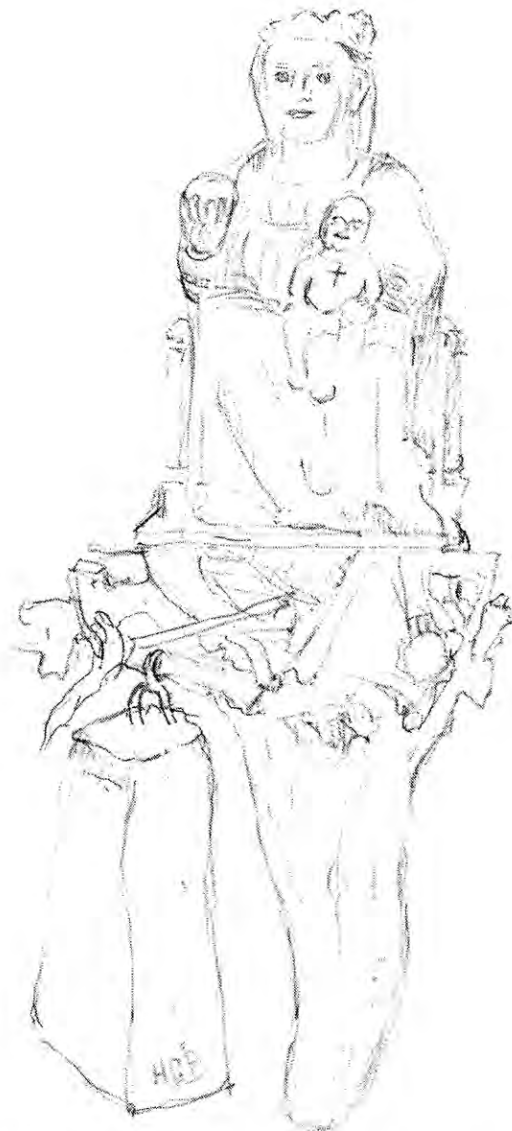


Taoseñas who visited the monastery in 1983 found this statue, the same one found in 1469, gracing a modern sculptured altarpiece in a new basilica finished in 1955. Three times the Basilica has been burned down and three times it has been reconstructed. The new building is modern. The bell towers are decorated with millions of small pointed cones, *punta de diamante*, they are called. They represent the thorns on the tree. Inside, the church is huge, seating thousands of pilgrims, but lacking the usual glass windows, columns, arches and gold leaf that are found in the European cathedrals and Basilicas. The utter simplicity of it adds to the sense of wonder and spirituality. The focal point is the main *retablo* at the high altar. It is the work of Lucio Munoz, famous artist from Madrid. He has used shapes and forms which would best convey spiritualism and naturalism and depict the rocky, mountainous area which surrounds the monastery. He begins with the mountain peaks reaching upward from the earth as sharply pointed triangles. The only color used is blue, but such a variety of blues! Dark blue is at the base, shading off to the lighter blues and blue-greys. As the eye travels past the mountain peaks there is the blue-white of the sky, which fades into a light grey. It is a masterful use of color, shape and form. (1-p. 91-101)

At the center of the *retablo* is a lighted niche in which the image rests. It is the mother seated on the throne of wisdom with the child on her knee. The throne sits on the tangled branches of the thorn tree which in turn rests on a bronze-like sculpture of a tree stump. The statue measures only about 17 inches. It is made of white stone which is not indigenous to the area or to the neighboring provinces. One historian proposes that it may have been brought north when the Spaniards were fleeing from the Moors, but another discounts that because this place was so inaccessible at that time, and also because the Spaniards went into the mountains of Asturias and not into Cantabria. (2 - p. 18) While historians argue about its origin, the faithful believe that it is miraculous and "made without hands." (4-p.6)

Descriptions of the statue by the early historians vary. At times the child is the one holding the apple, or is described as holding a globe in one hand and having the other hand raised as in benediction. P. Echevaria suggests that the raised hand may have been broken off when the image was clothed, and that is why it is missing now. (2 - p. 19) At one time the image was clothed in rich vestments, a golden, bejeweled crown, and many precious jewels. The clothing hid the throne and the form became triangular during this period. The Romanesque Madonna in Majesty now became the "Baroque" figure, the miraculous Virgin.

P. Gamarra gives us a more detailed description. He says, "This image is half a vara in height [a vara is about 33 inches]; her face is round with a grave and loving smile; her forehead is wide and spacious; her nose is narrow, pointed and small; her mouth is



OUR LADY OF ARANZAZU, pencil drawing by Helen G. Blumenschein.

small with full lips which are slightly red. Her skin is unbelievable, lustrous and polished although it has never been retouched since it was found. . . " (2 - p. 19)

The child is described as being newly born, not yet able to sit up, but nestling close to its mother's breast. The child was not clothed by the sculptor, and the head is large for the body. The statue is believed to have been carved in the thirteenth century and perhaps restored in the fifteenth century before it was found. (3 - p. 18)

The image we saw in this famous sanctuary of Aranzazu looks very ancient. Since it is made of stone, it is quite possible that it is much the same as when it was found. In order to see the image closely, we had to climb some steep, narrow stairs, which we did not mind. This came as a pleasant surprise. For, having been sent across the ocean in search of Our Lady of Aranzazu by a historian's chance remark, we were shocked to suddenly find that the statue which had been in plain sight before us had disappeared.

We had attended Sunday services in October 1983 with thousands of other people, pilgrims, they told us, who came from all parts of the world. The prayers were in Basque and Spanish and the music which had been described to us as unforgettable was certainly so. There were two choir lofts and a pipe organ that reached from one end of the nave to the other. When mass ended we left the pew to get a closer look at Our Lady in her lighted niche in the distant *retablo*. She was not there! At first we thought that the lights had been turned off in the niche, but no matter how hard we looked, there was absolutely nothing to be seen but the sculptured *retablo*. Fortunately we observed people gathering at the right of the apse. We joined them and were led up the stairs behind the altar. For a few short but memorable moments we were able to observe the statue from a short distance of six or eight feet. It is stationed on a turntable to make this possible.

Artists have portrayed Our Lady of Aranzazu in many different ways. One of the earliest descriptions of a painting of her depicts the legend this way. At the top of the painting the Holy Trinity is seen in the midst of luminous clouds from which two angels descend with the stone image which they place on an *espino*. In the foreground some priests and laymen witness the event while at the foot of the *espino* lambs raise their heads as if they too were absorbed by the vision. (3 - p. 3)

The legend of Our Lady appearing on or in a tree to shepherds or children was popular in the 13th and 14th century, particularly in the area of Cantabria and the Pyrenees. Bernard Fontana places the legend of Our Lady of Balvanera near Najera and Logrono, which is less than a hundred miles south of Aranzazu. (5 - p. 83)

We do not know how Our Lady of Aranzazu looked in the painting found in San Geronimo de Taos. We know that it was painted in *oleo* (oil) on a *lienzo* (canvas) that was a *vara* and three quarters long and a *vara* and one quarter wide. Thus it was about 58 inches long and 40 inches wide. That is the only description of the painting of Our Lady that appeared and disappeared in the history of Taos in a brief paragraph in the journal of Don Diego Jose Lopez de Zarate *Vargas Pimentel Zapata y Lujan Ponce de Leon Cepeda Alvarez Contreras y Salinas, Marques de Villanueva de la Sagra y de la Nave de Barcinas*. (7 - p. xv)

That brief statement found in the journal of the multi-named Don Diego de Vargas took us on a journey from the mountains of Taos to the mountains of northern Spain and back again to delve into the pages of history for the story in Taos.

In the shadow of another spiritual mountain, whose snow-covered crests sometimes glow red in the setting sun, lies the village of a Tiwa tribe known as Taos Indians. The pueblo and its landscape have been described by many,

but by none better than Charles Lummis. He describes the pueblo as a pyramid of houses standing on the two sides of a chuckling trout brook in a lovely valley among the last *vertabrae* of the Rocky Mountains. Close on the north the massive peaks spring abruptly from the plain; to the east and south are the ranges of the Picuris and in the far distance one can see the tip of the mesa of the Pederal. "On the west," says Lummis, "the great canyon of the Rio Grande splits the valley from the timbered uplands to the southern extremity. It is one of the finest landscapes of the Southwest; and despite its altitude of over seven thousand feet, one of the fairest valleys."

When the Spanish first came to this land and their chroniclers began to note the events of the day, they wrote of Taos under many different names. Hernando de Alvarado in 1540 and Francisco de Barrionuevo in 1541, both members of Coronado's expedition, heard of Taos as "Braba," "Yuraba" and "Uraba." They gave it the name of Vallodolid." (10 - p. 13, 19-20) When Onate came in 1598 he named the pueblo "San Miguel," but his scribe, Juan Belarde, wrote, "This day after mass we went on to the province of Taos, which was also called Tayberon and others." (11 - p. 1) Other names were Tuata, Towi (Red Willow Place) and Taosis. The pueblo of Taos was well known for its rich grass valleys, its harvest of maize, squash, melons, chile, and beans, its skillful hunters, brave warriors and particularly for its beautiful women. (12 - p. 688-691)

In 1680 Taos became the center from which Pope, the foremost instigator of the revolt of all the pueblos in New Mexico, spread his insurrectionary ideas. The success of the revolt banished the Spaniard from New Mexico, either through death or by flight. For a while the Indian once more ruled the land. (7 - p. 19)

In 1696, sixteen years after the revolt which drove the Spaniards from New Mexico, Don Diego de Vargas made a third attempt to reconquer the pueblo of Taos. According to his journal he arrived in Taos on the 22nd of September. The people of the village had been expecting him and had prepared themselves. Log houses had been built at the entrance of the box canyon which they had stocked with food, pelts, furs and skins. The houses at the pueblo were empty, but a few men and women were working in the fields. De Vargas and his men followed them as they fled up the box canyon. Through an interpreter De Vargas pleaded with the people to return to the pueblo and deliver to him Our Lady of Aranzazu and the captives that they held. He promised that he would pardon them and leave their fields untouched. (16 - p. 37-49)

Finally on the evening of September 24, after much negotiating, Felipe, the Sacristan, came down the mountain with a few others. De Vargas describes what happened next: "On

the said day, month, and year at about four in the afternoon, the above mentioned Felipe, being urged by me, said Govr. and Capt. Genl. with the kindest words, told me he would bring me the *Blessed Virgin of Aranzazu* which he had hidden in his house, together with some valuable altar ornaments, missals and other church objects."

Diego de Vargas then assigned a party of soldiers and other persons who were special devotees of Our Lady to go with Felipe to the south side of the pueblo and escort her to camp. Don Diego and the rest of his men went forth to meet her in a formal *encuentro* (religious welcome). He received her on his knees, the men saluted her with shots from their arquebussers and then he placed her in his tent. (8)

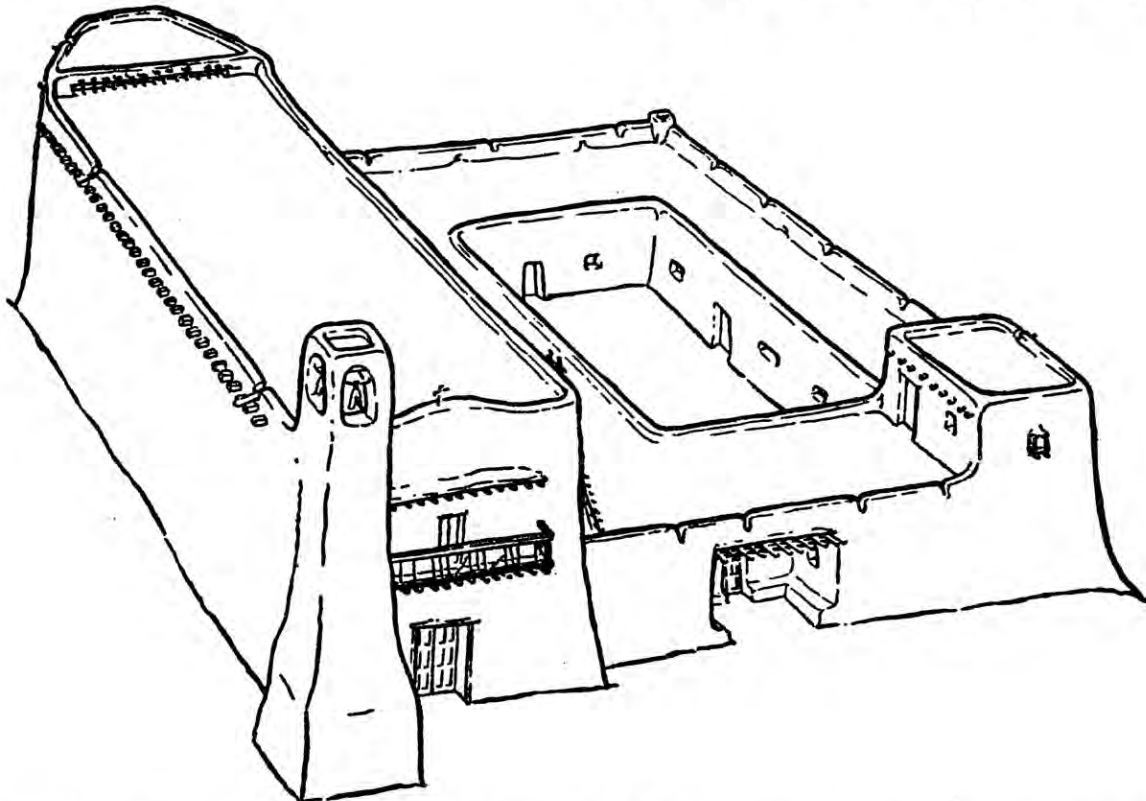
That is the first and last time that we hear of *Our Lady of Aranzazu* in Taos. A search through the de Vargas will and the inventory of his goods; a search of other missions' inventories, including the Domingues inventory (13), has produced no clue as to what happened to the painting of Our Lady. A. Von Wuthenau, in his essay on "The Spanish Military Chapels in Santa Fe," mentions a de Vargas church in which the bones of Father Juan de Jesus, a martyr from Jemez, were buried solemnly in 1694 and in which de Vargas himself was buried in 1704. Perhaps *Our Lady of Aranzazu* was taken to this chapel in 1696. We do not know.

Nor has it yet been possible to discover how *Our Lady of Aranzazu* came to Taos. Apparently de Vargas knew that there had been an image of her at the Pueblo before the revolt, as he repeatedly asked for "Our Lady" in his negotiations with the Indians. The remark he makes that among his men were special devotees to *Our Lady of Aranzazu* adds to the evidence that he may have known what particular image had been in the church at the Pueblo.

It is possible that he may have known that one of the early Franciscan missionaries had come from the monastery of Aranzazu in Spain and had brought the image with him to Taos. That is what Fr. Jose Maria Celaya, historian of the monastery believes. (16)

Friar Celaya is a Franciscan in the monastery of Aranzazu. He is a "born" historian, with so much knowledge of names, dates and places pouring out of him that it is almost impossible to keep up. His eyes sparkled with interest and curiosity as he listened to the story of his visitors from Taos, telling their tale of *Our Lady of Aranzazu* in Taos, New Mexico in the United States of America. His first comment was, "Don't you know that the very first history of Aranzazu was written and published in the New World by one of our own Franciscans, el Muy Reverendo Padre Juan de Luzuriaga?"

Padre Luzuriaga, a beloved member of the monastery, had had to go home nights to care for his aged mother. Since this was con-



Artist's conception of the church of San Geronimo de Taos, prior to its destruction by soldiers during the Taos Rebellion of 1847. (Horace T. Pierce, in Adams and Chavez, *THE MISSIONS OF NEW MEXICO*, 1776, p. 103. University of New Mexico Press, 1956. Used by permission of the University of New Mexico Press.)



trary to the orders of the priesthood, he had been ordered by the Pope in 1528 that he must either obey all the rules or leave the priesthood. Padre Luzuriaga chose to become a member of the third order of the Franciscans while his mother lived. After her death he joined the priesthood again. Eventually he went to Mexico (Vera Cruz, according to Fr. Celaya) where he became *Comisario General de todas las Provincias de la Nueva Espana de Nuestro Padre San Francisco*. In 1696 he published a book titled, *Paraninfo Celeste: Historia de la Mistica Zarza, Milagrosa Imagen y Prodigioso Santuario de Aranzazu de N. Seraphico Padre San Francisco en la provincia de Guipuzcoa de la region de Cantabria*. This first history published in Mexico was funded by the heirs of the widow of Bernardo Calderon. It remains the prime source for historians of the Sanctuary today. (3 - p. xxxiii)

Padre Luzuriaga also established the first chapel of *Our Lady of Aranzazu* in Mexico and initiated the first *cofradia* (confraternity) of Our Lady in the New World. According to Friar Celaya, Luzuriaga also built a home for orphans and widows.

The second strong comment that Fr. Celaya made was of his certainty that the painting in Taos must have been brought to New Mexico by one of the Franciscan friars who came from Aranzazu. He brought a book to show how many names there were of Franciscans from Aranzazu who had come to New Spain.

Further research is enticing as one considers the different possibilities for more study. We have a chronological list of priests or missionaries who served the San Geronimo de Taos mission. Each was required to write a short biography now and then, including information on his studies. It may be that in documents still undiscovered we may find how *Our Lady of Aranzazu* arrived in Taos.

Historians may even learn what happened to this image after it left Taos. The painting must have been rolled carefully and secured to a pack mule, together with Don Diego's personal goods. We know that Our Lady would have been treated with reverence, since that is how she was received.

The most rewarding discovery would be to learn what the image in Taos was like. This question aroused the curiosity of Helen Greene Blumenschein and the author, who made inquiries in 1964 and 1977. (18)

Although little is known of the nature of images of Our Lady in the New World, some inferences may be drawn from the images found in Spain. In 1977 Helen Blumenschein and the author corresponded with J. Ibanez Cerda, *Director de la Biblioteca del Instituto de Cultura Hispanica* in Madrid, Spain. He graciously sent a photostat copy of a photograph and a description of the sanctuary. In this photograph *Our Lady of Aranzazu* is the Baroque Madonna with richly embroidered vestments and a golden crown.

The halls of the monastery in Spain are lined with beautiful paintings of *Our Lady of Aranzazu*. Some of them were painted by the friar artists and some were done by famous artists outside the monastery. In none of them does she appear as the Madonna in Majesty, seated on the throne of wisdom. (4 - p. 18) Instead she is shown descending from heaven surrounded by angels; appearing to St. Ignatius de Loyola; feeding the starving monks during a drought period; curing the sick or even more often as the *Andra Mari* calming the seas and bringing the ships safely home. In other paintings and on the facade of the monastery she looks more like *Our Lady of Talpa* with the crescent moon at her feet, richly dressed and wearing a golden crown.

It is most likely that it is the Madonna of this later period that would have been in the Taos painting. We will probably never know. For if any miracle is to be ascribed to *Our Lady of Aranzazu* in Taos, it is that she survived the revolt of 1680 and its aftermath, in which all symbols of Christianity were burned, desecrated and destroyed by other means and anyone hiding such relics was cruelly punished. (7 - p. 22)

Perhaps some day we will see a new painting of the Virgin and Child appearing over a pinon tree, with the Child's hand lifted to bless the people of the village of Taos who have, like the Basque people in Spain, struggled so long for survival and independence.

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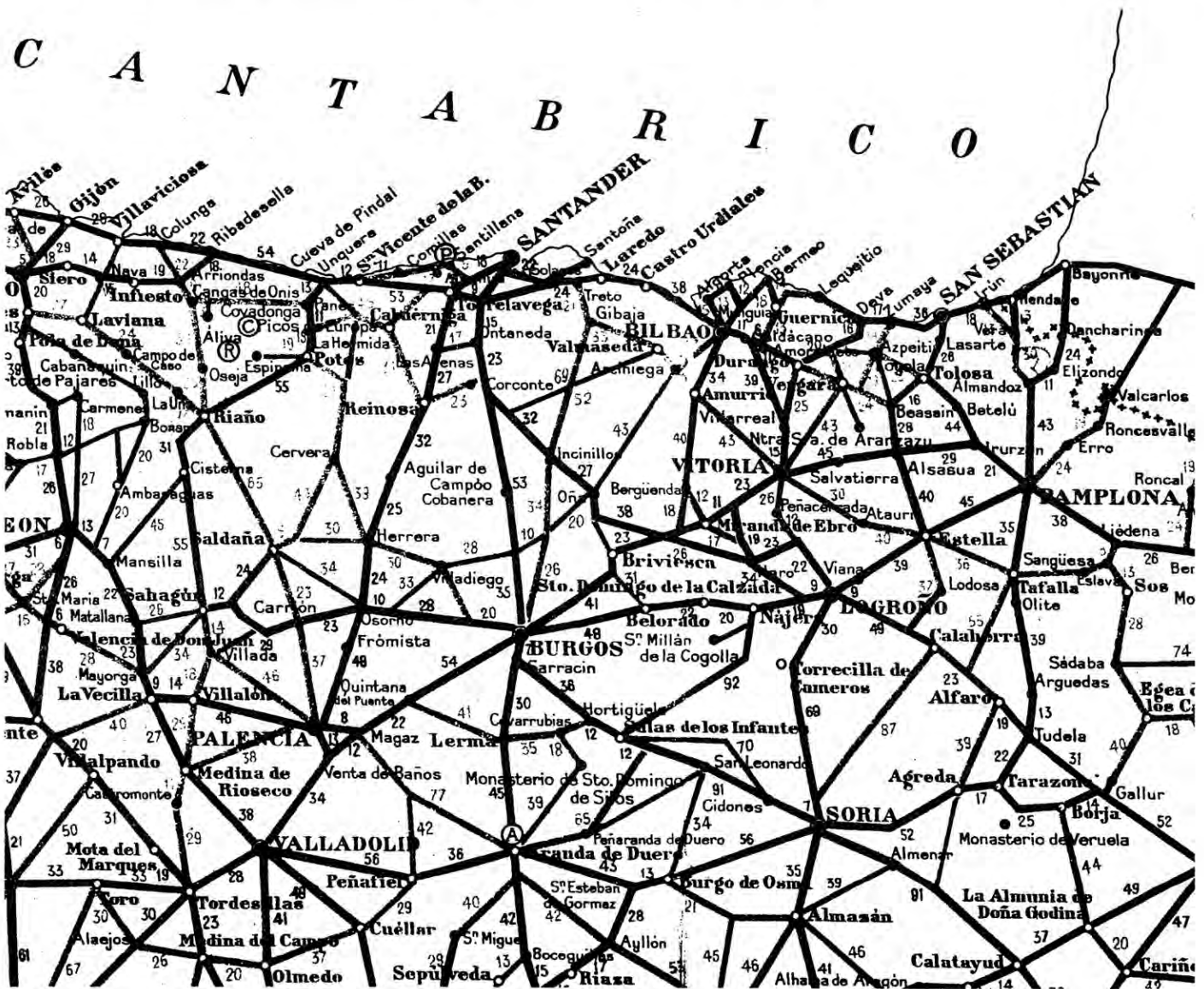
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Land of Our Lady of Aranzazu: North-Central Spain, near the Bay of Biscay. (MAPA DE LAS PRINCIPALES CARRETERAS DE ESPAÑA. General Directorate of Tourism, Madrid, 1947.)





*Art in New Mexico, 1900-1945: Paths to Taos and Santa Fe.* Charles C. Eldredge, Julie Schimmel, and William H. Truettner. New York: Abbeville Press, 1986. Pp. 227. Illus., chronology, biblio., notes, index.

At the beginning, as soon as I read the retelling of the 1898 Phillips/Blumenschein broken wagon wheel story which, by much overstated inference led to the founding of the Taos art colony, I thought of Reagan and Mondale taunting each other in the last election with the now famous, "There you go again!" This was my sentiment and I feared this meant that not much new would be revealed here. This book is different, however, from other New Mexico art books. For one thing, it is broader in scope and concept, examining a wide range of art forms. For another, it is likely to reach a wider audience. The book is in its second printing, with 15,000 copies already issued.

This art book is also a museum catalog which accompanies a major traveling exhibit drawn together by the Smithsonian's National Museum of American Art.

Charles Eldredge's introduction gets off to a shaky start when he buys Arrell Gibson's assertion that nothing of artistic importance happened in Taos after the War (He is unaware of Ribak, Corbett, Martin, Stroh, Mandelman, the late works of Benrimo, Dsburg, etc.) and he repeats a quote taken from the Oklahoma professor's book that Taos is "where civilization fell asleep a thousand years ago." Anyone who believes that should be locked up with Safeway's talking cash registers. Further, if Taos is made up of no more than idyllic dullards, it is surprising that Taos County artists hold a plurality if not a majority of the book's attention.

Fortunately, William Truettner puts the book back on track with a discussion of the destruction and subsequent mythologizing of Native Americans with a refreshing clarity. It is also gratifying that Julie Schimmel has devoted much attention to Hispanic art and architecture. The influence of indigenous cultures on the Anglo immigrant artists is given the kind of scholarly attention which it has not often received before.

One group still not given adequate recognition are the Santa Fe artists. Gustave Baumann, Jozef Bakos and others are covered, but not with the same thoroughness of their Taos counterparts. Women artists also might have received more attention. While Barbara Latham is mentioned, Rebecca James, one of the finest Taos painters, is not. Perhaps this is an odd compliment; the accomplishments of the New Mexico artists are so great that even a large exhibit like this one does no more than begin to tell the whole story.

As to the exhibit on which the book is based, it opened in Washington, D.C. last March with fine paintings by Victor Higgins and Ernest Blumenschein drawing much favorable comment. Dozens of artists are represented by over 150 works, most or all of which are illustrated in this book. The show will later travel to Cincinnati and Houston, and best of all, to the Denver Art Museum February 18 to April 19, 1987. Based on the material presented in this book, it will be well worth the effort of driving up north to see the exhibit.

David L. Witt  
Taos

*Penitente Self-Government.* Thomas J. Steele, S.J., and Rowena Rivera. Santa Fe: Ancient City Press, 1985. Pp. iv, 204. Illus., chart, map, appendices, index.

This book is not simply a "re-hash" of the Penitente culture, but contains much new information. In preparing it the authors consulted some 200 documents, many new to the study of the Penitentes. The first part of the book consists of an excellent history, which the authors maintain could not have been written without information which has recently become available. It is their conclusion that the *Cofradia*, or the Brotherhood of Our Father Jesus, was invented by the Hispanic men of northern New Mexico to maintain their status as Europeans and Christians in an increasingly threatening inter-cultural environment. Originally, the central focus was the enactment of the passion and death of Christ. This evolved around A.D. 1800 into a special, unique, village social organization.

The local Penitente Brotherhood superintended the basic social organization of each town and provided integration and perpetuation of the traditional patterns. It has been thought that each morada group was completely independent and autonomous. This is not borne out by the authors' research. They present 12 documents which indicate that the morada chapters were organized into districts and later, regional organizations. These documents encompass a period from 1853 through 1950 and take up more than half the book.

The seven appendices contain much information regarding specific practices and beliefs of the Brotherhood, as well as a list of moradas and the districts in which they are located. It is most unfortunate that this list does not include the many moradas of southern Colorado. (They occur from west of Trinidad, Colorado, and some distance north.) In fact, moradas of this large geographic area are scarcely mentioned.

The absence of a bibliography is regrettable, despite lengthy notes at the end of each chapter. It should be unnecessary to consult the chapter notes for a quick overview of the literature consulted and available, or to locate the work of a particular author.

Herbert W. Dick  
Taos

*Movers and Shakers.* Mabel Dodge Luhan. New York: Harcourt, Brace and Company, 1936. New edition with introduction by Lois Palken Rudnick. Albuquerque, University of New Mexico Press, 1985. Pp. xviii, 542. Illus., index.

For history buffs, or for those who simply wonder about the "good 'ol days," time spent with books like *Movers and Shakers* is not wasted. The royal road to learning must be through reading biography, and autobiography is the Rolls Royce way to travel.

Written in her fifth decade, this book frankly tells the author's feelings and ideas, as well as the scene about her some twenty years earlier.

The scene was set in Greenwich Village, where practically everybody who was anybody (in the arts, literature, politics) gathered for her famous "evenings." Mabel quotes from an interview by a Mrs. Pearson:

It might have been stupid; discussions often are. . . That it varied, as a rule, from the mildly interesting or frankly amusing to the intensely absorbing and wildly exciting; that out of it all men and women and ideas and 'movements' seemed to find expression and coherence, was due largely to the fact that Mrs. Dodge seemed to know everybody worth knowing, not in the society way, but in the real way, and to get the right people together.

Truly a people collector, Mabel describes famous ones: John Reed, Isadora Duncan, Walter Lippmann, Lincoln Steffans, Emma Goldman, Maurice Sterne, Andrew Dasburg. She brings them all to life again.

For those of us who knew some of these only as older or elderly persons, her descriptions of them in their salad days are particularly poignant. Her picture of Dasburg: "I lived in the electric atmosphere that surrounded him. Sometimes he seemed to flame like a star and sparks ran off the breezy hair that aureoled his round head and made him look like a Blake drawing. His body, so slim and broad, was strong, as an organic thing full of terrible forces can be. I felt the wonder of life in him, tempestuous, rising like sap."

For those who are Mabel fans, reading her book seems such like sitting cozily with her in the Big Room of her charming old house, asking, "What was it really like?" And that bright and honest woman reveals herself and others.

Her philosophy, just as though from a current *New Age Journal*: "Let it happen. Let it decide. Let the great force behind the scenes direct the action. Have faith in life and do not hamper it or try to shape it."

One revelation that caught me was, "I loved to be missed, although I never missed anyone myself." For many of us who never even knew her, surely today she still is missed. This book is a great consolation to those who miss her.

Lucille Quintana  
Taos

*Under the Sangre de Cristo.* Paul Horgan. Santa Fe: The Rydal Press, 1985. Pp. x, 76. Illus., colophon.

*UNDER THE SANGRE DE CRISTO* is the first title issued by the new Rydal Press. The imprint, distinguished for a series of fine "Writer's Editions" published in its heyday of the 1930's, was purchased recently by Santa Fe rare book dealer Clark Kimball. Kimball plans to introduce a series of limited, fine press editions.

This volume brings together ten "sketches" by Paul Horgan--five each on Santa Fe and Taos. Most of the material was written and published some years ago, in such periodicals as *The Yale Review* and *Saturday Review*. Brought together in book form for the first time, the vignettes work tolerably well as a unit. The five pieces on Santa Fe and the five on Taos are arranged chronologically--each sketch providing a fictional snapshot of a significant point or era in the history of Santa Fe or Taos.

Taos readers will recognize a thinly disguised D.H. Lawrence and Frieda, as well as a wheeler dealer type who is apparently styled after Arthur R. Manby. It will also interest many readers to find that fiction license has enabled Horgan to solve a riddle that has mystified historians working under the constraint of strict adherence to scant and contradictory evidence--the dates of construction of the Ranchos de Taos St. Francis Church. Here we learn that the church was built in and around 1772.

As literature, there is not a great deal to be said for the book. To which the author and publisher might well reply, not a great deal is claimed. The sketches are simply word pictures of imagined moments in history--a Spanish Captain General conquering the pueblos in 1690, a solitary fur trapper retreating to Taos in the winter of 1831. The images are, like Horgan's watercolor sketches done for other works, simple, understandable, and pleasant to look at.

The book does constitute an auspicious beginning for the resurrected Rydal Press. It is a fine example of the book maker's craft. Typography is simple and elegant, each chapter head decorated with a Horgan illustration. Printing and binding are by the Meriden-Stinehour Company of Vermont, the top of the line for fine press work in this country. The binding boards are covered in beautifully marbled papers. A slipcase is provided. Each of the 200 copies in the edition is numbered or lettered and each is signed by Horgan.

While many collectors will find the \$100 price tag too rich for their blood, few will argue that the book is not worth the price. Indeed, it is gratifying to see that the art of book publishing survives in its highest form. Kimball's plan includes the possibility of a resale of publishing rights for commercial publication of a trade edition. Certainly Horgan's work is worthy of the wider readership that such an edition would afford.

David L. Caffey  
Taos



*Weaving and Colcha from the Hispanic Southwest*. Edited by William Wroth. Santa Fe: Ancient City Press, 1985. Pp. 105. Illus.

*Weaving and Colcha from the Hispanic Southwest* contains over 80 authentic drawings of New Mexican Colonial embroidery as retraced to minute detail by Mary Powell of Ancient City Press. The designs are from the *New Mexico Colonial Embroidery Bulletin*, done by Carmen Espinosa of Santa Fe as a project of the New Mexico State Department of Vocational Education (SDVE). The SDVE bulletin was revised in 1943 from the original 1930's version. The SDVE began a training program in 1933 to teach traditional Spanish crafts in towns and villages of northern New Mexico in order to help people find employment during the depression years and at the same time preserve the old hand skills and crafts. Vocational training schools were established in Taos, Penasco, Chupadero, La Cienega, and Galisteo. Brice Sewell, State Supervisor of Trade and Industrial Education, directed the vocational projects. Curriculum covered weaving, tanning, leatherwork, furniture making, and ornamental ironwork.

In addition to the many colcha designs, the book contains designs for making two hand looms for weaving, one for large pieces, like looms still used in Chimayo for the well known and popular Chimayo blankets, and another small loom for use in making smaller pieces. There is a detailed section containing formulas for vegetable dyes used in preparing the hand spun yarn for weaving. Also included are 14 pictures of blanket and "tilma" designs as found in the old Rio Grande blankets or weavings.

Wroth, formerly head of the Taylor Museum of the Colorado Springs Fine Arts Center and author of several books on Southwest Hispanic arts and crafts, used reproductions from the SDVE bulletins. He also wrote a brief history of the New Mexico SDVE.

Anyone interested in the old crafts and in creating the authentic designs as they existed in rural New Mexico in that early period will find this 105-page publication most informative and helpful.

*Sadie Knight*  
Taos



FOOT RACES AT TAOS PUEBLO, SAN GERONIMO DAY. Date and photographer unknown. This is one of many historic images of village and pueblo life in collections of the Taos County Historical Society. Traditional festivities including a Trade Fair, relay races, and pole climbing will take place when Taos Pueblo celebrates the Feast of San Geronimo on September 30.





Among topics of discussion at the January business meeting of TCHS was the desirability of providing a *careta* for permanent exhibit at the Martinez Hacienda. As the discussion unfolded, complications set in.

Not to be discouraged by bureaucratic obstacles, Ernest Lyckman took the ox by the horns and set up a small *careta* factory in his garage. Assisted by John Atkins, Ernest designed and built a *careta* which is now complete and which closely resembles the carts seen in illustrations as being used to haul freight north from Mexico.

For good measure, Ernest went ahead and built a large hand loom, which will be used at the Hacienda to demonstrate weaving technique. The project revived a skill Lyckman practiced extensively in the 1930s, when he built many looms for use in northern New Mexico and in Colorado. The new loom is among the largest he has made.

#### TAOS TO TRY FOR "MAIN STREET" PROGRAM

The Town of Taos will apply to be one of five new participating communities in the New Mexico Main Street Project. Gallup, Las Vegas, Raton, Silver City, and Socorro were selected for the first year of the program, which began in 1985.

The Main Street program is a collaborative effort of the National Trust for Historic Preservation and various participating state governments. The New Mexico program is administered by the office of the Lieutenant Governor.

The Main Street Project is an effort to revitalize downtown areas by emphasizing a blend of historic preservation and promotional efforts. Communities are encouraged to recognize the historic resources of downtown areas as an asset to economic development, and to take advantage of the unique appeal of historic structures. The program provides merchants and property owners technical assistance in planning for renovation projects that both enhance older buildings and preserve their historic essence.

TCHS member Jerry Laughlin heads the Citizens Committee organizing Taos' Main Street effort.

#### ART HISTORIANS MEET AT HARWOOD

The first New Mexico Art History Conference was held at the Harwood Foundation in Taos June 12-13. Some sixty participants from throughout the country attended. Session topics included, "Tricultural Influences and Indigenous Art," "The First Twentieth Century Immigrant Artists," and "The Modernists." Several of the conference papers will be published and made available through the Harwood Foundation. The conference was organized and led by Harwood Curator David Witt.

#### PRESERVATION NOTES:

##### VILLAGERS STRUGGLE TO SAVE CHURCHES

The people of Las Trampas and Picuris Pueblo have been busy throughout the spring and summer with efforts to save their village churches, both threatened by serious structural problems. The Historic Preservation Committee of TCHS, headed by Dr. David Baerreis, voted grants of \$750 to each of the two churches.

A major crack in the back wall of the church at Las Trampas has been repaired, and Father Jose Maria Blanch, parish priest of Chimayo, reports that roof leaks believed to have contributed to the crack have been repaired.

Despite lack of total cooperation from the weather, good progress was made in mud plastering the church during two weekend work parties in April.

Additional help for Las Trampas has come from a grant of \$1,450 from the El Valle Foundation. The people of Las Trampas hope to raise more funds for the project on the occasion of their October 19 feast day.

The residents of Picuris Pueblo are battling greater problems. One wall of the church has collapsed, and must be rebuilt. Having identified the hard plaster skin of the church as at least a part of the problem, the Picuris have knocked off the plaster, leaving a bare, pitted adobe wall. The plan is to rebuild weakened wall structures, secure the ceiling supports, then mud plaster the entire church.

#### TRADE FAIR SET FOR SEPTEMBER

Plans are on for a Spanish cultural "trade fair" to be held at the Martinez Hacienda September 27-28. Ernest Lyckman and Corina Santistevan of TCHS have been working with the Spanish Advisory Committee of the Kit Carson Memorial Foundation to plan the event. Any proceeds will help provide additional authentic furnishings for the Hacienda.

The event will include the sale of arts and crafts, as well as authentic foods. There will also be period demonstrations of such skills as weaving on a handmade loom and baking in an outdoor *horno*. Rides in a *careta* like those used on the Chihuahua Trail are not out of the question if willing and capable oxen can be recruited to pull the load.

#### VAUGHN HONORED BY STATE SOCIETY

Guadalupe Baca Vaughn, now of Santa Fe following many years in Taos, was one of several persons honored by the Historical Society of New Mexico at that group's annual meeting in Las Vegas last June.