AYER Y HOY en Taos

Yesterday and Today in Taos County and Northern New Mexico

Winter, 1995 $3.00

Winter Traditions Y La Hacienda de los Martinez

A publication of the Taos County Historical Society

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Editor's Page

by Kathy Cordova

Normally, I write this column very lightheartedly. First of all, I love to write and to edit. History is one of my great loves. Working on Ayer y Hoy has been such a pleasure because it enables me to combine all my favorite energies into one positive activity. It's great fun planning, compiling and completing a publication such as this.

However, my plate is extremely full at present. My full-time teaching career at Taos High School and part-time instruction for UNM-Taos provide little time for extra creative outlets. In August of this year, Governor Gary Johnson appointed me to the New Mexico Lottery Authority. I am pleased to have been chosen to try to make a positive impact on education, for the proceeds are 100% for education (60% for Critical Capital Outlay and 40% for scholarships for New Mexico undergraduate residents to attend New Mexico universities and colleges). For these reasons, I must devote all my energies to career plus the new venture. While I have enjoyed working with all of you through the pages of Ayer y Hoy, I must also consider the time and energy necessary for the new undertaking. When time permits, I will contribute articles. I also wish my successor Melody Elwell Romancito much success. I am very appreciative that someone with her expertise in the world of publications has accepted the editorship. I am confident that she will provide a quality publication.

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The Taos County Historical Society's Publication, AYER Y HOY en Taos County and Northern New Mexico, is published semi-annually by the Historical Society.

We invite articles of a scholarly nature, as well as book reviews of recent historical publications pertinent to the Taos-Northern New Mexico area. We are open to publishing occasional reminiscences, folklore, oral history, and poetry that are of lasting historical interest.

The Taos County Historical Society endeavors to maintain high standards of quality in AYER Y HOY, and we seek to make improvements as we go along. Readers' comments and suggestions are welcome.

AYER Y HOY is mailed to all members of the Taos County Historical Society as a benefit of membership. Memberships are $10 individual, $15 family, and $25 sustaining.

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THE TAOS COUNTY HISTORICAL SOCIETY is a New Mexico non-profit organization dedicated to the study and preservation of the historical resources of Taos County and Northern New Mexico. Membership is open to any interested person, regardless of residence.

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La Hacienda de los Martinez
A Brief History
by Skip Keith Miller

La Hacienda de los Martinez

In October of 1983, over 250 descendants of Antonio Severino and Maria del Carmel (Santistevan) Martinez, including the descendants of their most famous son, Padre Antonio Martinez, gathered at the Hacienda to celebrate the opening of their ancestral home as a museum. The Hacienda represents not only the cultural heritage of the Martinez family, but is a living expression of the continuity and vitality of the Spanish Colonial pioneering spirit of northern New Mexico.

The term *hacienda* may be a misnomer for, in New Mexico, the term for such a structure is more appropriately applied to the large, early colonial period constructions of the seventeenth century. During that period, for the most part, haciendas were built by and dependent on forced Indian labor, After the Reconquest of 1692, the primary form or unit of settlement became the *rancho*, a term common in northern New Mexico for a more modest, self-sufficient establishment of one or more households. The designation "hacienda" apparently does not appear to come into common usage again in this area until the coming of the *Norteamericanos* in the first quarter of the 19th century. At the time of Severino's death in 1827, his sons, Padre Antonio Jose and Santiago Martinez referred to the home in written documents as the *casa mayor* (main house). Nevertheless, locally the Martinez family's casa mayor has come to be known as the Martinez Hacienda (although, the more correct Spanish terminology would be *La Hacienda de los Martinez).*

Other terms that have been handed down from Spanish Colonial period documents which could also apply to this architectural type include *plaza restrictada* and *casa corral.* The restricted plaza consisted of a fortified compound occupied by an single extended family. The structure enclosed a small interior courtyard or *plaza*, referred to in Spanish as a *placita* or *plazuela.* Casa-corral is perhaps an even better designation. It is defined as a placita surrounded by living quarters, storage areas and rooms for entertaining, which is attached to a second placita or walled corral area. The corral portion might have had additional rooms for servants or slaves as well as enclosures for animals, tack and supplies. There are no indications in the historic record which determine whether the second placita or walled corral was constructed in Severino's time, or added later by one of his heirs. However, based on the fortress-like construction of the first placita, it

seems probable that Severino would have built a walled corral for the protection of his animals as well.

Restoration of the Hacienda

From 1804 until 1931, the Hacienda was owned and occupied by members of the Martinez family. With the death of Severino Martinez in 1827, the Hacienda passed to his wife and children. Following the death of Maria del Carmel two years later, the entire estate transferred to the children and their spouses. The youngest son, Pascual Bailon Martinez eventually became sole owner of the Hacienda, when he bought out his siblings' shares in it. Pascual continued to increase the Martinez family's land holdings. He also maintained an extensive ranch and continued trade operations which extended to Chihuahua to the south and St. Louis to the east. Pascual died in 1882 and the Hacienda remained with his heirs until 1931.

Each generation of the Martinez family made untold changes to the building by creating new rooms, altering interior and exterior spaces, and adding or enlarging doors and windows to meet the needs of new families and changing times. In the early years of the twentieth century, Taos Society of Artists member Eanger Irving Couse rented a portion of the Hacienda from the Martinez family, and had a hugh north facing window installed for his studio.

The Hacienda began to fall in to disrepair around the time of the Second World War. When Jerome and Anne Milord purchased it in 1964, the Hacienda was little more than an abandoned ruin. At that time, the Milords began major restoration work, but were unable to complete the project. In 1972 they sold the Hacienda to the Kit Carson Memorial Foundation (now known as the Kit Carson Historic Museums).

Under the leadership of Director Jack Boyer, the Foundation, with the assistance of historians, archaeologists, historic preservation architects and the descendants of Severino and Maria del Carmel Martinez, began the ambitious project of restoring and furnishing the Hacienda to the 1820s period when it was occupied by Severino and his family. One of the most important contributions to the restoration was a historic document, the "Last Will and Testament of Don Severino Martinez." The will and associated probate documents not only provided a detailed account of Severino's belongings and their relative value, but also the number and size of many of the rooms within the casa mayor. These documents depict the material culture of the Martinez family. They also provide a context in which to view and understand the lifeways of the late Spanish Colonial and early Mexican Republic periods in Taos.

As previously noted, la Hacienda de los Martinez is an interpreted restoration. Sincere attempts were made from the beginning of the project to recreate the atmosphere and character of the early part of the nineteenth century. In response to new research information on the Martinez Hacienda, the Kit Carson Historic Museums will continue the interpretation and restoration process of this special place. Additional alterations will be made to reflect new findings in an effort to represent the site and times more accurately. This ongoing process of interpretation and authentication will give visitors a better understanding and appreciation of the historical significance and cultural development of northern New Mexico.

The History of Taos and the Martinez Family

The Taos valley and its great multistoried pueblo were first seen by Europeans in 1540. A contingent of Francisco Vasquez de Coronado's expedition, led by Hernando de Alvarado, entered the valley in their futile search for the fabled "seven cities of gold." Spanish records note additional brief visits to Taos in 1541 and 1581. In the first colonizing attempt in New Mexico in 1598, Juan de Onate appointed Fray Francisco Zamora missionary to Taos Pueblo; thus establishing the first permanent Spanish presence in the valley. By the early 1600s, a few hardy Spanish *pobladores* (colonists) had moved into the Taos area where they began to develop isolated small *ranchos (settlements consisting of one or more households)* along the creeks and rivers that line the valley).

Relations were not always easy between the Taos Pueblo Indians and the missionaries and colonists during the early years of Spanish occupation in the valley. Beginning in 1609 a series of small rebellions against Spanish rule occurred. In 1640 Taos Indians destroyed the first mission church of San Geronimo. Fearing Spanish retribution, the Pueblos fled to the Plains. They lived among the Cuartelaro Apaches in western Kansas until Spanish soldiers under Governor Bernardo Lopez de Mendizabal forced them back to their pueblo in 1659.

Prior to the coming of the Europeans, contact between the various indigenous groups fluctuated between friendly trade and raiding. Hostilities often

occurred, based in part by rivalries or the need for revenge. Another cause was the abundance or scarcity of food sources. In times of plenty trade was friendly. However, in times of drought, the starving Plains peoples raided the Pueblos for their stores of corn put by for lean times. These alternating periods of peace and war continued up through the 19th century. Although native people had been carrying on slave raids since before the coming of Europeans, the practice was intensified by the Spanish.

Cruelty, often brought on by individual greed for trade merchandise, caused further ill-will among the Pueblos. In the mid-1600s, Governors Luis de Rosas' and Lopez de Mendizabal's insatiable hunger for profit drove them to create sweatshops, composed of Pueblo and captive Apache and Ute people, who were forced to manufacture leather garments, weave blankets and other textiles for trade. The governors took Pueblo men and Spanish and citizens away from their work to send them on slave raids to the Plains.

These practices made bitter and formidable enemies of the nomadic groups, especially the Apache. This hostility to both the Spanish and the Pueblos was in direct response to the increase taking of captives promoted by the Spanish who conscripted Pueblo support and targeted the non-Puebloan tribes. Thus, the Pueblos were caught between subservience to and dependence on the Spanish, and open hostility and attack by the nomadic tribes.

Other, often unrelated factors, contributed to the Pueblos' growing animosity towards the Spanish. Coincident with the coming of the Europeans was a period of dramatic change in climate which affected most of north America. Known as "The Little Ice Age," this period of pronounced colder weather spanned nearly 400 years--from 1450 to 1850. In the 1600s, as a result of this climactic change, New Mexico experienced a series of severe, devastating droughts that caused widespread famine and among both Indians and Spanish.

The increased cold, periodic droughts and subsequently diminished food supply, combined with the apocalyptic impact of European epidemic diseases, and exploitation and mistreatment of the Pueblo people by both the Spanish colonists and clergy culminated in August of 1680 with the violent expulsion of the Spanish from New Mexico. The Pueblo Revolt was a province-wide rebellion organized and initiated at Taos Pueblo. In the Taos valley alone, two priests and over seventy Spanish settlers were killed the first day of the revolt.

For over twelve years the Spanish were kept out of the northern Rio Grande Valley. By 1693, Governor Diego de Vargas had reoccupied the capitol at Santa Fe and began to reassert Spanish control over much of New Mexico. However, Taos Pueblo did not accept Spanish rule again until 1696. Not until 1715, nearly twenty years after the Reconquest, did the authorities of New Spain establish a civil government in the Taos area. Juan de la Mora Pineda was appointed *alcalde* (mayor), and headquartered in Taos Pueblo.

Following the Reconquest, Spanish families had begun to reenter the Taos valley and to develop homes and ranches. The year 1725 marks the founding of the plaza of Las Trampas de Taos, now Ranchos de Taos, as the first permanent "Spanish" settlement in the valley. In 1738, Bishop Benito Crespo recorded that the village of Trampas de Taos had consisted of a settlement of "tame Apaches." Thus, the original purpose for establishing Trampas was probably as a *genizaro* village. Genizaro was a Spanish term applied to detribalized or "Hispanisized" plains or mountain Indians (typically non-Pueblo Indians). Genizaro towns were often situated on the frontier, and along travel routes used by the various Indian groups. These villages provided buffers which protected Spanish or Pueblo settlements from hostile Indian attacks. A church census of New Mexican missions in 1750 listed twenty-three non-Pueblo Indian families in Taos: nine Spanish, six Coyotes (mestizo, or a mixture of Native American and European blood) and eight Genizaro families for a total of 136 individuals.

The census of 1765 listed a total of thirty-six families living in the plaza of Las Trampas de Taos--twenty of these families were designated "unconverted-Indians of the Jicarilla Apache Nation." As a matter of survival, the very nature of frontier life sanctioned a continual blending and mixing of ethnically diverse people. For the most part, they were synthesized and absorbed into the slowly evolving new cultural tradition of northern New Mexico.

Life in the Taos Valley continued to be extremely difficult for the early settlers. Throughout the 1700s the isolated ranchos of Taos were subject to frequent and intense raiding by plains and mountain Indians: Comanche, Ute, and various bands of Apache and Navajo. By the mid-1700s many of the Spanish and genizaro families had deserted their ranchos and were living within the impenetrable, fortified walls of Taos Pueblo. In 1779, the people of Las Trampas de Taos constructed their own protective walls surrounding the plaza, and were thus able to safely withstand Indian attacks.

Regardless of the open hostilities between

the Pueblos, Spanish and nomadic tribes, every year in early fall a temporary truce was called, and all the various people would gather at Taos Pueblo for the annual trade fairs. This Native American tradition dated back to prehistoric times. At these fairs, held usually just after the harvest, the Pueblos exchanged pottery, agricultural products (corn, beans, squash and chili), woven cotton goods, and turquoise with the nomadic plains and mountain tribes for buffalo robes, jerked meat, tallow, and salt (and later, in historic times, horses, guns and captives). By the beginning of the eighteenth century, French trade goods, especially guns, powder, flint and shot, were being exchanged in Taos by nomadic tribes who were in contact with the French on the Plains and along the Mississippi River corridor.

Early on in their colonizing efforts, the Spanish recognized the economic importance of these fairs. By 1723, the fairs were under the jurisdiction of the district *alcaldes* or political leaders. The date of the fairs then was set to precede the departure of the great trading caravans to Chihuahua. These caravans provided the province of New Mexico an outlet for its meager surplus of agricultural products, woven goods and sheep. In exchange, the colonists received badly needed manufactured goods and some luxury items.

The 1780's marked the beginning of a period of relative peace with the Comanche, Ute and other tribes. Many of the Spanish families who had been living within the protection of Taos Pueblo moved out and settled in the present-day site of Taos. In 1796 provincial Governor Chacon issued a land to these people for the establishment of the plaza of Don Fernando de Taos. Interestingly, this grant encroached on land previously deeded to both the Taos Pueblo and the residents of Las Trampas de Taos (the Cristobal de la Serna Grant). Chacon's grant created a situation that has legal and political ramifications even today.

Although raiding by nomadic Indians had lessened by 1780, the families that settled the village of Don Fernando de Taos took no chances. The village was built around a large central plaza all of the houses were contiguous and the exterior walls were constructed without windows or doors. The village offered an unbroken, fortress-like facade to the outside world. Entrance to the village was probably through a single fortified gate.

This period of relative peace and stability resulted in more families moving into the area and a general increase in individual economic well being. The Spanish community of Taos, like much of New Mexico at this time, began to prosper as the population increased. More land was cultivated and trade with the other provinces of New Spain became safer.

Antonio Severino Martin (he later changed his name to Martinez, the pluralized form of Martin), was born and baptized in the village of Abiquiu, in 1761. His parents were Jose Martin and Micaela Valdez. Severino was an important participant in the late colonial period transformation that would lead New Mexico into a more promising, albeit tumultuous future.

In 1803 (the same year as the Louisiana Purchase), Antonio Severino Martinez came to Taos and bought a tract of land recognized as "suitable for the growing of wheat" from Antonio Archuleta. The parcel was located in the vicinity of the Plaza de San Francisco de Paola, now known as Lower Ranchitos.

Severino's original purchase measured sixty *varas* (a vara is roughly equivalent to a pace or 33 inches), running along the Rio Pueblo and extending to the ridge top to the west. During the Spanish Colonial and Mexican territorial periods, land was measured by only one dimension of length--usually along a river, creek, *acequia* (an irrigation ditch) or occasionally a recognized roadway. Typically, these long strips of land would run from a source of water to the mountains. Thus, each landowning family had water rights as well as legal access to timber, grazing lands and a variety of other, necessary natural resources located on their land.

In the spring of 1804, Severino, his wife Maria del Carmel and their family (at the time consisting of two sons and two daughters, and quite likely Native American women servants), moved to Taos from the equally remote frontier village of Abiquiu in the Chama River basin. Severino's grandparents, Miguel Martin Serrano and Maria Archuleta, had been among the pioneering families who settled Abiquiu in the 1730's. The Martin family had survived difficult years of Ute Indian hostilities and had established themselves along the Chama River as farmers and traders. Although presently not confirmed, Severino and Maria del Carmel may have already had relatives living in the Taos area. This might explain why they made the move to Taos when they already owned a home and animals in Abiquiu.

Severino and his wife were both members of some of the early pioneering families of New Spain. And, like many of their generation born in provincial New Mexico, they were probably *mestizo* (of mixed Spanish and Indian ancestry). However, Severino

could read and write and, for all intents and purposes, was considered by his contemporaries to be a Spaniard--*tenidos por espanol*. He was even referred to in later life as Don Severino Martinez. *Don* means "sir" and is a Spanish term of respect and honor.

When Severino and Maria del Carmel arrived in Taos they may have been dressed in hand-made clothes of *gamusa* (a soft tanned garment leather) and home spun and woven wool. Although limited quantities of manufactured fabrics and clothing were available from the yearly trade caravans from Chihuahua, they were extremely costly in the barter economy of early nineteenth century northern New Mexico. Through time, as both their personal wealth and political power increased, the Martinez family had greater access to manufactured fabrics and imported clothes, and they dressed more like the citizens of the northern cities of New Mexico.

Severino would have had long hair possibly tied in two braids behind his ears and running down his back. Maria del Carmel would have worn her long hair braided and tied in a bun or knot on the top of her head--a symbol of virtue. Long hair among Spanish and native people of the time was as important sign of both honor and pride. Therefore, cutting off hair was a common punishment used to humiliate an individual. The custom of long hair among the Spanish of northern New Mexico continued until the latter part of the nineteenth century.

According to local and family folklore, a four room adobe farmstead belonging to Taos Pueblo Indians was already on the tract of land when Severino acquired it. However, no structure or even reference to a building belonging to the Pueblo, or any other Indian tribe, is recorded in the 1803 deed of purchase for the property. Regardless, Martinez either immediately built living quarters for his family or added on to an existing structure. Within a few years the casa mayor consisted of at least the front *placita*, (courtyard) and the surrounding twelve or thirteen rooms.

The great house if constructed of *adobe*, a mixture of the local Earth, straw and sand made into sundried bricks. The thick walls support massive vigas, or beams, which are crossed with a variety of smaller wooden members: *latillas*, aspen or cottonwood poles; or *rajas*, split cedar or hand-hewn boards. These in turn are covered with a layer of grasses, cattails or rushes, and finally topped with up to four feet of mud. This construction technique is admirably suited to the high, arid Taos valley, providing comfortable rooms that are relatively warm in the winter and cool in the summer. This style of construction was first introduced to the Spanish by the Moors of Africa sometime in the first millennium of the present age. However, a remarkably similar mud technology was in use by the Pueblo people of the Southwest nearly 500 years before the arrival of the Spanish! Dating to around AD. 1400, Taos Pueblo is constructed in much the same fashion, utilizing the local resources of mud, timber and grasses. The only significant difference between Spanish and Indian building styles was that the Pueblos used coursed or puddled adobe whereas the Spanish used sun-dried adobe bricks.

Over the years, Severino Martinez increased his land holdings by acquiring large tracts of adjoining land to the east and south of his original purchase. He gained title to at least two parcels of land north of Taos in Arroyo Hondo and San Cristobal. He raised sheep, goats, cattle, oxen and horses, and probably grew wheat and barley. After Severino's death his sons continued to expand the family estate.

Taos in 1804 was the very northern frontier of the Spanish Empire in the Americas. Although the area was extremely isolated from the rest of the Spanish world, it was undergoing a period of increased settlement by Spanish pioneers nonetheless. During this time, northern New Mexico was still subject to occasional Indian attacks and harassment. Life in this remote region was difficult and the environment harsh for these Spanish frontiersmen. They had to provide for nearly all of their needs with what they could grow, gather, produce or manufacture themselves; self-sufficiency was synonymous with survival! Independence and self-reliance are still honored characteristics of the Spanish culture of northern New Mexico.

Precisely these difficult living conditions at the beginning of the nineteenth century caused Severino Martinez to construct his home in a fortress style. The high windowless walls, with only massive gates opening to the outside world, provided the necessary security and protection from Indian attacks. The *pretiles* (parapet walls) were cut with *tronecas* (small gun ports), and constructed high enough to provide cover for the men defending the Hacienda. The *zaguans* (double gate openings) were sufficiently large enough to allow the great, two-wheeled *caretas* (carts), and some of the livestock to be quickly brought inside in case of attack.

A world unto itself--the Hacienda was more than just a home for the Martinez family. The casa mayor might well have been Taos' first mercantile

operation. It functioned in effect as trading post, general store and warehouse. This is suggested by the types of materials enumerated in the Severino Martinez will: locally produced agricultural commodities, *efectos del pais* (products of the land or country, which included woven and knitted materials) as well as manufactured goods from Mexico and items bartered from Native Americans. Additionally, Severino operated a grist mill and the Hacienda became the headquarters for an extensive ranching and farming operation.

The Hacienda also may have served in part as a *trapiche*. A trapiche was a workshop in which native women captives or servants, probably under the direct supervision of Maria del Carmel, processed wool by cleaning, carding, spinning and then producing finished goods in the form of knitted socks and hats, woven blankets, *sabanilla* (a wool form of broad cloth or sheeting), *jergas* (rugs) and *serapes* (wearing blankets). They probably made garments and shoes from skins and hides which they had previously tanned and prepared. These native women also would have helped with food preparation, both for immediate consumption and storage, gardening, making soap, watching the children and a myriad of other domestic chores. They also would have cleaned and maintained the building including the remudding and replastering of both the interior and exterior walls.

The front *placita* or *plazuela* (courtyard) was a general activity area for the casa mayor. Originally it would have had a hard packed clay surface much like the floors of the interior rooms. Each day, the placita was swept and cleaned. During good weather the women prepared work areas in the placita by spreading out sheep skins to sit on. They would then proceeded to card and spin wool, or knit socks, process hides, cook or work at any number of other household tasks.

A vital part of the Hacienda is *la noria* (the well). It was located inside the placita for easy access and to assure the family a supply of fresh water should the Hacienda suffer an Indian attack.

When the Martinez family first lived here there would have been at least one *horno* (adobe oven) in the placita. The horno was used to bake bread, roast fresh corn for *chicos* (dried sweet corn), and to prepare any number of wonderful baked goods ranging from cookies to meats.

The *portal* (porch) that now covers two sides of the placita presumably would have gone completely around the courtyard, providing a sheltered work area. As many of the rooms originally opened only onto the placita, this allowed the family and servants to stay under cover while going from room to room.

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It is difficult to imagine the hardships and deprivation experienced by the early settlers, like the Martinez family, in the Taos Valley. With the constant threat of Indian hostilities, the scarcity of iron, tools, manufactured goods and even food, folks had to be remarkably strong and totally self sufficient in order to simply survive. The harshness of the environment and the isolation from the Spanish homeland created a hardy and independent people with a strong sense of pride and community which still characterizes the Hispanic population of Taos.

Editor's note:
Skip Keith Miller is co-director of the Kit Carson Historic Museums curator and author. The excerpt is from a book by David Weber, soon to be published by the Museum of New Mexico.

Acknowledgement

The author wishes to thank Dr. David Weber, Dr. Marc Simmons, Sandra Jaramillo, John O. Baxter, and Dr. Ward Alan Minge, for their contributions to New Mexican history. This article has relied heavily on their studies of and insights into the region and its past. It is only through the dedicated scholarship of historians like these that we are able to catch glimpse of the world of the late Spanish Colonial and early Mexican Republic periods of Taos and La Hacienda de los Martinez.

BOOK REVIEWS

Bailes y Musica Para Una Fiesta
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DANCES AND MUSIC FOR A FIESTA is the title of a new folk dance manual, published by Cantemos Records, put together by Jenny Wells Vincent and her friend, Ollie Mae Ray, professor and folk specialist. They met in Albuquerque shortly after the production of the recording "Musica Para Una Fiesta", played by

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A SURVEY OF HISTORICAL ASPECTS OF THE DOMESTIC SCENE IN TAOS COUNTY

BY FAYNE LUTZ

The hearth of a home is in the heart of the home, be it as adobe corner fireplace at Taos Pueblo or a big black wood or coal stove in a tiny adobe *casa* on the banks of the Rio Pueblo. For the last hundred years, Taos house kitchens have been dominated by those cast iron stoves with a beehive shaped oven *horno* located just outside the door for easy access. The stoves were known as *estufas* and were used mainly for cooking and heating. They also performed as heaters and laundry dryers and occasionally as room and house heaters *fogons.* There were also small oval tin room-stoves *fogons* used only for heat. After the discovery of coal in the Raton area, near a small mining town named Dawson, New Mexico Taosenos, used coal grates in their wood stoves. *Estufas* now burned wood or coal, while fogons remained wood heaters.

A great heap of split wood, cut in nearby forests, was necessary to keep the tiny *casas* warm all winter and the hungry cookstove needed to be fed often. It was said that the "wood pile needed to be twice as big as the house it was to heat."

Of necessity, Taosenos seem to emulate their neighbors at Taos Pueblo and stay inside during the cruel winter months. The whole valley stayed in their cozy houses and conserved energy, heat and food by staying inside a lot of the winter. Folks ventured outside to get fresh water, feed the livestock, visit the out house, bring in more wood, and go to church or school only. There were few community activities and certainly no athletic events like skiing.

Foods and Food Storage during the winter months.

Everyone had some livestock which was grown for butchering in the fall when the weather turned cold enough. A cold room called a *despensa* was always conveniently located within easy access to the kitchen. It held meat carcasses, as well as winter vegetables grown during the short summer months for storage until ready to use. There were pumpkin and squash, potatoes and onions, cornmeal, pinto beans and wheat flour. There were dried herbs and flavorings such as garlic, yerba buena, mountain oregano and red chili. Large bunches of *chamiso* were on hand to treat colds. Brown cones of sugar, coffee, tea, and eggs were stored in big *ollas* covered with water which would preserve them all winter. Hens stopped laying when the weather got too cold. There was *queso blanco* (dried white cheese) made from milk from the family cow and crocks

of lard from renderings of fat from the annual butchering of the family pig. Mutton fat provided more fat and was used to make tallow candles until the advent of kerosene lamps at the turn of the century. After the introduction of home canning, the despensa bulged with jars of local fruits, vegetables, jams, jellies, and syrups. Bread baked in the *hornos* and *chicos* roasted in the horno, *posole* made from corn and *atole*, the corn cereal, each found a special place in the *despensa.* The winters were long and cruel, then as now, and every scrap of food grown must be preserved for winter-time use.

Changes in Diet Due to Arrival of Alternative energy sources.

Taosenos had a very primitive but healthy diet prior to about 1900. They gathered what they needed to eat from the wild, augmented by gardens and domestic meat slaughter. The basic economy was sheep and mutton. It played a large part in their diet. They were dependent upon what they grew, wheat to be milled into flour and corn to be ground into meal. These domestic crops and animals had to be combined with those food items that grew wild in the forests and valleys of the high country. It was a subsistence diet, healthy but sparse, with no room for treats. Red chile was the predominate flavoring and preservative, seasoned with wild garlic to be served with posole and choices. They used wild spinach, quelites, asparagus, and for greens they picked in the spring for salads to dry or eat fresh. Wild plums, then apples, were the only desserts. Dried fruits were made into sopa or prune pie.

Refrigeration was no problem in the *despensa*, although there is evidence that Pedro Sanchez built an ice house along the Rio Pueblo which he filled with blocks of ice covered with sawdust to keep the ice cold until summer when he cunningly sold ice to Taosenos. This was a common practice in communities situated on large bodies of fresh water, but the Rio Pueblo was not large.

With the advent of automobiles and trucks, coal was brought over the mountains from Dawson, N.M. (near Raton) for use in winter stoves. Electricity did not arrive in Taos until the late 1930's Propane, developed in the 1920's, did not arrive in Taos until Randall Lumber brought propane to Taos in the 1940's, and natural gas did not arrive until the 1950's.

Only small grocery stores fed Taos until Safeway arrived in the mid 1930's. Grocery stores prior to that carried only bulk groceries. These were the days of the cracker barrels. Not much was packages. Every purchase had to be weighed out individually, put into a small brown paper bag and tied with string. Cheese had to be cut from a large paraffin-covered roll. Most cheese was named for its length in a roll. Hence, Longhorn cheese. The number of grocery items that were not available until fairly recently is too long to list. Many Taosenos purchased beans, flour, even sugar, in 100 pound sacks to store in the *despensa*. With the development of canning in tin cans, there arrived for sale only a few items: whole tomatoes in juice, sardines and salmon. There was not much selection and folks in Taos continued to grow or butcher, or gather much of their foodstuffs just as they always had.

With no refrigeration, meats and vegetables could not be maintained fresh for sale. Refrigeration was developed in the 1930's, but did not arrive in Taos until just before Pearl Harbor.

Folks at home cut their own wood for heating and cooking. As old photos show, burros regularly brought wood from the forests into town for sale. There is a long tradition of woodcutters selling wood from those burros to locals. In the same manner, Leo and Luciano Gonzales brought Dawson coal to Taos. The new hotels and motels plus Plaza businesses and larger homes were heated with coal from Dawson; coal that some Taosenos had mined to send to their Taos primos via Gonzales y Gonzales.

Being far from any railroad, after the demise of The Chile Line in the 1940's, everything had to be brought to Taos by truck, and earlier by freight wagons.

Substitutions made in diet.

Since there were no fancy sugared cereals until after the World War II, folks in Taos ate oatmeal or a gruel made of cracked corn called *atole*.

Butter, milk, and eggs were always in short supply due to the extreme winter cold. There were, at one time, two local dairies which supplied local needs. It was not until the 1980's that an "egg factory" arrived in Taos. Taos Farms supplies not only Taos, but surrounding areas.

Laundry

With no indoor plumbing until the 1920's, doing the laundry has always been

difficult. In Taos County, settlers first had to make the soap, then heat the water, scrub the clothes, and dry them.

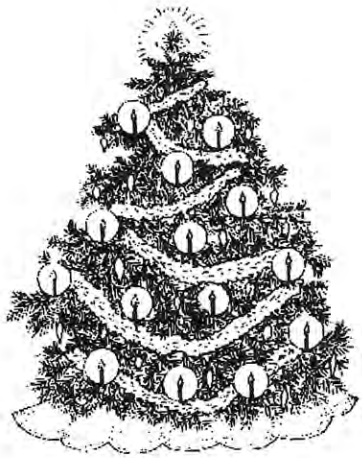
Early day settlers did their laundry in the Rio Pueblo in cold water. It was not very satisfactory. With the advent of wood and coal stoves, many had a hot water reservoir on the side that kept a limited amount of hot water available, as long as the stove was in use. Some wood or coal stoves were fitted with pipes that carried water through the fire box to be heated. The resultant hot water was stored in a cylinder to be used for baths or laundry. Tea kettles danced on the stove day and night, heating a few quarts of water at a time.

The unique qualities of the hot springs were utilized on community wash day. All the ladies would pack the dirty clothes in a horse and buggy or wagon and off they would go for the day to the hot springs to wash the clothes, then rinse and spread on bushes on the hillside to dry. Some brought a light lunch and the laundresses had a bonus after the laundry was done, they got to soak away the winter blues in the hot springs, wash their hair and sun a bit with the drying clothes.

A Nostalgic Look at Winter Kitchens

For most of the past hundred years, winter-time kitchens in rural Taos looked much like old rural kitchens, the big black wood stove, tea kettle bubbling away on the surface. Bits of drying laundry hung around the stove. Strings of chile, onions and herbs hung in the rafters, or *vegas* to dry and be handy for the cook's selection. A water bucket stood near the door with the dipper for a quick sip. The furnishings were a worn table with chairs or benches for dining, office work, food preparations, everything from school work to biscochito making was done on that sturdy table. The oil cloth covered table also held a kerosene lamp for those long winter evenings reading the catalog or getting the *frijoles* ready to cook all night for tomorrow's food. Finally, if the cold was too intense, and it often was, there might be someone curled up in a Rio Grande blanket on a *banco* taking a long winter's nap. The center of the home was the kitchen, and the hearth was home. .....

- Editor's note: Fayne Lutz is a local historian and a member of the Taos, New Mexico, and National Federation of Press Women.



BOOK REVIEWS

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the Trio de Taos: Hattie Trujillo, mandolin; Nat Flores, guitar, and Jenny Vincent, accordion. Dr Ray has published several folk dance instruction books and was eager to do one on the New Mexican folk dances.

At the recent wedding of Jenny's son, the bridal couple (los novios) requested the Marcha for the recessional rather than the traditional Mendelsohn number. The bridal couple, followed by the attendants, all literally danced their way down the aisle while the music was being played by Jenny, with her small accordion; Audrey Davis, violinist, teacher and member of the Mariachi Rio Grande of Taos; Peggy Beck, guitarist and writer, neighbor and friend.

This new book features the "Marcha de los Novios" plus other Spanish-Colonial dances well-known and widely danced in Northern New Mexico. Besides the written melodies and dance instructions,

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"THE LEGEND BEHIND TAOS SKI VALLEY"

BY ANTONIA JOANELLE TRUJILLO

Between the beautiful mountains of Taos lies the Taos Ski Valley, a valley that whispers a legend that tells of a man who made his dream come alive through the passion of skiing. This year celebrates its fortieth anniversary.

Ernie Blake was regarded as such a legend. He brought his dream of a ski valley with him. He stumbled into the Twining Valley west of Arroyo Hondo, and began his vision of Hondo Lodge. He then began to move last towards Valdez, where he found the point start of his dream. Ernie then hired Bud Carey, with bulldozing ability to start the first roads that opened the entrance to the valley. He then hooked up with Jean Mayer, an innovator who managed the ski school at the Taos Ski Valley for 30 years, and Max Killinger, and Godi Schultz, who are ski instructors. Jean and Ernie thus created an uncivilized atmosphere into a civilized habitat that was built by manpower. The Poma Lift was the first lift to be created followed by Al's Run which was named after the late Dr. Al Rosen, honored for a local ski buff and supporter. In 1965, Ernie expanded Taos Ski Valley with the #2 which gave access to the top. With the elevation of 11,860 feet,.this lift allowed enthusiasts to ski the ridge of the mountain down a six mile run called Rubezabl. These long runs reflected the runs of Germany, which was Ernie's home country. Ernie was pleased.

Behind all of these great progressions, there were some problems that evolved. The need for financial benefits became evident. Somehow, the building of Ernie's dream did not let financial proolems interfere.

Lodgers then began to question Ernie's mind. He then teamed up with Victor Frolich to build the valley's first Insbrook Lodge.

Ernie then opened the Kachina Basin, where he found a moderate basin for future skiers.

All of these great expansions and advancements of making the Taos Ski Valley what it is today will follow the legend: Ernie Blake, a legend to tell through the echo of the mountains, and the whispers of the winds of the Taos Ski Valley.

Editor's note: Antonia Joanelle Trujillo is a senior at Taos High School. She plans to major in journalism following graduation.

HISTORY ON PARADE OFFERS UNIQUE BIRTHDAY GIFT

Question: What does one give a well-known local history buff for her birthday?

A few months ago, the family of Rowena Meyers Martinez faced this quandry and met the challenge square in the face. Rowena, a former recipient of the Taos County Historical Society's Honoree of the Year Award, received a birthday bash attended by friends dressed in historical costumes from the celebrant's personal collection of historic garb. Son Ouray Meyers offered his Spirit Runner Gallery and daughter Nina Castillo coordinated the host of historic models for the event. Hundreds of locals dressed in contemporary clothing also enjoyed the festivities.

Historic participants donned the clothing which most typified their departed counterparts and circulated through the gallery. The list of famous historic personages below features, first, the name of the historic character, with the name of the modern counterpart in parentheses, and a brief description of each historic person.

Lady Brett (Marty Meyers) - Born of British royalty, this woman rebelled against her family's wishes and became an artist whose work possessed a mystical, spiritual quality. She came to Taos with D.H. Lawrence in the 1920s and became an American citizen. She used an ear trumpet to hear

and wore pants when such attire wasn't fashionable for women.

Freida Lawrence (Anne Forbes) - Another royal personage, she was the daughter of Baron Von Richthoven and cousin of "The Red Baron." Her affair with D.H. Lawrence, her divorce and subsequent marriage to D.H. shocked those of her circles, and her husband forbade her to see her children as a condition of her divorce. Her writer - husband patterned the heroine in Lady Chatterley's Lover after her, and forced her to dress like a European peasant, despite the fact that she was of royal blood.

D.H. Lawrence (David Kayser) - Considered one of the century's greatest writers, Lawrence moved to Taos from England at the urging of Mabel Dodge Luhan. He felt especially comfortable in Taos, as adobe made him feel close to nature. It was often said that D.H. Lawrence patterned the gamekeeper in Lady Chatterly's Lover after himself.

Dough Belly Price (Burt Lippa) - The well-known journalist of Taos also frequented Cimarron. He was especially known for his truthful wit which piqued some of the local elite.

Mabel Dodge Luhan (Leslie Candido) - The dress immortalized by Nicolai Fechin in a painting was worn by Mabel's own great granddaughter for the occasion. Formerly of Buffalo, New York, Mabel searched the world over and finally found her spiritual home in Taos. She sponsored a salon for artists in her Morada Road home. Mabel was responsible for attracting notable writers and artists to Taos.

Bonnie Evans (Addie Candido) - This youngster, portrayed by Mabel's real-life great-great-granddaughter, dresses up as Mabel's granddaughter Bonnie. During her childhood, Bonnie enjoyed the notoriety of being grandma's favorite child, despite the fact that Mabel was not especially attached to children.

Baby Doe Tabor (Dorothy Forbes) - The model wears an authentic costume of an era long gone. Baby Doe was the wife of silver baron H.A.W. Tabor. Prior to their marriage, the couple became known for their scandalous courtship and his subsequent divorce. They wed in the White House and sent $1,000 gold engraved invitations to the guests. Both lived in opulence until the silver crash of 1892.

Kit Carson (Ron Wesley) - He arrived in Taos in 1826 and received fame as a mountain man, guide and officer in command of the New Mexico Volunteers. His marriage to the famous beauty Josephine Jaramillo of Taos produced eight children. Today, the couple's home serves as a museum. Kit and his wife Josefa are buried in Taos' Kit Carson Cemetery.

Tony Luhan (Miguel Castillo) - Known chiefly as Mabel Dodge Luhan's fourth husband, Tony is important in his own right as a balance, a spiritual center for his second wife and her circle of artists. In his own quiet way, the Taos Pueblo native accomplished much. At the time the couple met, both were married to someone else. When Mabel related that Tony had appeared to her in a dream and obliterated her husband Maurice Stern's face, their fate was sealed. Mabel divorced Stern and Tony left his family, although he often returned to Taos Pueblo and was later buried there.

Gisella (Ann Emory) - Known to Rowena and her family chiefly by her first name due to close family ties, this artist also was known by the name Gisella Loeffler. Her main trademark was lively, loving cherub - like figures surrounded by flowers and joy.

Dona Tules (Lyn Anderson - Gertrudis Barcelo opened up gambling houses and bordellos in Santa Fe and Taos. With her flaming red hair and ability to play the guitar, she won the confidences of men in high places. Eventually, she became Governor Armijo's mistress and loaned the government money at high interest rates. At the party, Lyn Anderson remained true to character as far as entertainment was concerned. Before the end of the afternoon, she belted out "Las Mananitas" for the honoree.

Padre Martinez (Arsenio Cordova) - The curate of Taos accomplished many positive changes in his adopted home community. After his wife died in childbirth, he attended the seminary and returned to serve in Taos. He started a co-ed school and ordered the first printing press which he used to produce school texts, religious documents and political materials. He also served in the state legislature and battled with Archbishop Lamy over mandatory tithing.

Long John Dunn (David Dodson) - The former Texan served his beloved Taos by building a bridge over the Rio Grande, thus improving area travel. He also served as a stagecoach driver and was especially remembered for his famous roulette wheel.

Adelaida Dunn (Loretta Valdez) - Sporting a

red flapper dress, Long John's wife frequently walked and visited all over the valley. Regardless of what she was doing at the time, she was always impeccably dressed.

Dunn Children - Like most Taos families, John and Adelaida enjoyed their youngsters portrayed by **Jessica Greenfield, Nicole Gutierrez, Rebecca Romero, Melissa Montoya and Michael Castillo.**

Don Juan Pascual Bailon Martinez (J. B. Martinez) - The youngest son of Severino and Carmen Martinez, Juan was the first of the family's children to be born at the hacienda, as his older brothers and sisters were born in Abiquiu. He inherited the property and became involved in trade, land, crops and the colonial Mexican army. Later, he joined his brother the Padre in supporting the new American government.

Teodora Gallegos Martinez (Lucy Martinez) - This Spanish descendant came from a strong Catholic family, settlers of the Abiquiu Land Grant. She was trained in the art of household administration and graciously assisted her husband in entertaining the many guests who frequented the hacienda.

Pioneer Woman (Dani Castillo) - This woman, straight from the wagon train, showed her bravery in any situation by wearing a calico dress, a sunbonnet and carrying a rifle.

Cleofas Jaramillo (Naomi Valdez) - The writer, folklorist and businesswoman devoted her life to preserving and fostering her culture. She wrote at a time when women didn't commonly do so. Her accounts preserved pictures of the Hispanic culture.

Teresita Ferguson (Thelma Dodson) - Businesswoman Teresita, an associate of Arthur Manby, received dual reviews from the local residents. Some mistrusted her, while others adored her.

Tapalo Lady (Eleanor Suazo) - This portrayal serves to illustrate an old Hispanic custom. If a beloved family member died, one would wear black for at least a year. Because of large families and frequent deaths, some women spent nearly an entire lifetime using a black shawl. In addition to assisting mourners, black shawls served as protection from the sun.

Jesusita Perrault - (Rose Tafoya) - A former teacher and politician, Jesusita worked diligently to advance the Republican Party. Her life in Silver City centered around lively discussions and many visitors as well as work with the public. From 1929 to 1931, she served as Secretary of State where she contributed much to her beloved state. She moved to Taos in 1939 where she also made a positive impact.

1920 Flappers (Judi Jones and Liz Gravning) - The era of the 20's sported short hair and skirts with longer hair to the neckline. Music and a fun-loving era also encompassed the period. Women used cigarette holders for shock value. Rolled down hose also created to the 20's fad.

Don Agapito Martinez (Tomas Valerio) and Dona Virginia Martinez (Jo Anna Valerio) - and the children (T. J. and Daniel Valerio) - Don Agapito inherited the hacienda with many established traditions to honor. Don Agapito, represented by the great-great-great-great grandson of Don Severino Martinez, and his family enjoyed music, books, magazines and pamphlets in the home.

Doc Martin (Chuck Hyde) - The much-beloved figure served as the only doctor in the valley for many years. His former home is currently the historic Taos Inn. Many locals remember Doc Martin as the physician who declared Arthur Manby "dead of natural causes" and later changed the reason to murder following the exhumation of the decapitated man.

Susan Brooks (Carol Suazo) - Wife of John Brooks, Susan worked hard to maintain the family dairy and keep it production for the citizens of Taos. Her children also became leaders in the community.

During the annual Taos Trade Fair at the Martinez Hacienda (Sunday, September 24, 1995), the characters came back to life as models in a fashion show, and Nina Castillo added more characters to the History on Parade. Castillo plans to continue the work begun by her mother, and occasionally must retire some of the authentic items of clothing to the El Rincon Museum. In such cases, Castillo plans to arrange for reproductions. "No one realizes what a beating these clothes take, especially from the sun," Nina explains.

For Rowena Martinez, the answer to her children's quandry regarding a special gift remained the perfect solution to the question of what to give a history buff for her birthday.

NEWS AND NOTES

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MEETING NOTES:

December 3, 1995 - Holiday Luncheon
January 6, 1996 - Speaker Robert Julyan, 2:00 p.m., Masonic Lodge
January 20, 1996 - Board of Directors Meeting, 1:30 p.m., Alcalde Room, Civic Center

CREDITS:

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Photos, cover, pages 3, 9 and 12, by Arsenio Cordova;
Photo, page 13, by Kathy Cordova

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In this issue, several articles offer an insight into winters of the past in Taos County. Skip Keith Miller shares an excerpt from his La Hacienda de los Martinez - A Brief History. It is excerpted from the book On the Edge of Empire: The Taos Hacienda of Los Martinez, by David Weber and printed by permission from the Museum of New Mexico Press. The book is slated for publication by June, 1996.

Next, Fayne Lutz delights the readers of this publication with her research on the winter domestic scene in the story "A Survey of Historical Aspects of the Domestic Scene in Taos County." History buffs should be interested in the question of what to give a special lady on her birthday, When the family of Rowena Meyers Martinez (a former recipient of the TCHS's Honoree of the Year Award) made up their minds to give her a special treat, they also shared with the entire community. Be certain to read about the "special historical guests" who attended.

Enjoy the work of Taos High senior Antonia Joanelle Trujillo as she celebrates the 40th anniversary of the Taos Ski Valley in grand style. This future journalist honors Ernie Blake and the Ski Valley in her article "The Legend of Taos Ski Valley."

Finally, our book reviewers share their opinions on special historic publications. Their insights may also supply you with ideas for persons on your gift list. Be certain to note the dates, times, places and persons affiliated with the future Taos County Historical Society events. The officers and Board of Directors work diligently toward providing quality programs.

This may be my final issue as editor of Ayer Y Hoy, but I refuse to say "Good bye." Rather,, I'll see you at the Historical Society activities and will continue my work toward historical pursuits through working with my Cultural Reporter class and writing historical articles.

Enjoy our beautiful winter scenery and ! Feliz navidad y prospero ano nuevo!

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there are background notes; and also the texts and English singable translations of two New Mexico Spanish folk songs and one from South America, with suggested dance movements for the three songs.

Jenny Vincent