

AYER Y HOY en TAOS

Yesterday and Today in Taos County and Northern New Mexico

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Nuestras Familias – Our Families

A Publication of the Taos Historical Society

AYER Y HOY en TAOS

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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 publications pertinent to the Taos and 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.

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AYER Y HOY is mailed to all members of the Taos County Historical Society as a benefit of membership. Memberships are \$15 for individuals, \$20 for families, and \$30 for sustaining Memberships.

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The Taos County Historical Society is a New Mexico nonprofit 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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TABLE OF CONTENTS

- Editor's Column.....Page 2-3
- Letter from the President.....Page 4
- Book Review.....Page 4
- Our Families through Fashion.....Page 5-31



About the Cover

Pictured: Cast of the Historic Fashion Show presented by El Rincon Museum and the Taos Historic Foundation, "An Afternoon of Fashion," Sunday, September 26, 2004, 2:00 to 5:00 p.m. at the Martinez Hacienda in Ranchitos, New Mexico. This and other photos by Phynix Carlson. Courtesy of Nina Meyers.



FROM THE EDITOR

As I'm certain you have noticed, recent editions of *Ayer y Hoy* focused on thematic ideas devoted to history. This issue, the topic *Nuestras Familias – Our Families* dominates the pages of the 2004 edition.

The late Rowena Matteson Meyers Martinez devoted her adult years to preserving history through fashion. She obtained ownership of actual articles of clothing owned by Kit Carson, Gisella Loeffler, Cleofas Jaramillo and others. In addition, she collected period clothing, representations of designs worn by the Taos residents of our history. Little by little, she added to her fabulous collection and produced special showings of her work. The fashion shows varied, with the cast of characters, models and their costumes changing as befitted the occasion. Rowena wrote the scripts, reflecting history and the subject's relevance to the Taos area. Her daughter Nina assisted with the shows.

After Rowena passed away, Nina continued her mother's work. In recent years, Nina's granddaughter, Jenina Castillo joined in the work. The Meyers-Castillo duo find models, revamp the script, repair and/or order replicas of clothing and perform the organizational duties to produce a historic fashion show. The women estimate that they spend approximately three months from start to finish, to produce a show. Their most recent production for the Docientos (200th anniversary) celebration at the Martinez Hacienda this past September included the fashionable representations of 90 historic characters the area. The tribute to *nuestras familias* (our

families) honors many of the residents (some of them our relatives) throughout the ages. Nina Meyers and Jenina Castillo generously agreed to share their work with the readers of Ayer y Hoy. The article "Our Families through Fashion" offers the script as related by Master of Ceremonies Miguel Castillo and photos by Phynix Carlson. The generosity of three generations of Martinez-Meyers-Castillo women greatly enriches our sense of history. Their sharing attitude helps our society to preserve information about our ancestors and our colorful past. When one attends their historic fashion show, one sees the past come alive in an exciting manner. We are grateful for their assistance.

As you will note, the publication would not best showcase the fashion show if shortened. Therefore, Ayer y Hoy devotes the majority of the pages this issue to the topic. If you feel that you would like to share in the live presentation of the event in addition to the print version, Nina Meyers commissioned a video. She's happy to sell copies for \$20.00. Feel free to call her in care of El Rincón if interested. The issue also includes correspondence from Taos County Historical Society F.R. "Bob" Romero and a book review on Dr. Marta Weigel's latest book by Tessa Córdova.

My affiliation with history, the Taos County Historical Society and Ayer y Hoy spans over many years. I first attended meetings with my late mother-in-law (Josephine). The society has honored my mother-in-law and my husband (Arsenio) for their contributions. When I worked with the Smithsonian Institution on the Cultural Reporter project, my students presented their work to the society. One of them, Julie K. Vigil Martinez received an award for her work with our project and internships at the Millicent Rogers Museum and the Museum of American Art.

Throughout my professional life, I taught U.S. and World History, Cultural Reporter and other subjects. My Cultural Reporter students produced many cultural and historical exhibits in local museums and produced cultural binders for the libraries and archives throughout the years. My journalism career features over 30 years of historical writing, including newspaper, magazine and book publication. This month, La Herencia magazine plans to release the book ¡Concha! Matriarch of a 300 year-old Legacy, the authorized biography of Concha Ortiz y Pino de Kleven and a record of some of our Southwest history. As part owner of Taos Historic Walking tours, I also enjoy showing the Taos I know and love to others.

Civic affiliations also involve my love of history. I have served as a presenter for various events, including the symposium Women in Territorial Taos, the Taos Institute of Arts and the University of New Mexico. Soon, the bronze statue of Padre Antonio José Martínez will grace the Taos Plaza and Congress will approve the

Northern Rio Grande National Heritage Area. I have served on committees for the two latter projects.

In essence, history has provided me with much joy and positive constructive work. I first worked on Ayer y Hoy as a member of the publications committee and then took over the editorship when Judy Romero-Oak left the position. For several years, I completed the duties and greatly enjoyed my work. When Governor Gary Johnson tapped me to serve on the New Mexico Lottery board, I left the editor's position because of the demands of my new work. Once I completed the lottery duties, I returned to help Andy Lindquist and then once again resumed the editorship.

The task of completing the requirements for my Doctorate in Education has placed demands on my time and energy. Because of this work, I must once again leave the editorship of this publication.

I can honestly say that it's been a good run. I feel proud of the work the committee, interested members and myself accomplished. An editor cannot complete a publication alone- the job requires assistance. A finished product requires much time and manpower. This came, for me, in the form of the excellent publications committee, a group on whom I am extremely indebted. I especially want to thank my team- Erlinda Gonzales, Jerry Padilla, Gabriel Romero, Cecilia Trujillo and Shirley Shepherd- and those of you who have contributed throughout the years, for without all of you, I could not have completed the issues I edited over a total period of approximately ten years.

I leave the position with a request of all of you. Please cooperate with the new editor. Help this person with his/her duties. The job is not without its challenges. It wasn't always easy to satisfy the requirement of finding a Ph.D. to write the main scholarly historic article each issue. It is also a balancing act to produce the next issue on time when contributors do not observe deadlines. Nonetheless, I have truly enjoyed my volunteer work, both in challenging and smooth-sailing times. With my sincere love of history, I'm certain that I'll see all of you again in the future, hopefully at a history-related function.

I'd like to leave this position by challenging you, the reader. The Ayer y Hoy staff strived to spearhead the project of publishing the contents of some of the tapes in the collection of the Taos County Historical Society. These audio treasures include past meetings with historical topics in the collection and transcripts of some of the meetings. When some of the members could not complete the work, they hired someone else to finish the task. Thanks to Cecilia Trujillo for assistance in this area. Let us continue this project. This is my challenge to you.

Merry Christmas and Happy New Year!

- Kathy Córdova

Letter from the President

As we complete another year I look forward in anticipation and imagination to see what we can do to preserve the history and heritage of Taos County. I am reminded of John F. Kennedy's pronouncement and I offer this paraphrase; "ask not what your historical society or community can do for you, ask what you can do for your historical society and community."

I want to take this opportunity to thank our members that already do so much. Members such as Corina Santistevan and her committee that continue to work so devotedly on the Taos History Book, Kathy Cordova for her diligence as edito of the Ayer Y Hoy, and Charles "Corky" Hawk who works to schedule monthly lecture programs. I also want to thank the Board of Directors and committee chairpersons, and all members that participate in all our activities. Finally I want to wish everyone a blessed and happy holiday season and a prosperous new year. Sincerely,

-Bob Romero, President



Book Review

The Lore of New Mexico

The Lore of New Mexico, by Marta Weigle and Peter White, is an extensive research that covers many of the stories, folklore and history

of New Mexico. The book is a very interesting version of many creation stories, stories written by the Hispano culture and the beliefs that were brought along with the influx of the Anglo-Americans to this area.

The book was extremely informative and carries a vast amount of information along with it. The authors clearly collected and extensively researched the topics covered in this 459-page text. I would recommend the book if you are trying to gain information and a better understanding of the many cultures that live in this part of the Southwestern United States. I would also recommend that people read the many versions of the stories included, for example, the stories regarding the great sanctuary *El Santuario de Chimayó*.

The book is divided into two parts. Part I includes "Between Sipapú and Trinity-Symbol and theme in New Mexico Folklore"; and Part II deals with "Place, Person, and Celebration-New Mexico Folklife". I enjoyed the book and found it to be very informative and interesting. I'm certain that will enjoy it as well.

-Theresa Córdova



OUR FAMILIES THROUGH FASHION

Script and Fashions through the Courtesy of the Late Rowena Matteson Meyers Martinez, Nina Meyers and Jenina Castillo Master of Ceremonies. Miguel Castillo delivered the script at the Hacienda de Martinez Docientos Celebration the Afternoon of September 26, 2004.

#1 - Don Antonio Severino Martínez

I am Don Antonio Severino Martínez. As a mestizo (person of mixed Indian and Spanish blood), I changed my name from our original family name of Martín to Martínez. I was born in La Villa de Abiquiu, Colonia de Nuevo Mexico, in the 1700s. My father was Jose Martín and my mother was Miquela Valdez, both of Abiquiu. I married María del Carmel Santistevan, la hija de Juan Santistevan y María Francisca Trujillo. I then owned 13 cattle, a horse with a saddle in fair condition and 175 varas of land.

In 1804, I moved with my wife and our 6 children to Taos, where I purchased 3 rooms from an Indian. By 1818, we had 13 rooms, completely enclosing the placita. I could read and write and became a leading citizen; in 1825, I held the position of alcalde of Don Fernando de Taos. In 1827, I departed this life and was buried under the floor in the old Guadalupe Church, which is, alas, now a parking lot.

#2 - Maria del Carmel Martínez

María de Carmel, portrayed by Joanna Martinez, was married to me and kept her vows in the village of Santo Tomas de Abiquiu where she was born and where we first lived. We made a new home at this Villa de Taos, which, in 1804, had but four rooms. When we arrived in Ranchitos, we had six children: the names of some of them, from oldest to youngest- Antonio José, María Estefana, Juana María and one soon to be born who would become Juan Pascual Bailon.

Mi esposa trained in home administration, ruled the placita with firm hands, supervising every detail of the household, with thorough attention to planting, harvesting and preservation of vegetables and fruits for winter use. Most of this food was dried, as there were no facilities for canning. Meal

was ground. Candles were made. Soap was manufactured in huge caldrons over open fires in the patio. Dyestuffs were prepared from herbs, blossoms, bark and shrubs. Wool for making stockings, mittens, scarves, sabanillos and blankets was carded and spun. La Doña supervised all, along with cooking and preparing special dishes for fiestas. This was in addition to the bearing of and care for young children, training of the daughters and social duties.

Joanna is wearing the national costume of Spain known as the Majismo (Mahismo) and would be called a Maja. This costume, related to the Gypsy dress and worn on holidays, originated in Andalusia. It consists of bodice and skirt trimmed with lace, braid and frills. She wears a small comb

in her hair with a red mantilla. Majas were noted for their wit, coquettishness and impertinence. They also appeared in portraits by the artist Francisco Goya and his contemporaries.



#3, #4, #5, #6, #7 -Comanche Chieftain and Family

Chris Martinez is a Comanche Chieftain, in full regalia of Chieftain's war bonnet, buckskin shirt, leggings and loincloth. He carries a banner of eagle feathers, signifying the highest position in his tribe. His war bonnet is a real Chieftain's headdress. The black-tipped eagle feathers are very precious articles to the Indians. Even years ago, when money was scarce, they were worth \$10.00 apiece to them.

The Chief is very prominent and wealthy and owns many horses. Draven Martinez plays Chief Chris' son, wearing a Comanche buckskin shirt, loincloth, moccasins and a war bonnet like his dad's. The Chief's daughter, played by Alina Castillo, is dressed in a buckskin dress with a deer tail, silver belt and beaded moccasins.

Christina Harrison, the Chief's wife, wears a buckskin dress with beaded cape. She carries her child, Cruz Castillo, a son in a Ute papoose carrier. The baby is safe and comfortable and part of everything, watching from his high perch, or sleeping peacefully.

Before the coming of the Spaniards, the Comanches were a peaceful, kindly tribe. Once they realized that their ancient hunting grounds were in the possession of the new settlers, they became a fierce and destructive foe. The hacienda was built to protect its Spanish inhabitants from the angry Comanches. Young Draven chants the following:

"When I am man I shall be a hunter.

When I am a man I shall be a warrior.

When I am a man I shall be a leader like my father and carry the banner."



#8- Antonio José Martínez as a Boy

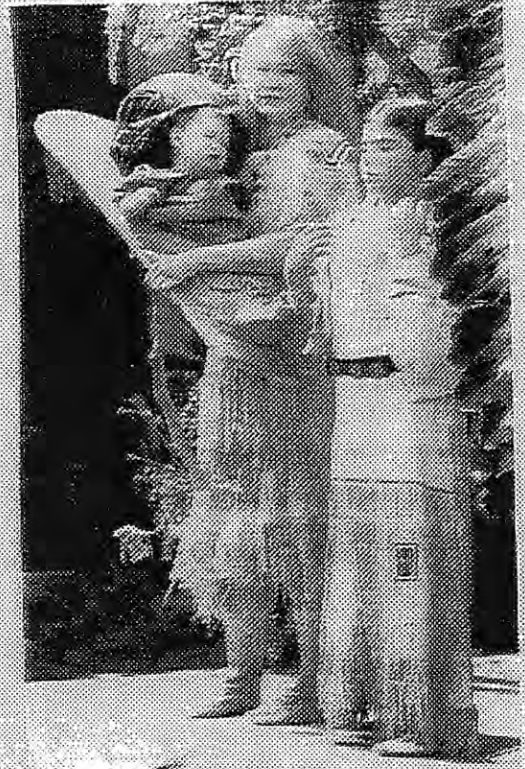
This is my "hito," Antonio, my firstborn. He is 7 years of age and can already read, write and cipher. He should be a big help to me in running the complex affairs of the hacienda and assisting with my trade business both here and in Chihuahua. Alas, I need him to take care of the animals in the field, but he would much rather have his nose in a book.

Danny Valerio, the great-great-great-great-great grandson of Don Severino, portrays Antonio José. He is dressed in a hand woven poncho, which sheds the rain, buckskin pants and a hat, which protects him from the sun. He carries a shepherd's crook.

Vaya con Dios, muchachito. Y muchas gracias.



**María del Carmel Martínez (Joanna Martínez)
Don Severino Martínez and Master of
Ceremonies (Miguel Castillo)**



**Comanche Woman (Christina Harrison)
Comanche Girl (Alina Castillo)
Comanche Baby (Cruz Castillo)**



#3

Comanche Chieftain (Chris Martínez)



Old Style Navajo Woman (Adriana Anglada)

#9- Old-Style Navajo Woman

Before and around the 1800s, Navajo women wore a simple costume: essentially a blanket, which they wove themselves, with an opening for the head stitching up the sides.

Adriana Anglada wears this garb with a woven belt around her waist with a concha belt on top. Navajos were considered some of the most accomplished silversmiths, learning silversmithing from the early Spaniards. She also wears typical boots, which are dyed. In the early years of the Hacienda, and all haciendas in New Mexico, Navajo men and women worked as slaves, a practice that was ended by decree by Archbishop Lamy about 1850.



#10- Padre Martínez

Aquí es mi hijo, el Padre Antonio José Martínez, portrayed by Arsenio Córdova. In 1812, he married María de la Luz Martínez y Quintana. In the same ceremony, Antonio's younger sister Juana María was married to María de la Luz's brother Manuel Martínez. The next year, Antonio (pobrecito) lost his young wife in childbirth, and the girl died in 1825 at 12 years old.

After being my right-hand helper at the hacienda, in 1817 Antonio went to Durango en Mexico to study for the priesthood. In 1826, he was made Curate of San Fernando de Taos. He was a progressive and liberal leader of the community; he established the first co-educational school in the territory, brought the first printing press to New Mexico, published the first newspaper (called El Crepusculo) and served as President of the First Territorial Senate under American occupation. Antagonistic to the newly appointed governor of the new territory, Charles Bent, he disapproved of the large grants dispensed by Bent because he felt they would deprive his people and the Pueblo Indians of their traditional hunting grounds. He was also opposed to the heavy tithing under Spanish rule and again under Archbishop Lamy's tenure. This ultimately led to his excommunication, but he started his own church to which the majority of the community went. (Some folks went to both, just to be on the safe side)!

Padre Martinez died in 1867 and his last words were. "Thy will be done." At the time of his death,

the Territorial Legislature of New Mexico called him "La Honra de su Pais," which means the honor of his country. Many prominent Taos citizens are proud of the fact that they are direct descendants of "el Padre."



#11- Communion Girl

Melissa Sherman Bennet is receiving the sacraments of her First Holy Communion today. This is an extremely important event for the whole family and the padrinos of the child. It is a time all little Catholic children look forward to with great expectation, as they are formally inducted into the church. She is dressed up in all white, depicting purity.



#12, #13, #14, #15- Mexican Children

For almost three centuries, the country remained in Spain's possession except for 13 years when there was an Indian uprising and all Spaniards were driven from the country. In 1821, New Mexico threw off the yoke of Spain and became a part of Mexico for 25 years until the American occupation of 1846.

Ashley and Raquel Grant and Alina Castillo wear chino poblana with matching sombrero. Ryan Suazo wears a mustard colored boy's charro and proudly carries the flag of Mexico.





Padre Antonio José Martínez (Arsenio Córdova)



Mexican Boy (Ryan Suazo)



Communion Girl (Melissa Sherman Bennett)



Mexican Girl (Alina Castillo)

#16 Don Juan Pascual Bailon Martínez

This is my youngest son, Don Juan Pascual Bailon, portrayed by J.B. Martínez. He was born in this hacienda in 1804- the first Martínez to be born here. He married Teodora Gallegos of Abiquiu in 1828 when he was 24 and she was 14. Since I had placed all my children in the state of matrimony with the exception of the youngest, Juan Pascual, I specified in my will that he would be rewarded proportionately out of the common. Don Pascual was a busy man with his trader's outfits to be supervised, his land to be tilled, crops garnered, and herds of fine horses, mules and cattle to be cared for. At the time of the American occupation, he held a commission as a Colonel in the Mexican Army, but joined his brother, the Padre, when the latter declared himself in favor of American rule. During the Civil War, he supplied mules for the U.S. Army. Among his friends who were often guests at the Hacienda were famous political figures and dignitaries of the church. Friendly Indians were always welcome at the Hacienda. Seldom a day passed without visitors being welcomed to share the hospitality for which Don Pascual and Doña Teodora were famed. J.B. Martínez, portraying Don Pascual, today is wearing a Mexican leather charro's outfit.



#17- Doña Teodora Gallegos de Martínez

Doña Teodora Gallegos de Martínez portrayed by Lucy Martínez, es la esposa de mi hijo Don Pascual Bailon. Teodora was born in Abiquiu in 1814, while New Mexico was still a colony of Spain. Her parents, Miguel Antonio Gallegos and Rumalda Lucero, had come from the Mother Country (Spain) a few years earlier, and had lived for a while in Sonora. At this time, there were approximately 25,000 Spaniards in the area now included in the confines of the state. Hearing of their successes and adventures, the Gallegos family decided to emigrate to the north and cast their lots with the settlers on the Abiquiu Grant. Little Teodora had 7 sisters and 1 brother. When she was 7, the colonists threw off the yoke of Spain and formed the Empire of Mexico.

When she was 14, she was betrothed and married to my son Pascual. In 1830, they came to live at the Hacienda, which, together with 10,000 acres of land, was part of their inheritance as contained in my will. Teodora was a sincere and faithful Catholic, and in both of her homes, Lent and the Saints Days were strictly observed, and the festivals of the church afforded an outlet for her charitable inclinations and social interests. When the new mistress came to Ranchitos, she found there a retinue of servants whom she ruled with kindness, but with a firm code of discipline. She was an excellent manager, but there was much to be done, and efficient planning was required to meet the duties of each day. Her favorite hobby was colcha embroidery. She carded and spun the yarn and she also learned to weave. She was an excellent cook.

Doña Teodora is dressed as a lovely lady of Spain. She wears a gold colored silk dress. In her hair is worn a high tortoise shell comb which she brought from her mother country, over which is draped her beautiful black lace silk

mantilla. Her use of the fan comes with long practice. She carries a lovely hand-embroidered silk shawl.



#18- Governor Charles Bent

Steve Casto portrays Governor Charles Bent, whose name is the last entry of birth in the Bent family Bible. The governor's wife's family members were influential Hispanics of high standing in Taos and Santa Fe. Bent was a well-known merchant in St. Louis, involved with the fur trade. He bought beaver pelts from trappers and shipped them to London, where they were made into fashionable men's hats of the era. Eventually, however, he lost everything he had and moved on to become a wagon master on the Santa Fe Trail, before settling in Fernando in Taos.

Along with brother William, Kit Carson and others, Charles Bent built the famous Bent Fort along the Arkansas River in Colorado, where Indians, Mountain Men, soldiers and others met, traded and rested from their journeys. General Kearney appointed Charles Bent as the first American governor of the Territory of New Mexico. Bent was in office only a short time when he rode into Taos to be with his family during the holidays in 1847. Although he'd been warned that trouble was brewing, he thought he could handle things with a peaceful outcome. This he could not, for the miscreants had been given "Taos Lightning" by their leaders for up to 24 hours before they attacked Bent in his own home, shooting him with arrows. The women of the household dug through a fireplace, escaping to another room, but Bent could not follow because of the arrows in his head. He painfully pulled them out, made it into the next room, where the bad guys, scalped, followed him alive, then mercifully, shot and murdered. His scalp was tacked to a board with brass tacks and the scalp paraded around Taos Plaza.

Today, Bent is wearing a three-piece suit with swallowtail coat, vest and top hat.



#19- Mrs. Governor Bent- Ignacia

Anna Lisa Martinez plays Ignacia, the older sister of Josefa Carson and her beauty equaled that of her sister. She barely survived the horrible night when her husband was murdered, and she went to live with the Carsons who saw to her well being for the rest of her life.

Today, she wears a brown plaid silk dress, brown bonnet and brown shawl.





Teodora Martinez (Lucy Martinez)
Pascual Bailon Martinez (J.B. Martinez)



Adeline Carson (Gabriella Castillo)
Kit Carson (Ron Wesley)



(Back Left) Ignacia Bent (Anna Lisa Martinez)
(Back Right) Governor Charles Bent (Steve Casto)
(Front) Teresina Bent (Janai Martinez)



Josefa Carson (Joanna Martinez)

#20- Little Teresina Bent

Teresina Bent, portrayed by Janai Martinez, is wearing a burgundy silk brocade dress and a straw bonnet trimmed with pom poms, in the style of the mid-19th century. Her dress, made in France and bought by her father as a special treat for his daughter, was brought to Taos from St. Louis by wagon train for Christmas, traditionally celebrated on January 6th or Twelfth Night.

Much of what we know of the Revolt of 1847 comes from Teresina's recollection of the events of that horrifying night when her father, Governor Bent, was murdered. Only 5 years old at the time, she later wrote down events as she remembered them- helping her mother, Mrs. Boggs and a woman slave dig a hole through the adobe wall of their home in order to escape.

Governor Bent was a gentle, kind man who thought he could talk and mediate with the mob. It was the gravest mistake and cost him his life in that terrifying night.

Photographs taken of Teresina over her lifetime show a stoic, unsmiling face that surely conveyed the horror and grief of that awful night during the Christmas holidays in 1847.



#21- Kit Carson

Kit Carson- scout, trapper, Army officer, Indian agent- portrayed by Ron Wesley- appears in buckskin trapper's jacket, handmade Indian moccasins, trader's hat and a handsome beaded knife scabbard on his belt. And of course, he carries a gun.

Formerly, we used Kit Carson's own leather pants in these fashion shows for the last 40 years, but have retired them in the museum at El Rincon on Kit Carson Road today. When Rowena was asked how she got Kit Carson's pants, she smiled her little smile and said, "He couldn't take them with him!"

Even though Kit was illiterate and could never even sign his name, he was highly intelligent. He could speak English, Spanish and several Indian languages fluently. He fathered 10 children and even adopted 3 young Navajo boys and educated them. He was by no means prejudiced towards any race or religion, even though in modern times some look him upon with disfavor. He was physically small, but a giant in his own achievements.



#22- Adeline

Adeline was the daughter of Kit Carson and his first wife, Waa-nibe, who was from the Arapaho tribe. From

all that is known, Waa-nibe willingly yielded to Kit's courtship, but theirs was a true love match. Kit paid a very "stiff" bride price for her. The name Waa-nib translates loosely to "Singing Grass," but Kit, according to legend, called her Alice.

For their first child, Kit chose the name Adeline because that was the name of his favorite niece back in Missouri.

Waa-nibe died in childbirth when their second daughter was born and Kit became a single father with two half Indian daughters.

Kit was briefly married to a Cheyenne woman named "Making Out Road," but apparently she resented his children, and they were soon divorced. Kit took Adeline and her sister to Bent's Fort in Colorado, where, sadly, the younger girl died. Later, Kit took Adeline to Missouri to live with relatives for schooling, and in truth, she became better educated than Kit himself. Adeline died at age 21 in California. Today, Gabriella Castillo wears a buckskin Arapaho dress and moccasins.



#23- Josefa Carson

Kit Carson met Josefa Jaramillo, sister of Charles Bent's wife Ignacia, and fell madly in love. It was real, as well it might be. Though she was only 14 and taller than Kit, Josefa had a haughty and exquisite loveliness "such as would lead a man with the glance of an eye to risk his life for one smile," in the words of awestruck Lewis Gerrard, who saw her 5 years after their marriage. In order to court Josefa, Carson had to go through Charles Bent, who then told Ignacia, who told several tias, who then went to Josefa's mother and father before he could even talk to Josefa. Then he had to suffer through a chaperone present before he could finally see his beloved to tell her of his intentions. He would need to be baptized in the Catholic faith by Padre Martinez. If he had not fathered a previous Indian wife's child, it would not have been so complex. But Josefa was the daughter of a family that had high social standing in Santa Fe and Taos.

Joanna Martinez is lovely in her pink flowered voile afternoon dress. Her hat is a luscious confection and she carries a lace-trimmed parasol.

Josefa died giving birth to the eighth child. Kit was devastated and died exactly a month later, of a broken heart, they say. Josefa and Kit were devoted parents and even adopted three Indian children. One of the young Indian children was going to be killed by a band of Arapahos when Josefa offered a horse in trade for the young Navajo boy.

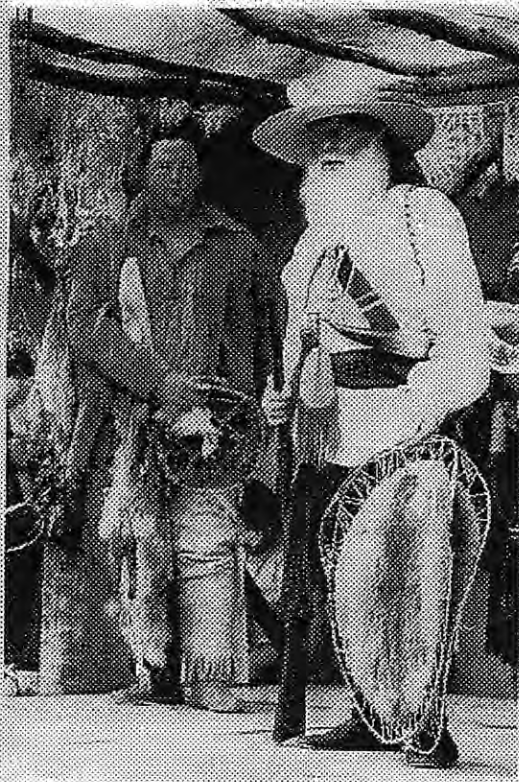




**Mountain Man (Robbie Meyers)
Mountain Man II (Steve Laverly)**



**Dance Hall Girl II (Indiana Walker)
Dance Hall Girl I (Alex Ninneman)**



**Mountain Man (Robbie Meyers)
Mountain Man III, George "Dutch" Yount
(Harry Murray)**



**Luis Suazo (Mark Suazo)
Ana María Suazo (Anna Suazo)**

#24- Mountain Man

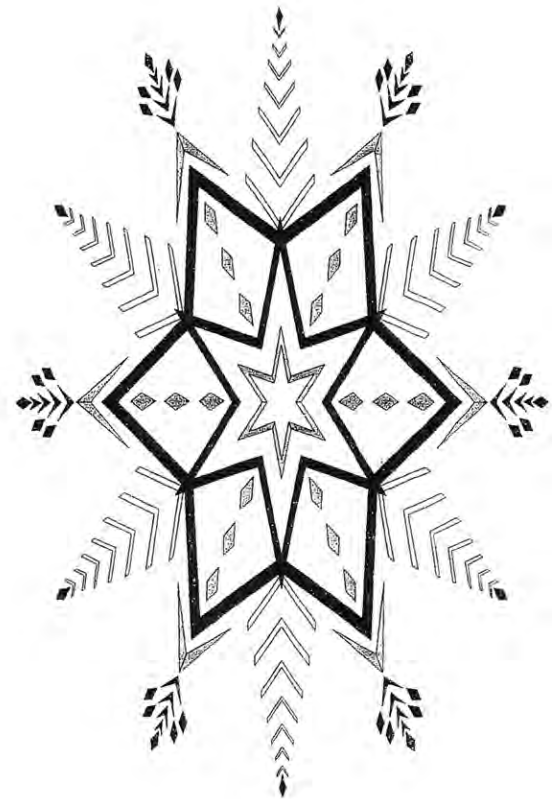
Moses Carson, played by Rob Meyers, is a typical mountain man of the 19th century. Kit's half-brother Moses was 17 years older than Kit and was as large a person as Kit was small.

Rob wears a calico shirt and a fur hat, popularly known as a Davy Crockett hat as well as leggings and moccasins like an Indian. Many of the trappers were "half breeds" and combined both Indian and Anglo style of dress as they needed. Most of his time is spent hunting and trapping in the mountains, and on his belt hangs a handsome beaded knife scabbard, complete with home knife. He is bringing an assortment of pelts including the favorite, beaver-, as it will bring \$10.00 on the open market. The beaver was used for making the elegant top hats of the 19th century.

Rob is in town for the weekend and is looking forward to dancing with the pretty Taos señoritas at the fandango; Rob is looking forward to a hot bath and a shave. Straightedges razors were one of the most popular items of the goods that arrived from St. Louis via the Santa Fe Trail. When in the mountains he carries a rifle, but while in Taos, he carries a flintlock pistol.

#27, #28- Dance Hall Girl I and II

Music Maestro! From the Bull of the Woods Dance Hall in the mining town of Twining, Bertha and Mae join us. They are here to help us celebrate the festivities at the Hacienda. Alex Ninneman and Indiana Walker, whose pockets are a jingle with gold from the miners, demonstrate the lively can-can. They are hoping to find rich husbands here at the Trade Fair. Both girls currently study dance at the Bette Winslow Dance Studio.



#25- Mountain Man II

Steven Laverly, who is the great-great-great-great-great grandson of Don Severino, portrays a mountain man dressed in a beaded and fringe Indian costume from the eastern part of the United States. He carries furs, traps and snowshoes. He is in town to dance at the fandango here in the Hacienda.



#26- Mountain Man III

Moses Carson's companion is George "Dutch" Yount, portrayed by his descendant Harry Murray.

Yount was born in 1794 and became a mountain man via the Santa Fe Trail. He was an acquaintance of Kit Carson's and a very colorful character in the Old West.

Harry Murray will be giving handouts around the Hacienda if you would like to know more of his colorful ancestor.



**María Catalina Suazo ((Pamela Suazo)
Juan Manuel Suazo (Ryan Suazo)**



**Doña Marina Le Doux, curandera (Kathy
Córdova)**



**La Doña Tules (Fessa Córdova)
Musician (Simón Orona)**



**Union Soldier (Andrew Castellano)
Soldier's Sweetheart (Jessica Greenfield)**

#29, #30, #31, #32- Here We Have the Suazo Family

Not far from here, on Upper Ranchitos Road, is the ancestral home of La Familia Suazo who was the contemporaries of Don Severino Martínez and his descendants. In all probability, they would have been friends, their children would have played together, and scampering through the fields playing the games they loved: pulotas, Iglesias, marbles, tops, coyotito, la cabra and monito ciego. And they would have known each other socially, attending fandangos and trade fairs.

Mark Suazo portrays his great-great-great-great grandfather Luis Suazo. He is wearing a stylish frock coat of the period, with vest and a topper hat. Mark's wife María Catalina, played by Mark's wife Pamela, wears a royal blue taffeta ensemble, looking very chic in her George Washington style hat. Young Ryan Suazo looks dapper in his "Little Lord Fauntleroy" suit and straw hat as he plays his ancestor Juan Manuel. Baby Anna plays her ancestor Ana María.

The Suazos played a big part in northern New Mexico history. This family also has the distinction of being related to Rowena Meyers Martinez on the maternal side of the family. Rowena's sister Dorothy and her husband Vern were Carol Conrad Suazo's mother and father. Mark and Maya are Carol and Ernesto's son and daughter and Ryan and Anna are their children.

#33- La Doña Tules

(Gertrudis Barcelo) La Doña Tules, portrayed by Tessa Córdova, called Tules at times and La Doña at others, was a colorful and infamous character of the early 1800s. She opened a gambling salon and a house of ill repute in Taos near the Plaza on El Camino del Norte next to where African Odyssey now stands. She was a red-haired beauty and performed musically with her guitar and eventually became the mistress of Governor Armijo in Santa Fe. She bought a house there, which was the site of the present courthouse, where she entertained all the notables in Santa Fe as well as American diplomats and army officers. Many was the time La Doña loaned money (with interest) to an almost bankrupt local government. Her life is portrayed by Ruth Laughlin Barker in her book The Wind Leaves No Shadow. La Doña Tules carries a heavily embroidered shawl and wears a white blouse, black skirt and hair comb in her brilliant red hair. She

always dons her guitar when there is entertaining to do and money to be made.

#34- Marina Le Doux, Curandera

Kathy Córdova portrays Marina Le Doux, curandera De Fernando de Taos. Marina had been gathering wild plants, herbs and roots such as osha, chamisa, poleo, manzanilla y oregano to make teas, poultices and healing brews for Marina's many patients.

There was a time when curanderas and medicos were the only doctors in many New Mexico villages. Many so-called modern people frowned on these natural botanists and folk medicine practitioners. Curanderas also served as midwives, bringing children into the world with time, patience and love. Unlike many of our high tech hospitals, the mother was treated with extreme loving care by the curanderas.

Thank goodness midwifery has returned. Now we have finally learned that the curanderas and medicos were very wise and had much to teach us.

#35, #36- Union Soldier and His Sweetheart

It was 1846, just 25 years after Mexico had thrown off the yoke of Spain. In August of that year, General Kearney and his Army entered Santa Fe and took over the territory for the United States of America. In July, Don Pascual received a letter telling him to bring 9 persons, including the padre, to talk about the Americans who were marching west to take over the country. This Union soldier has arrived to help quiet the Revolt of 1846.

On his arm is Jessica Greenfield who he is soon to meet and who will become his sweetheart. She wears a period ensemble in red satin with a black bonnet from the Civil War era.

Andrew Castellano is dressed in his enlisted soldier's uniform of union blue wool with red piping. The red signifies Cavalry, or "pony soldier," as the Indians called them. Only in the Cavalry did enlisted men carry swords. Some of these soldiers were only 14 years old. They had run away from home to join the army. PVT: 4th Cavalry: 3rd Regiment: Company D.





**Wagon Train Family
Woman (Sonya Gray)
Girl (Anna Caroline Franklin)
Boy (Boden Franklin)**



**Andreita Gonzales (Jessica Trevizo)
Virginia as a Baby (Zayda Real)**



Captain Francisco Gonzales (Tomás Valerio)



Agapito Suazo (Ernest Suazo)

#37, #38, #39- Woman and Children on the Santa Fe Trail

Straight from the wagon train are Mary Dodson Donahue, portrayed by Sonya Gray and her daughter Anne Carolyne Franklin, also named Mary. They are dressed in gray calico dresses- Anne Carolyne's with a pair of bloomers lovingly made by her mother for the occasion- and matching sunbonnets. The bonnets came in mighty handy on that long drive from St. Louis, as did high-topped shoes. The pioneer women are brave and equal to any situation, as evidenced by the rifle the mother is carrying. Mary gave birth to the first two Anglo children in Santa Fe, and she also managed the Exchange Hotel, which became La Fonda.

Mary's descendant, Thelma Dodson, was a beloved Taoseña in the 1960s, '70s and '80s who ran the Dodson Gallery for many years.

Anne Carolyne's younger brother Boden Franklin has joined us this year.



#40- Captain Francisco Gonzales

Tomás Valerio is wearing an Army officer's uniform of the Civil War period and Indian Wars era.

The uniform could have belonged to his grandfather's brother, Captain Francisco Gonzales, who served in the Territorial Militia and in the Civil War. He was a lawyer by profession and a legislator who was influential in directing many of the political policies of the territory. Juan Bautista La Lande, the famous French-Canadian trapper, was his grandfather, and Ignacio Gonzales and Josefa La Lande, part owners of the Rio Grande Grant, were his parents. In real life, Tomás is the great-great-great-great-great grandson of Don Severino.



#41, #42- Andreita Gonzales and Virginia as a Baby

Francisco Gonzales married Andreita Gonzales from Bernalillo. Jessica Trevizo is wearing a cashmere ensemble trimmed in black silk with a luscious ostrich plumed chapeau.

Francisco and Andreita had but one child, Virginia. Zayda Real portrays Virginia as a baby.

She is wearing a cashmere carriage coat that is lavishly embroidered and trimmed in silk lace. This vintage costume actually dates from 1867 and belonged to a family whose last name was Buck.

Baby Virginia surveys the Trade Fair from the high perch of a wicker baby carriage of the period. The baby carriage itself is a feat of engineering and even has its own umbrella.

Francisco and Andreita were quite wealthy and they lavished attention and finery on their daughter Virginia.

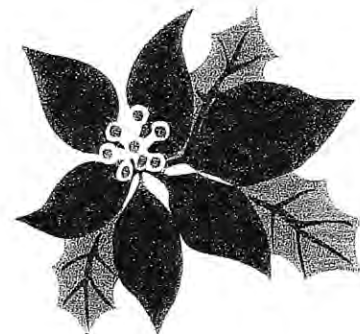


#43- Agapito Martínez

Mi nieto, Agapito Martinez, inherited the Hacienda from his father Don Pascual, who inherited it from me.

Agapito is portrayed by Ernesto Suazo. By the time he and Doña Virginia came to the Hacienda, there were many traditions of community responsibility and hospitality established, and these they discharged with honor. Their doors were always open to the distinguished visitors of the state and nation. Their house was always supplied with many books and all the magazines and pamphlets published in the territory. They liked music and always had orchestras of harps, violins and guitars to liven their family reunions and fiestas. Their servants were Indian slaves, born on the Hacienda and descendants of the Navajos who had been captured in the early campaigns against the Indians and had professed the Christian faith.

Agapito was born in 1850 and passed away in 1929. He and Doña Virginia are buried in Sierra Vista Cemetery.





**Doña Virginia Martinez (Nestora Sisneros
Bringas)**



Tapalo Woman (Amanda Chacon)



**Silver Dollar (Kate Suazo)
Baby Doe Tabor (Darcy White)
Elizabeth Pearl (Elka White)**



Cleofas Jaramillo (Ann Leibert)

#44- Doña Virginia Martínez

Doña Virginia was born near Ranchos de Taos; she was the daughter of Captain Francisco Gonzales and Doña María Andrea Montoya de Gonzales. Doña Virginia wears a cashmere ensemble trimmed in black silk with a luscious ostrich plumed chapeau. This had belonged to Aunt Estair in the early 1900s. Doña Virginia's wedding to Don Agapito Martinez was held in Ranchos and was a very unusual social event- her father imported a number of Negro chefs from Santa Fe to prepare the feast, then gave a grand ball to celebrate the occasion. The feast lasted a full week!

The couple had 14 children, 7 of whom lived to adulthood.

Nestora Sisneros Bringas portrays Doña Virginia.



#45, #46, #47- Baby Doe Tabor, Silver Dollar and Elizabeth Pearl

People from many parts of the country came to visit at the Hacienda and to attend the annual fair. Baby Doe Tabor, wife of H.A.W. Tabor, the silver baron of the newly created state of Colorado, and her daughters Silver Dollar and Elizabeth Pearl model for us today.

Baby Doe, portrayed by Darcy White, Silver Dollar portrayed by Kate Suazo and Elizabeth Pearl represented by Elka White make a grand entrance. Kate is the grand niece of Rowena. Rowena's sister Dorothy is their great granddaughter. Carol Conrad Suazo and Ernesto Suazo are her grandparents and Mark and Pamela Suazo are her parents. After Tabor's scandalous courtship of Baby Doe and his divorce from his first wife, Tabor and Baby Doe were married in the White House. The wedding invitations were printed in gold. They lived in luxury until the silver crash of 1892 when they lost everything except one mine. When Tabor died, his last words were, "Hold on to the Matchless Mine." And Baby Doe did, but she died in poverty alone at the mine in 1932.

Elizabeth Pearl is wearing a white voile party dress of the period. Darcy is wearing a luscious pink velvet hat and coat that actually belonged to Baby Doe. Kate is attired in a pink satin frock trimmed with handmade lace and a matching bonnet

that belonged to Margay Foster who wore it when she was a little girl.

Silver Dollar was a poet. She wrote a special poem to Theodore Roosevelt. Silver Dollar ended up tragically dying in a fire. Baby Doe denied that Silver Dollar was dead.

Elizabeth Pearl went to live with stable relatives, as she did not enjoy the rags to riches to rags lifestyle.



#48- Modern Navajo Girl

Laura Henry portrays our little lone Navajo girl, Bessie Begay. Wearing a luscious green silk velvet blouse and skirt, she wears typical Navajo boots and carries her loom. She also carries a baby lamb that she cares for and loves. Her hair is tied back with wool from her weaving in a traditional Navajo style called a "chongo."

After the coming of the Americans, the Navajo women changed from their traditional garb to beautiful three-tiered skirts in an attempt to copy Anglo women's hoop skirts and tight bodices.



#49- Tapalo Woman

Amada Chacon typifies the now-disappeared use of the (TA-PA-LO). Women wearing this garb were a very common sight all over New Mexico. It was customary to wear a Tapalo when a dear one died. Since families were so large in those days, it usually happened that the women continued to wear it the rest of their lives. The Tapalo is a very versatile garment- it serves as a hat, coat and shawl and offers protection from the sun. It is worn to church, to market and for visiting.

Amada's shoes, black kid boots, are laced and reach almost to her knees. Ms. Chacon adeptly rolls her own cigarette with one hand! (Miguel lights her cigarette).





Girl at the Well (Rosa Trevizo)



Quinceñera Girl (Marisol Martínez)



**1912 Flag Bearer (Damien Martínez)
Miss New Mexico 1912 (Jessica Greenfield)**



**Blackfoot Girl (Florence Vigil)
Blackfoot Woman (Roanna Carreno)
Blackfoot Baby (Emelina Carreno)**

#50- Cleofas Jaramillo

Ann Liebert, a direct descendant, is playing Cleofas Jaramillo today. Cleofas Martínez de Jaramillo was the great granddaughter of Don José Manuel Martínez who lived 8 miles north to the Indian Pueblo de Abiquiu. The land was poor and he petitioned the Mexican government for some lands up the Chama River for him, his 8 sons and those neighbors who might accompany him. The Mexican government heard his petition and ceded the Martínez family the Tierra Amarilla Grant of over 300,000 acres, the richest grant in timber, water and pasture in northern New Mexico. Four of the sons took their families, sheep, cattle and shepherds and moved to Taos County. Two of them settled in Ranchitos, one started a farm at San Cristobal and Cleofas' grandfather Don Vicente bought part of the Arroyo Hondo Grant and built for his family a 17-room house on the cordillera that connected the two main villages.

Cleofas' dress is her actual dress, made of burgundy velvet with leg of mutton sleeves; it was rumored that Cleofas had a waistline of only 18 inches! Her earrings are of gold filigree and she wears a perky hat.

Cleofas wrote two books on the customs of the early Spanish people as experienced by her own family, Las Sombras del Pasado, or Shadows of the Past, and Romance of a Little Village Girl. Both are classics. She also wrote a cookbook. She started the Sociedad Folklorica in Santa Fe, whose mission is the preservation of Spanish and New Mexico costumes and traditions.



#51- Chipita, Ute Woman

Renee Miller represents the Ute nation. Renee plays the part of Chipeta, the wife of Chief Ouray. Ouray and Chipeta met with Kit Carson many times in Taos to discuss negotiations between the Utes and the white man. Kit spoke Ute fluently. Chipeta was very beautiful and here is shown in a buckskin dress embellished with 240 elk's teeth, which took 120 elk, as each animal could contribute only two of its teeth for this kind of decoration.



#52- 1899 Bathing Suit

Laurie Greenfield is modeling an 1899 bathing suit made of wool serge with bloomers. It is a sailor style suit with a matching bathing cap. Even though this is a swimsuit, she is covered from head to toe. This garb was considered risqué at the turn of the century.



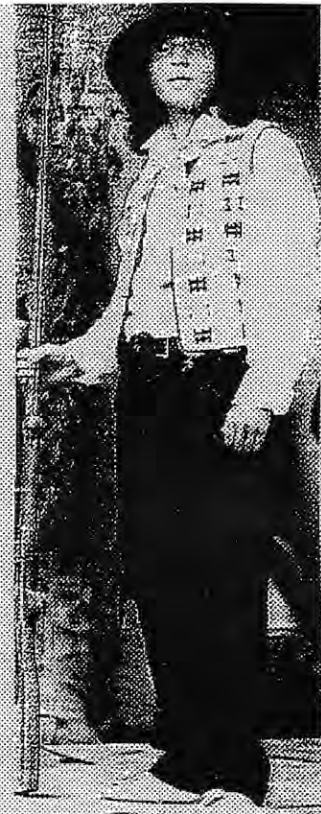
#53- Taos Girl at the Well

Rosa Trevizo is a Taos girl of the 1800s. The girls and women carried water to the houses from springs outside the town, balancing the earthen jars/baskets with Biblical stateliness on their heads or shoulders. Picturesque they were, especially to the lone trapper. Their rebozos lay captivatingly about dusky hair and exotic faces; bright skirts were cut short above tiny feet and shapely ankles and low-necked camisas emphasized the grace of their supple bodies. The women of New Mexico refused to wear a hat or bonnet until the coming of the railroads into the territory. Instead, they wore the rebozo, which was made of silk or cotton, depending on the wearer. Rosa's is of silk and she wears it over her head with one end thrown across the left shoulder. Each morning and evening, the young girls gathered at the pond below the hill where Mc Donald's now stands to fill their water jugs with drinking water and to gossip.





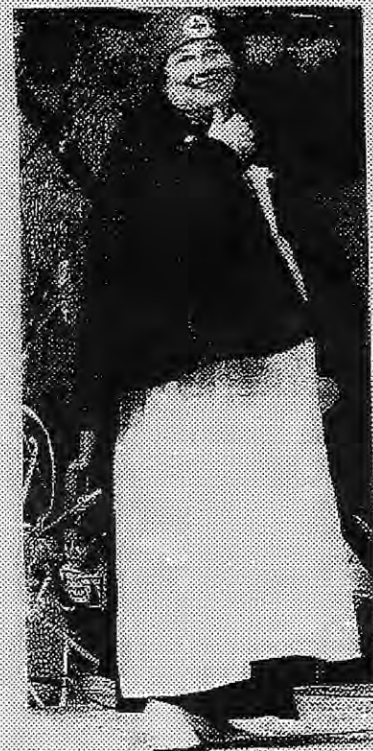
Ruelma Martinez (Suzanne Laverly)
Luis Pascual Martinez (Lauerano José Silva)



Sitting Bull (Abel Espinoza)



Buffalo Bill Cody (Kim Kilpatrick)
Annie Oakley (Jessica Castellano)



World War I Nurse Lucinda (Maya Suazo)

#54- La Doña Luz

A century and a half ago, when Taos was a Mexican territory, aristocratic Spaniards gathered at what is now El Rincon Shop and Museum to talk Castilian Spanish, drink Spanish wine and recreate the gaiety and charm of Old Spain in fiestas and dances. Earlier settlers who had been killed or exiled by the Indian uprising of 1680 were replaced by new arrivals, and in 1802, the wealthiest of them built the house.

Doña Luz Martínez de Lucero was a Spanish beauty born in Taos Valley about the time the house was built. She was educated in the Spanish tradition and became hostess of the house when she married Santiago Martínez. For more than 50 years, she entertained such guests as Kit Carson and his beautiful wife Josefa, one of the Jaramillo sisters, General Fremont, Governor Bent and his lovely wife, Archbishop Lamy from Santa Fe, and often, Padre Martínez of Taos. La Doña Luz and her seven children were known for their musical ability and often played for guests.

Visitors to the Martínez's home lived for the most part within sight of Taos Mountain, many of them among the Pueblo Indians. They had learned new songs, tasted new meats and grown accustomed to animal clothing, tempering "Old Spain" into a very different way of life.

Doña Luz saw history change, from Spanish, to Mexican, then to American territory. In 1847, Governor Bent was killed in a revolt against the United States, and the son of Mexican General Salazar, fatally wounded by a stray bullet, staggered to the home of Doña Luz to die in her patio. During the Civil War, she entertained transient Union Army officers who were always stopping at the Carsons' house across the street. Her name became that of a new and growing New Mexican culture.

Anne Forbes plays La Doña Luz Martínez de Lucero. She wears a high-necked silk velvet black gown, lavishly complemented with fine Irish crochet lace. She has donned an impressive ostrich plumed hat and carries a black silk parasol to protect her from the hot sun as she strolls around the Plaza.



#55, #56- Miss New Mexico 1912 and Flag Bearer

La Señorita Jessica Greenfield represents Miss New Mexico 1912. By coincidence, Jessica is attired in a white voile garden dress of the period, with coral trim and a coral cummerbund. She also wears a dress belonging to Cleofas Jaramillo who had a waistline of 18 inches- and this dress fits her perfectly!

For more than 60 years, the politically minded people of the territory of New Mexico, including the Martínez family, had been struggling to become a state. Finally, on January 6, 1912, President Taft signed the proclamation making New Mexico the 47th state in our Union. There was much rejoicing and La Señorita represents this event.

Even today, many people throughout the world, including the other 49 states and the U.S. Post Office, do not know we are a state- they think we belong to a foreign country! In other words, one of our 50 is still missing.

Damien Martinez, her attendant, carries the New Mexico flag. He looks very dashing in his blue velveteen suit.



#57- Quinciñera Girl

Marisol Mendoza is preparing for her Quinciñera, or 15th birthday celebration, which will take place this October. This old traditional rite of passage is much like the debutantes of the South. The ceremony is very festive, and it symbolizes the time when young girls became marriageable and are ready to take on the privilege and responsibilities of womanhood and leave their childhood behind.

Marisol is wearing a lovely turn of the century white organza, trimmed with tiny tucks and handmade lace that has a slight train. She wears a handmade lace mantilla from Spain over a high tortoise shell comb. She carries an embroidered Spanish shawl and deftly uses her fan to cool her and maybe flirt a little. The fan was also used as a communication device such as she would use her cell phone today. To convey a message to a prospective novio such as, with the handle of the lips-kiss me, letting it rest on the right cheek- yes, letting it rest on the left cheek- no, and closing it- I wish to speak to you. Teenagers always seem to be miles ahead of us when it comes to communication.



#58, #59, #60- Blackfeet

Roanna Carreno represents a Blackfeet woman. Florence Vigil is her young daughter and Emelina is her baby (who is also her baby daughter in real life). They are wearing dresses made of red wool trade cloth. Roanna's dress is trimmed in over 1,200 shells and Emelina and Florence's clothes are similarly adorned with dentilium shells.

They are a colorful group as they stroll about the Hacienda.



1920's Bathing Suit Women (Juniper Bausch and Jade Rawlins)



**Tony Luhan (Chris Martinez)
Mabel Dodge Luhan (Jennifer Castillo)**



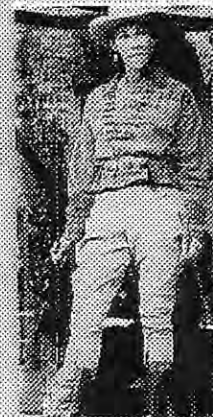
Hacienda Hottie (Jenina Castillo)



**D. H. Lawrence (Dan Bradford)
Freida Lawrence (Katrina Vincent)**



Hacienda Hottie (Rochelle Rochon)



Lady Brett (Anya Castro)

#61- Luís Pascual Martínez

Laureano José Silva portrays Luís Pascual Martínez. Señor Luís Pascual Martínez y Gonzales was born in 1883 not long after his grandfather Don Pascual Bailon passed away. When he was but one year old, a little brother, Juan Manuel, was born and because of the "dos en la teta" (two on the breast), Pascual was sent to live with his maternal grandmother Andrea Gonzales in Ranchos, where he attended the Alice Hyson Presbyterian School. When he was 14, a madman murdered his grandmother and he returned to his parents' home in Ranchitos.

After attending the Haskell School in Lawrence, Kansas, he had a long career in government work. He taught school at the Indian Agency in Anadarko, Oklahoma, where he married Ruelma Brisbin. They were parents of 3 sons, Palemon, Paul and Parker. The Don, as his sons jokingly called him, worked for Harvey Ferguson in Washington. Ferguson was the first Congressman from New Mexico when New Mexico became a state in 1912. In 1914, Pascual returned to Taos where he was postmaster for 6 years.

He then started his career with the Carson National Forest, first as Administrative Assistant in the Supervisor's Office, and in 1926 as the Forest Ranger in the Taos District. He knew all the stockmen, the lumbermen, secretaries and receptionists in the county, and to them he was not merely a ranger. They regarded him as the Supervisor, the Regional Forester, or maybe the chief of the whole U.S. Forest Service. After his retirement in 1946, he was elected Mayor of Taos and also participated in all the organizations and boards in the county. Luís Pascual was very much the dandy and was always impeccably dressed.

Today, he is dressed in a Forest Service uniform.



#62- Ruelma Martínez

Ruelma Martínez de Brisbin, portrayed by Suzanne Laverly, was Luís Pascual's wife. Ruelma was from Roalla, Missouri and became a beloved teacher at the Day School at Taos Pueblo.

Suzanne wears an Edwardian dress in cream and pink. Her flowered hat compliments her ensemble.

Suzanne is the great-great-great-great granddaughter of Don Severino.

#63- Buffalo Bill Cody

We have some very distinguished visitors with us today. They have performed all over the country and in Europe. They are with the Buffalo Bill's Wild West Exposition that opened in 1883 and lasted 20 years. First, I would like to introduce Buffalo Bill Cody who put together the wonderful outdoor spectacle of cowboys, Indians, horses and wagon trains and portrayed "The Winning of the West." He advertised it as a show that went "from prairie to palaces."

Buffalo Bill wears a white leather outfit that is beaded by an eastern U.S. Indian tribe. He is an impressive sight with his large hat and silver beard and mustache.

Kim Kilpatrick plays Buffalo Bill.



#64- Sitting Bull

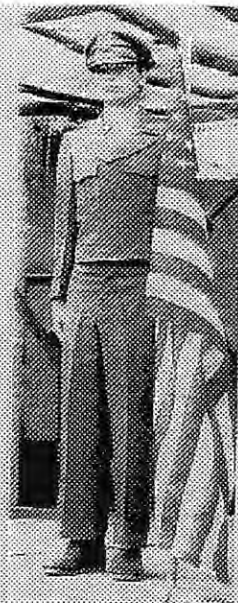
Sitting Bull was the fearsome Sioux Chief who reportedly killed General George Custer (but this is not a fact) at the Battle of the Little Big Horn. He joined the Wild West Show for one season. Sitting Bull, portrayed by Abel Espinoza, is attired in full Chief's regalia including a rawhide shield. He wears a special headdress that incorporates buffalo horns, rabbit fur and fine beadwork.

He was very impressed with Annie Oakley and adopted her into his tribe to replace a daughter who died. Annie and Sitting Bull became life-long friends and she considered him "a dear little old man."





Gisella Loeffler (Hazel Johnson)



World War II Dow Bond (Orjan Bliven)



**Adelaida Dunn (Rochelle Rochon)
Long John Dunn (Chris White)**



Buck Dunton (Ralph C. Meyers)



Millicent Rogers (Laurie Greenfield)



**Ralph E. Meyers (Ouray Meyers)
Rowena Meyers Martinez (Jenina Castillo)**

#65- Annie Oakley

Jessica Castellano portrays Annie Oakley, wearing similar performance costume to Buffalo Bill's. Annie was one of the greatest sharpshooters of all time, astonishing audiences with her expertise. She went a long way in showing that a woman could be equal to a man in any given field.

She was born into a Quaker family in Ohio. She began her career by helping put food on the table by shooting game at the age of five. She was totally ambidextrous, and her performances thrilled audiences by accomplishing feats such as shooting an apple off the head of her dog. She once shot the glowing end of a cigarette out of the mouth of Kaiser Wilhelm- and if she would have missed, she would have changed the history of Europe forever! She was always true to her religious beliefs and conducted herself in a modest, ladylike manner.

She was named Watamya Cecilla, or "Little Sure Shot" by her fellow performer Sitting Bull. Annie felt her highest compliment came from Queen Victoria who called her a "very, very clever little girl" when she performed for the Queen's 50th Golden Anniversary Celebration in 1887.

Annie always ended each performance with a little skip as she left the arena.

bad and building up the good. Many knew Maggie as a fun-loving lady. She worked tirelessly for the Republican Party and for many other causes.

Percyne wears a black taffeta dress and a cute little hat.



#67, 68- World War I Soldier and His Sweetheart

Home from "Over There," Mark Ortiz portrays a World War I soldier and wears a khaki uniform consisting of a form-fitting jacket, flared pants, wrap leggings and officer's cap. This uniform belonged to the late Elmer Turner, an artist who came to Taos in the late '20s.

His sweetheart, Ila McAfee, portrayed by Alex Ninneman, is wearing a charming pink georgette dress of the era. Its white net yoke is outlined with tiny pink rosebuds and the skirt is full and long. Her pancake straw hat is trimmed in pink flowers. She wears white button shoes.

They make a handsome young couple as they stroll through the Plaza of Don Fernando de Taos.



#66- Maggie Simpson Gusdorf

This year is the 82nd anniversary of the ratification of the 19th amendment giving women the right to vote.

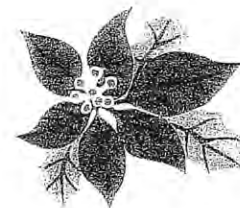
Our suffragette is Margaret Simpson Gusdorf, fondly called "La Maggie" by local Hispanic people. Percyne Gardner portrays her. Maggie was the daughter of Capt. Henry Smith Simpson who saw to it that the American flag would fly day and night in the Plaza of Taos after New Mexico became part of the United States. There were still rebels in the area. Along with Kit Carson and others, Capt. Simpson nailed the flag to a long sapling. Since that day, the flag has flown day and night by a special Act of Congress. Maggie made sure the flag was in good repair. Her mother was Josefa Valdez and their home was located at the present location of the Harwood Foundation.

Maggie married the gentle and friendly Albert Gusdorf. Two things dominated her life- politics and a fiery tongue- both geared to tearing down the

#69- World War I Nurse (Lucinda)

As the boys returned from World War I, many had been exposed to the Influenza epidemic that was ravaging Europe. They were very contagious, and the deadly flu spread through the United States. Public Health sent nurses all over the country, including New Mexico, to care for the sick and to isolate the victims.

Maya Suazo, the great niece of Rowena, portrays Lucinda, Rowena's youngest sister, who was a nurse. Maya is wearing Lucinda's nurse's cap that covers a long bibbed apron, and the perky cap of the '20s period nurse's uniform.



#70- Geronimo

Geronimo is a famous, or perhaps infamous, Chiricuaa Apache, who lived in the region of Mescalero. He is played by T.J. Valerio, who wears an Apache-style hat, a fully beaded vest and carries a 30/30 rifle. Geronimo began life with the unlikely name "One Who Yawns," which gave no indication of the fierce warrior he would become. He evaded and tricked American and Mexican troops between the Mogallon Mountains and Chihuahua, and only after his wife, children and mother were murdered, did he begin his decline and eventual surrender.



#71- Mescalero Apache Debutante

Thien-Huong (Pepper Scott) wears a coming-out dress of the Mescalero Apache Indian tribe. When the young girls reach marriageable age, which is about 14 or 15, they make their own dress for the coming-out ceremony. The two-piece dress is made of Indian-tanned buckskin, is trimmed with beadwork and has hundreds of little tin jingles as ornaments and for sound effect.

Her knee-high boots are also trimmed with beadwork.

The ceremony lasts for 4 days.



#72, #73- Bathing Suits- 1920s

Los Ojos Calientes, south of Ranchos de Taos and sometimes called Los Ojos de Virginia, inherited by Virginia Martínez from her father, Captain Francisco Gonzales, had been used for centuries by the Indians and Spanish settlers for bathing and washing blankets and clothes. In the 1920s, an outdoor pool was built. This provided recreation for Taoseños and visitors to the area.

One of our girls is wearing a bathing suit from the Ponce de Leon Hot Springs, as attested to by the initials P d L on the garment. To tell the size of the suit, count the stripes. One stripe means 32, 2 stripes 34, and so on. By the way, how many stripes do you have?

Our bathing beauties are sisters Juniper Bausch and Jade Rawlins.

Have a good swim!



#74, #75, #76- Hacienda Hotties

Music maestro!

Some of us can remember the Roaring 20s...suddenly skirts and hair got shorter and necklines got longer. It was a gay, fun-loving era. Here are the flapper girls. Jenina Castillo wears a black voile dress printed with coral and pink flowers in the longer early 20s style, and stylish cloche to match.

Rochelle Rochon wears a black silk dress with pumpkin-colored trim and real mink at the armholes. Amanda Castillo wears a cute wine-colored ensemble.

This was an important time for women, as they were coming into their own- experiencing more freedom than

at any other time in our history- gaining the vote and losing the constriction of corsets and waist cinchers. "The Look" became more boyish. Women bound their breasts and birth control became available. They were beginning to compete with men in the workplace. Alas, they also started to smoke and drink and frequent "Speakeasies."

Rochelle is the daughter of Jennifer Shivonen and Pepe Rochon. She began studying dance at Bette Winslow Dance Studio at the age of 4, and later became the 1997 U.S. Amateur Latin Dance Champion. 7 year-old Amanda is an aspiring gymnast, but today is taking a lesson in the Charleston. Jenina is a student at the Bette Winslow Dance Studio and was a dance major at UNM.



#77- Mabel Dodge Luhan

Born into banking wealth on both sides of the family in Buffalo, New York, Mabel Ganson Evans Dodge Sterne Luhan discovered Taos on arrival in 1916. She'd lived in Italy and New York and was widely traveled, but it was here where she felt she'd discovered "the beginning of the universe" that she finally felt at home. Friends with D.H. Lawrence, and feeling he was the perfect collaborator to write a book saving mankind from greed and away from the power and control of money she had known in her own life, she began writing to urge him to come to Taos and follow her path.

Mabel had quite a queenly demeanor and is today wearing a rich brown Italian lace costume beautifully embroidered in shades of turquoise, Mabel's own original dress. Turquoise jewelry highlights the embroidery.

Jennifer Castillo portrays Mabel.



#78- Tony Luhan

Antonio Luhan, portrayed by Chris Martinez, was Mabel Dodge Luhan's fourth husband. Mabel always said she saw Tony in a dream, and Tony said he also saw Mabel in a dream, before they met.

For Mabel, Tony was a dream comes true. He was Native American, from the Taos Pueblo. He was enigmatic, he was spiritual, he was mystic, something Mabel had searched for the world over. He and Mabel were married in the late 1920s. They formed an alliance, and together fought the so-called Bursum Bill and other laws that would have taken all rights from Indians, completely destroying their culture. Mabel and Tony were married for 40 years, until her death.

Tony was tall and handsome and graceful, quiet and wise.



#79- D.H. Lawrence

Dan Bradford portrays D.H. Lawrence, one of the greatest writers of this century. Lawrence came to Taos at the urging of Mabel Dodge Luhan, but Lawrence and Luhan did not see eye to eye. She did give what we know as the D.H. Lawrence

Ranch to Freida; it was the only home they had, even though he was a successful writer. Most days in Taos or at his ranch above San Cristobal in the mountains, Lawrence would wear working-man's fashion for carpentry, housework, milking Susan the cow, cooking and for warmth because he suffered from tuberculosis. Today, however, he is wearing a dapper 3-piece suit, which was how the world "outside" generally saw him.

Called "Red Wolf" by Indian workers at the ranch, Lawrence enjoyed building with adobe, which provided him with first-hand communion with nature and the earth. It is surmised that Lawrence patterned the gamekeeper in his novel Lady Chatterly's Lover after himself, and his wife Freida as Lady Chatterly.



#80- Freida Lawrence

Freida von Richthoven Lawrence, portrayed by Katrina Vincent, was the daughter of Baron von Richthoven; her cousin was the famous fighting Red Baron of World War I. Though she left her first husband and children for Lawrence, children always loved Freida and she loved them. When she was older, Freida was everybody's idea of the perfect loving grandmother. She never intended not having her own children with her, but her husband forbade her to see them again as a condition of divorce. Freida and her children did get together when they became adults, however, and she became very close to her youngest daughter Barbara.

Freida was sensuous and beautiful when Lawrence met her and the model for Lady Chatterly in his novel Lady Chatterly's Lover. She and Lawrence had a volatile relationship and the Indian workers dubbed her "Angry Winter"- but to her friends, she was jovial and affectionate.

Lawrence died long before Freida and she brought her Italian lover, Angelino Ravagali, back to Taos with her after Lawrence's death in Italy. Later she and Angelino were married, and when Freida died, Angie went back to Italy to his first wife there. Although Freida came from the aristocracy of Germany, at Lawrence's request, Freida always dressed in European peasant attire. Today she is wearing an exquisite heavily embroidered muslin dress. Freida and Lawrence lived in Mexico, where he wrote one of his famous novels, The Plumed Serpent.

Freida loved capes and her wore them always.



#81- The Honorable Dorothy Brett

"The Brett" was born and raised in Queen Victoria's court in England. She was determined to become an artist against her family's protestations. She was part of the famed Bloomsbury Group and was the only one that followed D.H. Lawrence to Taos in the 1920s to help him build his Rananim or "brave new world." Brett stayed in Taos the rest of her life, taking on American citizenship. In the pre-hippy days, Brett was a colorful character on the Taos landscape, being one of the first "bohemians" here.

Anya Casto is portraying the Honorable Lady Dorothy Brett. She is dressed in eclectic attire of Navajo blouse, jodhpurs and boots. On her head, she wears Brett's own hat. Brett carries her ear trumpet, "Toby," in one hand, and her fishing pole in the other. She was an expert fisherwoman and knew the best spots. In her boot, she sits her Bowie knife that she uses to skin her fish. Much to Mabel Dodge Luhan's chagrin, Brett always had that knife, and when she was at Mabel and Tony's for dinner, she used that knife at Mabel's exquisitely set table, dropping fish scales all over the tablecloth. Brett painted her coat of arms on the garage door and said, "That's where a coat of arms belongs, for all the good it is." She is on her way back to her home and studio, which she and her Indian friends built on land given to her by Freida Lawrence out in El Prado. Brett's artwork had a mystical and spiritual quality.

#82- Gisella Loeffler

Happy, lively, joyful and pleasant, Gisella Loeffler (Leffler) came to Taos in 1932. She was a famous artist and her appearance made her look as though she had stepped out of one of her own colorful paintings. Gisella was born on the Austria-Hungary border and moved to St. Louis when she was six years of age. She went to art school in St. Louis, Missouri and was friends with people like Charles Eames, the furniture designer. She decided to re-establish herself in the West and Taos was the perfect place for her.

One day, when she was walking around the Plaza with her daughters Undine and Aiethra (Aye-ee-thra), she was attracted to a beautiful young woman who was wearing a Dirndl dress and red shoes. Gisella followed her back to the Mission Shop, now known as El Rincon, and sat on a bench waiting to meet Rowena. They instantly became the best of friends and remained that way for the next five decades. When Gisella passed away in 1978, Taos lost one of its brightest stars.

Hazel Johnson depicts Gisella in a dress that was made and worn by Gisella herself. She wears heavy Navajo jewelry, which she loved and always wore.



#83- Long John Dunn

Chris White portrays six and a half foot tall, Long John Dunn, called "Juan Largo" by the local people.

Long John personified the word "character." Quoting Max Evans in his book, "Long John Dunn of Taos: From Texas Outlaw to Taos Hero," "John Harris Dunn was a farmhand, cowboy, horse thief, murderer, smuggler, gambler, gunfighter, saloon owner, stagecoach driver, all-around entrepreneur and champion storyteller. But most of all, he was a man 'long in every way, including brains.' His farsightedness, energy, toughness, ingenuity and gambler's good luck helped Taos become a Mecca of tourism and a capital of Southwestern art."

He was born in 1877 and died in 1953.



#84- Adelaida Dunn

Lively, feisty and spunky Adelaida Sandoval Dunn is portrayed by Rochelle Rochon. About 20" shorter and about 30 years younger than Long John, she captured his heart when she refused to ride inside his stagecoach but rode outside, beside him, instead.

The marriage was fruitful and Adelaida gave birth first to 4 beautiful daughters and then to John Harris Dunn Jr., the apple of John's eye. Young Johnny died at the age of 11 from a kidney disease. It was the greatest tragedy of Long John and Adelaida's lives.

In later years, Adelaida always took a brisk walk in the evening and visited her friends. Her white hair was immaculately coiffed in a neat bun. She would come to the Mission Shop to visit Ralph and Rowena Meyers and their children Nina and Lolo. She would always say, "Let's have a little cafecito" and put the pot on Ralph's big stove.

Here Rochelle wears a red flapper voile dress accented by jet beads and wears a matching cloche.



#85- Millicent Rogers

Millicent Rogers, who shared her Taos residency with trips to her native New York City, was a Standard Oil heiress and an international beauty; she often graced the covers of national magazines such as *Vogue*. Her restored home was a neighbor of the Martinez Hacienda on the west side.

A survivor of rheumatic fever as a youngster, Rogers was classically slim and wore heavy jewelry as a form of aerobic exercise. She was often seen in town, dressed in jeans, boots and sparkling white blouses with mounds of exquisite Native American jewelry. She was married and mother to 3 sons, and unfortunately died young, a long-delayed victim of her childhood disease. Her home, and a museum built in her honor, attests to her excellent eye for, and acquisition of, Native American artifacts during her lifetime here.

Laurie Greenfield, who wears a long silk velvet gown, portrays her.



#86- World War II Dow Bond

The New Mexico National Guard, oldest continuous militia in the United States, dates back to 1598 when Spanish colonists mobilized against hostile Indians. The importance of the militia grew as Roosevelt's Rough Riders challenged by the Mexican and Civil Wars and the frontier. Entering World War I as the 101st Cavalry, the Guard became the 200th Coast Artillery when horses became obsolete in battle. Activated on January 6, 1941, these 74 men, who were Indian, Spanish and Anglo, formed a lifelong bond. None had fired a 37mm shell before the war; wooden rifles were used during training, as there was not enough artillery.

The most decorated unit in the Pacific and European Theaters, the 200th was first to go into combat against the Japanese, downing the first Japanese invasion of Australia, from where the enemy intended to continue to America.

As "the best anti-aircraft regiment in the United States Armed Forces," the 200th's great strength as "amigos" carried them through the 42 month-long Bataan Death March, and in the prison camps, where 32 of them died. Starved and beaten, the Americans had only enough strength to return home.

In a letter dated February 9, 1942, General Douglas MacArthur wrote: "...the men of the 200th and the 515th Anti-Aircraft Regiments...have written their own immortal record in the bloody transcript of Bataan. I knew them well and loved them greatly. If I live I shall return to save them." After the Atomic Bombs ended the war, American POWs marveled at how "those damned New Mexicans" had looked out for each other, in spite of enemy attempts to break their amazing unity. Only 42 of the original 74 returned home.

Orjan Bliven represents Dow Bond and all the proud veterans of Taos who so valiantly served in the Bataan Death March.



#87- Buck Dunton

William Herbert Dunton- known to the Taos community as "Buck" Dunton, - was one of America's top illustrators. He was a transplanted Yankee- born in 1878 in Augusta, Maine, arriving in Taos to stay, in 1912.

He hired himself out as a ranch hand, and in earning his reputation as the cowboy artist of Taos, he had a chance to study the men and their animals, his art supplies always handy in his saddlebags.

Buck was a good friend of Ralph and Rowena Meyers. A sketch of Rowena, given as a wedding present, now resides in La Doña Luz Bed and Breakfast.

Buck is portrayed by Ralph C. Meyers.



#88- Ralph E. Meyers

His son Ouray Meyers portrays Ralph Emerson Meyers. Ralph E. was one of the most talented men to come to Taos in the early part of the 20th century. He came as a photographer, but was soon becoming famous as an artist (Leon Gaspard called him "the finest colorist of the time.") He did exquisite carving and furniture making, studied dyes from all over the world, and wove magnificent blankets, made fine jewelry- even teaching Navajos the craft during the WPA days. He once wrote a book depicting Indian life, edited by Frank Waters, but he burned it during an angry incident when alcohol began to take hold of his life.

Ralph loved Taos and loved it well- its country- its people- and could not stand to see the changes which "progress" brought. He hated things like parking meters, native women cutting and perming their beautiful hair, neon signs and the commercialization of his perfect Taos.

He was responsible for adding much to Taos- preserving costumes and traditions and giving us all visions of what he saw through his eyes.

Ouray Meyers portrays a handsome and aloof young Ralph E. Meyers, in black western outfit copied from a photo.

He married his beautiful wife, Rowena, and after his death in 1948, she carried on his dreams, including the shop at El Rincon- a lovely jewelry store and museum today.



#89- Rowena Matteson Meyers Martínez

Her great-granddaughter Jenina Castillo portrays the beautiful Rowena Meyers Martinez.

Rowena came to Sunshine Valley when she was just 12 years old, along with her mother, grandfather, 3 sisters and a brother. The family moved to Taos after finding that they could not get water to farm. As a young woman, Rowena worked for Joseph Foster and Margay as a stenographer in Ranchos in the summers, and for the Forest Service in the winter. The Fosters provided her with a little house, a big white horse named "Moby Dick" to ride, and \$100 a month.

As a much sought-after beauty, driving the first Model A Ford automobile in Taos, it was the Indian trader who finally won Rowena's heart. They were married in 1932; and daughter Nina, who put together today's show, and son Ouray, today a Taos artist, followed. From Ralph, Rowena learned silversmithing, weaving, dying with natural dyes and all about Indian culture and dress. She worked diligently in their trading post, originally known as the Mission Shop, today called El Rincon. Rowena became a walking encyclopedia of Taos history.

Ralph passed on in 1948, and Rowena was soon married again, to Paul Martinez, a descendant of Don Antonio, with whom she had a son Michael, born on the 5th of May, the 5th month, in 1950. The 5th member of the family, he was 5 years of age in 1955. His life filled with 5s, he was known as "Cinco."

Today, Jenina, portraying Rowena who always dressed in colorful fashion, is wearing a dirndl dress that was recently imported from Austria, and red shoes. And just by chance, Rowena happened to have in her collection a hat worn by Leon Gaspard's first wife Evelyn- that looks as though it was made for the dress!

When the famed and colorful artist Gisella Loeffler came to Taos in the early 1930s, she saw Rowena walking around the Plaza wearing her red shoes and followed her back to the shop. They became life-long friends.

Rowena continued collecting costumes and artifacts of different periods. She realized that showing her costumes on living, breathing, walking models, made a colorful display that no museum could match. She loved to see the local people, full of pride and happy, as they enacted the part of their ancestors. Most of the clothing in today's fashion show is from the Ralph and Rowena Meyers collection. Aside from her knowledge and love of Taos, her business abilities and love of family, she was a good and nice person- a fact that her family and many, many others would attest to. She is very much missed.



#90- The Hacienda

After Agapito's death in 1929, the Hacienda died, too. The days of the "dons" were over. Virginia could not cope with the mammoth task of running the Hacienda, and moved on to a little house on the Loma.

By the early '30s, the old house was deserted; it started to slowly crumble. The roof became bad and the walls started to suffer. The long sala which once echoed to music and dancing feet was shuttered and dark, full of cobwebs and falling plaster, and the vigas began to sag; gone is the old water wheel which once stood by the river, gone are the 4 great ovens on their high platforms which once graced the front yard and gone are the huge cotton trees that towered above the house until a few years ago.

Eanger Irving Couse of the Taos Society of Artists rented a portion of the Hacienda from the Martínez family and used it as a studio for a time. In 1930, Desmond and Leona Ryan purchased the property. Leona was the adopted daughter of J.B. Reed, who claimed a direct descent from the padre, and Desmond was an Englishman. They left for England and never returned to do anything about the Hacienda, which was next purchased by Martin Shaffer who started restoration. Then, Jerome and Anne Milord purchased it in 1964. At this time, it was little more than a ruin. The Milords began major restoration work, but were unable to complete the project.

In 1972, the Kit Carson Memorial Foundation, now Taos Historic Museums, purchased the Hacienda and began restoration. Under the

leadership of Jack Boyer, and with the assistance of historians, archeologists, historic preservation architects and the descendants of Severino and María del Carmel Martínez, the Martínez Hacienda was restored to what you see here today.

Miguel then called up Rowena's descendants. She thanked Nina and Jenina and the models, everyone who helped to carry on Rowena's vision of the by-gone days of Taos with its color, its trading and its beauty and all the brave people who have come and gone and created our wonderful past.

