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THE IMAGES OF *NUESTRA SEÑORA* IN NEW MEXICAN DEVOTIONAL ART: TRADITIONAL AND CONTEMPORARY

*Barbe Awalt and Paul Rhetts**

In New Mexico, the tradition of making *santos*, images of the saints, has long been revered for its simple yet intense expression of the faith. *Santos* can be found as both statues (called *bultos*) and as flat paintings on wooden boards (*retablos*). From its medieval roots in both Spain and Mexico, *santo*-making in New Mexico is as strong a tradition today as it was at its introduction 400 years ago.

To understand any long-term tradition in New Mexico, one must first understand some conditions that have made New Mexico different from the rest of the world. Catholicism, though it has had a four-hundred-year tradition in New Mexico, has also had there some unique expressions of faith not found in the rest of the Catholic world.

One must remember that what is now the exotic American Southwest was once the rough, distant, and dangerous frontier. On April 30, 1598, Don Juan de Oñate y Salazar stood on the banks of the Rio Grande near present-day El Paso and proclaimed the official occupation and settlement of the northern frontier of New Spain. After the adventures of some seven previous exploratory expeditions (including Coronado's famous search for the Cities of Gold), ten Franciscan priests, 129 sol-

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diers and 350 settlers established the first European settlement in the Southwest at San Gabriel del Yungue.¹

The Hispanic settlement of the northern region of New Spain and Nuevo Viscaya was always a struggle even in the best of times—what with limited supply caravans, nomadic Indians attacking settlements, and extreme isolation from their Spanish heritage. Despite these adversities, the European foothold in this area expanded rapidly. Only ten years later, the village of Santa Fe was established. By the end of the first century of settlement, over twenty-five mission churches had been established along with churches in almost a dozen Hispanic villages. By the time that the Declaration of Independence was signed in Philadelphia, there were over 125 Hispanic settlements in what is now New Mexico.

Population increases in Hispanic villages resulted in a vigorous centrifugal movement from the core area into new areas, such that by the time of the American occupation (1846), Hispanics had settled and were using almost all the irrigable land in the Rio Grande, Rio Chama, and Pecos River valleys . . . and in nearly all mountainous watersheds in central and northern New Mexico.²

During the first 100 years of the Hispanic settlement of New Mexico, most of the devotional art was intended for churches and was imported up El Camino Real from Mexico. The image of *La Conquistadora* was one of these early pieces. This sixteenth-century statue probably began her career as an Our Lady of the Assumption who was later changed into an Immaculate Conception, and later still into Our Lady of the Rosary. She is indelibly connected with the reconquest of New Mexico, which took place in 1692-93; hence, her current title. She currently resides in the La Conquistadora Chapel in the Cathedral of St. Francis in Santa Fe.

¹For a more complete description of the early settlement of New Mexico, see Barbe Awalt and Paul Rhett, *Our Saints Among Us: 400 Years of New Mexican Devotional Art* (Albuquerque: LPD Press, 1998), 13-21.

²Charles Carrillo, *Hispanic New Mexican Pottery: Evidence of Craft Specialization, 1790-1890*, 38-39.

After the Pueblo Revolt and the recolonization in 1692-93, the Spanish government was somewhat less interested in spending, or even sending, resources to this land. As a result, starting about this time (and certainly by 1706), *santos* began to be made locally. It is this indigenous art, produced first by Franciscan missionaries and later by devout lay persons, which will be the focus of this article.

Although the Renaissance began in the late-fourteenth century in Italy and elsewhere, it did not arrive in Spain until much later. Hispanic settlers in the northern reaches of the New World were probably never acquainted with the Renaissance outlook. The prevailing attitude there was more reminiscent of a medieval world. Most of the art produced in this part of the world utilized little if any linear perspective; it tended to use simplified personages, limited adornments, basic color schemes, uncluttered backgrounds, and distinctive iconography unique to particular saints.

The *santos* of New Mexico were the vehicles to teach the people the Sacred Scripture, the catechism, and the church doctrine. In a land where few priests were available, where few books existed, *santos* insured that the stories continued to be told. It is important to understand that between 1776 and 1800, there were only about twenty (20) priests to cover an area of over 120,000 square miles.³

The burgeoning population applied pressures of all types, not the least of which was for locally produced devotional art. As the population in New Mexico grew, so too did the need for religious imagery for the mission churches (of the native people), the village churches (of the Spaniards), the local chapels, the *penitente moradas* (or community worship centers), as well as for home altars. Even shepherds and travelers carried small "pocket *santos*." Although there are only some 5,000 *santos* still in existence today, it is estimated that some-

³Robert Wright, O.M.I., "How Many are 'Few'? Catholic Clergy in Central and Northern New Mexico, 1780-1851," in *Seeds of Struggle/Harvest of Faith: The Papers of the Archdiocese of Santa Fe Catholic Cuarto Centennial Conference: The History of the Catholic Church in New Mexico*, eds. Thomas J. Steele, Paul Rhettts, Barbe Awalt (Albuquerque: LPD Press, 1998), 238.

where between 80,000 and 100,000 *santos* were made between 1700 and 1900 to meet the demands of the local population.⁴ The majority—more than 75%—of these *santos* were made between 1785 and 1850.⁵

According to Fr. Thomas J. Steele, S.J., some 180 subjects are depicted in the New Mexican *santos*. These subjects fall into five main groups or categories: (1) the divine persons—God the Father, Christ, and the Holy Spirit; (2) Mary, according to various titles or portrayals; (3) the angels; (4) male and female saints; and (5) impersonal and allegorical subjects.⁶ Examination of the four groups of holy persons led Fr. Steele to conclude that, “with rare but important exceptions, these subjects operate at three levels of human need: the divine persons act in a preserve of their own, that of eternal salvation, the Virgin and the angels act in a middle realm, and the saints take care of more earthly needs.”⁷

We have catalogued over 5,000 New Mexican *santos*, dating from the sixteenth through the nineteenth century, from private as well as museum collections. We have attempted to identify the most commonly represented devotional images in these collections. Images of the supernatural or divine figures make up some 17.1% of the total historic *santos* so identified. The Blessed Virgin Mary represents 20.1 % of these images. However, if one separates out the images of the adult Christ or Christ in his Passion (which make up 11.5%) from those of Christ as a child (which represent 2.9%), the dominance of Marian figures becomes even more pronounced.⁸ We have identified forty-two different Marian titles or depictions among the *santos* of New Mexico.

⁴Charles Carrillo, unpublished paper: “Hispanic Pottery and Santos,” 4.

⁵Paul Rhett and Barbe Awalt, “The Santo Inventory Project, 1998,” funded in part by the Kriete Family Foundation.

⁶Thomas J. Steele, *Santos and Saints: Essays and Handbook* (1st ed.; Albuquerque: Calvin Horn, 1974); *Santos and Saints: The Religious Folk Art of Hispanic New Mexico* (Santa Fe: Ancient City Press, 1982 [reprint ed., with updated preface and a few revisions]). *Santos and Saints: The Religious Folk Art of Hispanic New Mexico* (Santa Fe: Ancient City Press, 1994) is, in the author's words, “a new book.” See p. 41 (1994 book); p. 117 (1974 and 1982 books).

⁷Steele, *Santos and Saints* (1994), 41; cf. p. 117 (1974, 1982).

⁸Barbe Awalt and Paul Rhett, *Our Saints Among Us*, 173.

New Mexican *santos* depict nearly four-dozen Marian subjects; some are based on Biblical or historical events, while others are from apocryphal episodes in Mary's life. Interestingly enough, very few of the Biblical episodes involving Mary are found in New Mexican images—the Annunciation, Visitation, the Birth of Christ, the Flight into Egypt and the final Passion of Christ. Whereas artists in Europe during the Renaissance and the Reformation seem to have included more of Mary's life story, New Mexican artists—many of whom practiced their craft during essentially the same time frame—focused on the images from the stories that were important to their faith life in their frontier existence.

Santos have been kept and treasured in families for generations. Starting in the first quarter of the nineteenth century, the traditions began to fall on hard times. With the opening of the Santa Fe Trail in 1821, which linked New Mexico with trade goods from the eastern United States, and the Mexican-American War of 1846–48, New Mexico also began to see an influx of people with mostly East Coast values and non-Catholic traditions. *Santos* in the churches fell into disfavor and many were replaced with mass-produced, painted plaster statues and lithographic prints from France, Italy, and the eastern United States. Fortunately, not all New Mexicans changed their ways, and many of the *santos* were spared.

A "Romantic Revival"⁹ began in the 1920s, bringing new interest in the Hispanic traditions. The Works Progress Administration (W.P.A.) also encouraged "rediscovering" the old crafts and traditions. Once the trains came through New Mexico to California, *Anglos* (non-Hispanics) purchased the works of the Hispanics and Native Americans, and the tourist trade developed. A "new" style of *santo* was born—the unpainted *bulto* or statue that was decorated with chip-carving. This is called the Córdoba style (from the village of Córdoba, New Mexico, where most of the carvers who used this style lived). In 1925, two *Anglos*—Mary Austin, a writer, and Frank Applegate, an artist and dealer—organized a group to preserve the traditional

⁹Fr. Steele has termed the period from 1920 through the 1950s as the "Romantic Revival" period in New Mexican *santos*.

Hispanic arts. A Spanish market was begun where, once a year, all of the artists could gather and sell their work. The market is held in Santa Fe on the last full weekend in July.

The Hispanic arts of New Mexico declined and almost died out during the 1950s and 1960s. It had become "cool to be Anglo" and kids did not want to be Hispanic. Learning the old ways was no longer attractive. In the mid-1970s, a small group of artists began to teach others how to paint and carve *santos*. Most notable were Charlie Carrillo and Marie Romero Cash. Charlie, in particular, researched the natural pigments used in past centuries by the *santeros* and taught his students that method of painting. Almost three-quarters of the Spanish Market artists who exhibit today were Carrillo students. This resurgence is especially evident in the growth of the annual Spanish Market, where today more than three hundred artists now gather to exhibit their works.

An explosion of books on New Mexican Hispanic arts and art traditions has also taken place. Whereas only a few books on *santos* were available some ten years ago, there are several dozen books on the devotional arts of New Mexico today. In recent years, contemporary artists have taken their work to new venues outside of New Mexico. Their works also have been collected by major museums, like the Smithsonian, Gene Autry Western Heritage Museum, Taylor Museum, Heard Museum, and many more.

Interest in collecting *santos* has also grown in the past ten years. Historic *santos* have been auctioned by Butterfield and Butterfield as well as Sotheby's, with some pieces commanding as much as \$30,000-\$40,000. Works of contemporary artists are also increasing in price, with some price tags as high as those on the historic pieces. And while the tradition of making *santos* is present in every Spanish-speaking country in the world, the New Mexican *santos* are coveted for their simplicity, powerfulness, and unique iconography.

Our Lady in New Mexico: Historical Images

Marian Images Related to the Childhood of Jesus

For making *santos*, New Mexican artists have only used about one dozen of the almost three-dozen events in Mary's life

recorded in the Scripture or the Apocrypha. From among the Biblical scenes relating Mary to the childhood of Christ, only five scenes have appeared: the Annunciation, the Visitation, the Birth of Jesus, the Flight into Egypt, and the Holy Family.

La Anunciación (The Annunciation)—Luke 1: 26–35

Mary is seen in prayer as the Archangel Gabriel kneels, pointing to the Holy Spirit above: "Blessed art thou among women." By the fifteenth century, most examples of the Annunciation depicted the angel on the left facing Mary, suggesting that some print or other artwork served as the unspecified model or source of some of the designs in New Mexico. Typically, the *santero* placed a native flower in Gabriel's hand, replacing the lily or rose that would have normally represented the virtue, joys, and sorrows of the Virgin. There are only two known historic images on this subject.

La Visitación (The Visitation)—Luke 1:36–56

Elizabeth, the wife of Zacharias, greets Mary as the Mother of the Lord. There is only one historical image of this subject known to survive.

La Huida a Egipto (The Flight into Egypt)—Matthew 2:13–23

The New Mexican version of the subject focuses on Mary and the Christ Child during their journey to Egypt. The arched foliage above them may be suggestive of the legend about how they came upon a palm tree. The palm provided shade (shelter) and provided Mary with fruit (sustenance). There are only eight known historical *retablos* on this subject.

La Sagrada Familia (The Holy Family)—Matthew 3:16

One of the favorite subjects of New Mexican *santeros* depicts Mary, the young Christ, and Joseph. The earthly trinity occupies the horizontal plane, while the Holy Spirit above the Christ Child reminds us of the heavenly Trinity.

Marian Images Related to the Public Life of Jesus

Of the images of Mary during the public life of Jesus, New Mexican *santeros* have used only three episodes in their art:

the Encounter (meeting Jesus on the way to the cross), the Deposition (receiving Christ's body from the cross), and Our Lady of Solitude (especially after the Crucifixion).

***Nuestra Señora de los Dolores (Our Lady of Sorrows)*—John 2:1**

Beginning about 1390, the mourning figure of Mary was separated from the *Calvario* (Crucifixion scene). Before this, Mary, along with John the Evangelist, was seen at the foot of the cross. Over time, Mary began appearing as a single figure, with either a single sword or even seven swords through her heart, signifying her suffering. This is the third most dominant image among New Mexican historical *santos*.

Nuestra Señora de Dolores or Our Lady of Sorrows is also the most popular name for a church in New Mexico. The suffering of Christ figures predominantly in Hispanic spirituality. Traditionally, Good Friday is the principal day in popular spirituality.

Our Lady of Sorrows is considered a Lenten *santo*, pictured with *muerter* (death figures), representations of the crucifixion, St. Francis, St. Veronica, and St. John Nepomucene. Usually, a *santo* of the *Dolores* is carried by the penitential brothers in the *Encuentro* procession on Good Friday. Mary is pictured being pierced by one sword to represent the death of her Son or by seven swords to represent the seven sorrows. In the *Dolores* representations, she is usually portrayed in a red gown with a dark cloak with cowl. Her hands are folded where the sword (or swords) pierces her heart.

Nuestra Señora de la Soledad (Our Lady of Solitude)

Mary is dressed in a very nun-like black and white. She has nothing in her hands, but is surrounded by the implements of the Passion—the nails on the right and the crown of thorns on the left. A bird or dove can frequently be seen associated with Our Lady of Solitude.

Non-Scriptural Marian Images

Of the episodes dealing with Mary not found in Scripture, there are only four that were used by historic *santeros*—the Immaculate Conception, the Betrothal, the Assumption, and the Coronation.

***Nuestra Señora de la Purísima Concepción*
(The Immaculate Conception)**

The figures of St. Ann and St Joachim, the parents of the Virgin Mother, are depicted holding a tangle of leafy vines that not only envelop but support the representation of the Virgin.

We have selected a few of the other more popular images of Our Lady to talk about in a little depth and also a few lesser-known images with an interesting story. A lengthy list of known images follows.

***Nuestra Señora de Guadalupe* (Our Lady of Guadalupe)**

Nuestra Señora in New Mexico has many different faces and names. There are some that appear nowhere else. One of the most popular and most easily recognizable images is *Nuestra Señora de Guadalupe* or Our Lady of Guadalupe. This image originated in Mexico where, in 1531, Our Lady appeared to the Indian Juan Diego four times, requesting that he ask the bishop to build a shrine in her honor. To show the bishop a sign given by Our Lady, Juan Diego was directed by her to gather roses. When, later, he unfolded his cloak to present the flowers to the bishop, the image of Our Lady was imprinted on his cloak.

In the New Mexican representations, Our Lady of Guadalupe is depicted most frequently with a blue robe but can also have a dark green robe. The robe has stars throughout and under the robe is a red dress. She wears a golden crown and large, pronounced rays emanate from her entire body. She is seen standing on a sliver of moon held up by an angel. Flowers can be found at her feet or around her and, often, angels are flying above her. She is the patroness of Mexico since 1531, but is also considered the patroness of all of the Americas.

The Mexican influence in New Mexico is very strong, and this image can be found in New Mexico as early as 1692. Now, Guadalupe is seen in the popular culture with her image painted on low riders, t-shirts, and on building murals. It is not irreverent to have a Guadalupe gearshift knob on one's car, a Guadalupe tattoo on one's body, or even a Guadalupe bath towel. These are ways of displaying belief, devotion, and identity in daily living. Santa Fe has many art shows with Guadalupe themes in December.

***Nuestra Señora del Pueblito de Querétaro* (Our Lady of the Village of Querétaro)**

Nuestra Señora del Pueblito de Querétaro, or Our Lady of the Mexican city of Querétaro, is a very obscure image in New Mexico but more popular in Mexico. The only known historic image of this title in New Mexico was made by the "A. J. Santero," who was active from 1820 to 1840.

In 1994, *santero* Charlie Carrillo made a monumental, almost five-feet tall, version that won the E. Boyd Memorial Award in Spanish Market. His version demonstrated every type of traditional art form: a hollow-frame body, *retablo*, gesso-relief *retablo*, *bulto*, 14-k goldleaf, straw appliqué, and hand-cut, etched silver on a furniture-style frame. The sculpture was based on several images modeled after a painting by Peter Paul Rubens titled "Allegory in Honor of the Franciscan Order."

The image has a great deal of symbolism. Our Lady floats above the shoulders of St. Francis, who is holding three globes that symbolize the three Franciscan orders. *El Niño de Praga* (the Infant of Prague) is on the clouds to her side, but attached. Angels support Our Lady underneath. There is a sliver of moon that she stands on. Our Lady wears a traditional-style Spanish colonial crown.

***La Divina Pastora* (The Divine Shepherdess)**

The image *La Divina Pastora* made its way to New Mexico from Spain by way of Ecuador. Mary, the Divine Shepherdess, is seen in Ecuadoran garb, with a distinctive hat. She is under a tree with her lambs, and is pictured seated, usually on a New Mexican-style bench. This is a rare image in New Mexico, and only four historic images of this title are known.

The Artists

Apocryphal lists record José Manuel Montolla and Montolla de Pacheco as the first *santeros*. They are credited with painting the Trampas Church altarscreen in approximately 1587, although this date predates the settlement of New Mexico by a dozen years and the actual building of that particular church by some one-hundred-and-seventy-three years. From 1695 to

1749, other *santeros* from Mexico and possibly Spain made pieces, few of which survive today. A larger group of artists worked from 1750 through 1810, most notably Fray Andrés García and Don Bernardo Miera y Pacheco.

The classical period (according to Steele) was from 1785 through 1850. Historic masters include: Pedro Antonio Fresquis, the "Laguna Santero," Antonio Molleno, the "Master of the Lattice-Work Cross," José Aragon, José Rafael Aragon, the "A. J. Santero," the "Santo Niño Santero," and the "Quill-Pen Santero." The master artists of 1850 through 1930 included: Juan Ramón Velásquez, the "Quill-Pen Follower," José Benito Ortega, the "Abiquiú Morada Santero," José Inés Herrera, as well as the Southern Colorado styles.

From 1920 through 1950, there was what Steele calls the Romantic Revival of the artform, with Anglos in Santa Fe pushing the artists. E. Boyd, former Director of the Museum of New Mexico, was herself an artist and did a great deal to document the artists' work. The Córdoba Style flourished with George López and José Dolores López. Patrocinio Barela of Taos received national attention in the 1930s then dropped out of sight. Frank Applegate was the first recorded Anglo *santero*.

The 1950s and 1960s saw many artists working with large client bases. Artists still living and producing include the following: Frank Brito, Sabinita López de Ortiz, Marco Oviedo, Paula and Eliseo Rodríguez, Gloria López de Cordova, Rosina López de Short, and Eluid Levy Martínez. The deceased include Horacio Valdez, Ben Ortega, and Max Roybal.

As the 1970s began, younger artists appeared, many of whom did not have a family tradition in the arts but learned on their own. Most notable is Charlie Carrillo; other masters include: Marie Romero Cash, Felix López, José Benjamin López, Leroy López, Luisito Luján, Ramón José López, Eulogio and Zorida Ortega, Luis Tapia, Tim Valdez and Irene Martínez Yates.

In the modern group that began work in the 1980s and 1990s are many new faces that have taken Spanish Market and the art world by storm. They include: Gustavo Victor Goler, Alcario Otero, Nicholas Herrera, David Nabor Lucero, Frankie Lucero, Mary Jo and Jimmy Martin-Madrid, Joseph and Krissa López, Jimmy and Debbie Trujillo, Arlene Cisneros Sena, Ruben Gallegos and Arturo Olivas.

Today's *santeros* have much in common with their historic predecessors. But they also have a number of important differences. Although there is no recorded instance of a female artist in historic times, there are a number of accomplished *santeras* today. Many contemporary artists have now begun to support themselves totally by making art, as is suspected of *santeros* in historic times.

Santos have had a 400-year history of tradition and importance in communities all over New Mexico. We are fortunate that many historical *santos* have survived to help us understand the continuity of images. We are also fortunate that fine contemporary artists have chosen to become *santeros*. *Santos* are not just pieces of art, but family members with a role to play in the spiritual lives of those who live with the saints.

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Appendix 2

Frequency of "Our Lady" Images in New Mexico

As part of an ongoing research project, we are currently cataloging the numbers and subjects of historic *santos* that are in private and museum collections all over the world. For the purposes of this talk we have ranked the images of Our Lady as to frequency and popularity. The images covered in this study are in the period ranging from 1750 through 1900.

Marian images constitute 20.1% of the more than 5,000 devotional images we have thus far identified. The following positions and percentages show the popularity and frequency of appearance of the nine Marian images which figure among the thirty-two most frequent *santo* images.

Popularity (Position)	Title/Description of Image	Frequency (Percentage)
#3	Nuestra Señora de los Dolores	5.7%
#5	Nuestra Señora de Guadalupe	4.9%
#8	Nuestra Señora del Carmen	2.5%
#12	Nuestra Señora de San Juan de los Lagos	2.0%
#13	Nuestra Señora de la Inmaculada Concepción	1.8%
#21	Nuestra Señora del Rosario	1.3%
#24	Nuestra Señora de la Soledad	1.1%
#30	Nuestra Señora del Refugio	.8%
#31	Sagrada Familia	.8%

Appendix 3

List of Images and Feasts of "Nuestra Señora" in New Mexico

Nuestra Señora con el Santo Niño (Madonna and Child)—December 25: *Nacimiento de Jesucristo* (Birth of Jesus Christ)

Nuestra Señora de los Afligidos (Our Lady of the Troubled)—August 19 (probably). "A unique New Mexican representation of a devotion that appears in Mexico and Brazil" (*Santos and Saints* [1994], p 146). Patroness of the afflicted.

Nuestra Señora de los Angeles (Our Lady of the Angels)—August 2. Patroness of angels who are guardians of humans against monsters. Sometimes also called Mary Queen of Angels, who is considered the Patroness of Children.

Nuestra Señora de la Anunciación (Our Lady of the Annunciation)—March 25. Similar to the Immaculate Conception.

Nuestra Señora de la Asunción (Our Lady of the Assumption)—August 15. According to Steele, *La Conquistadora* was originally an Assumption image.

Nuestra Señora de Atocha (Our Lady of Atocha)—Part of the Atocha devotion originating in Spain.

Nuestra Señora de Begoña (Our Lady of Begoña)—October 8 or second Sunday of October. A Basque devotion.

Nuestra Señora del Camino (Our Lady of the Way)—Protector of pilgrims and travelers. A Spanish devotion.

Nuestra Señora de las Candelarias (Our Lady of the Candles)—February 2 (Feast of the Purification of Mary, the Presentation of Jesus in the Temple). A combination of two images—the Candelarias of the Canary islands with *Nuestra Señora de San Juan de los Lagos*. According to Steele, the image of the latter got the name of the former.

Nuestra Señora del Carmen (Our Lady of Carmen)—July 18. A Carmelite devotion. Patroness against all dangers, hell; prayed to in the hour of death.

La Conquistadora (Our Lady of the Conquest)—October 7. Patroness of Don Diego and his soldiers of the bloodless reconquest of Santa Fe in 1683. Found in St. Francis Cathedral. A regional version of Our Lady of the Rosary and a "new," politically correct, version of Our Lady of Peace.

Nuestra Señora de la Cueva Santa (Our Lady of the Holy Cave)—First Sunday of September. A Spanish devotion. Mary prayed to as source of protection.

La Divina Pastora or *Nuestra Señora como una Pastora* (Our Lady as a Shepherdess)—A Capuchin Franciscan devotion (derived from Christ as the Good Shepherd). Patroness of Shepherds and lost souls. A devotion that came to New Mexico from Spain through Ecuador.

Nuestra Señora de Dolores (Our Lady of Sorrows)—September 15 or the Friday before Palm Sunday. Patroness of childbirth, sinners; invoked to heal worry, sorrow and pain; helps to develop compassion for others; invoked at the hour of death.

El Corazón de Nuestra Señora de los Dolores (The Heart of the Sorrowful Mary)—Friday before Palm Sunday and September 15. Mary's heart or Mary's heart with one or seven swords.

Nuestra Señora de Guadalupe (Our Lady of Guadalupe)—December 12. Patroness of Mexico since 1531, and later the Americas and Native Peoples. Prayed to for help against all ills, evil and war.

Nuestra Señora de Loreto (Our Lady of Loretto)—March 1.

Nuestra Señora de la Luz (Our Lady of the Light)—May 21. Rescuer of souls from purgatory, returns men to wives and church, brings wisdom to the mind. Prayed to for help to save one from hell or purgatory, for wisdom,

for return of a husband who has abandoned his wife or family, and for the return of those who have left the Church.

Nuestra Señora de la Manga (Our Lady of the Sleeve)—A *Dolores* variation. Helps with easy childbirth, protects against plague, prayed to by those who suffer.

Nuestra Señora de la Merced (Our Lady of Mercy)—September 24. Devotion of the Mercedarian Order. Protects captives or those in need of divine mercy.

Nuestra Señora del Patrocinio (Our Lady of Protection)—Third Sunday of November or November 11.

Nuestra Señora de la Piedad (The *Pietà* or Our Lady of the Disposition)—Good Friday. Represents salvation, forgiveness of sins, and helps with suffering.

Nuestra Señora del Pueblito de Querétaro (Our Lady of Querétaro, Mexico)—May 1. A Franciscan artist's interpretation and local devotion.

Nuestra Señora de la Purísima (or *Inmaculada*) *Concepción* (Our Lady of the Immaculate Conception)—December 8. *La Corazón Inmaculata de María* (Immaculate Heart of Mary)—June 15. *La Alma de la Virgen* (The Virgin's Soul)—A variation of the Immaculate Conception. Patroness of purity, repentance, and against evil.

Nuestra Señora de la Redonda (Our Lady of the Rotunda)—Saturday before the first Sunday of August. A Mexican variation of the Assumption.

Nuestra Señora Refugio de Pecadores (Our Lady of Refuge of Sinners)—July 4. According to Steele, this is an Italian Jesuit devotion introduced into Mexico during the eighteenth century. Prayed to for protection from sin.

Nuestra Señora Reina de los Cielos (Our Lady Queen of Heaven)—Second Sunday of May. The coronation of Mary.

Nuestra Señora del Rosario (Our Lady of the Rosary)—October 7. The second rendition of *La Conquistadora* (after *Purísima Concepción*). Prayed to for acceptance of death in the family, for peace and for protection against danger and accidents.

Nuestra Señora de San Juan de los Lagos (Our Lady of San Juan de los Lagos, Mexico)—February 2. A veneration of the Immaculate Conception. A regional devotion started by the residents of Talpa, New Mexico (north of Taos).

Nuestra Señora del Socorro or *de los Remedios* (Our Lady of Help)—September 1. According to Steele, not to be confused with Our Lady of Perpetual Help. "Our Lady of Remedios was Cortes' and de Vargas' *Conquistadora*, and she was patroness of the Gachupines and Mexicans loyal to Spain during the Hidalgo rebellion of 1810" (*Santos and Saints* [1994], p. 155). Prayed to for help against sickness of body or soul.

Nuestra Señora de la Soledad (Our Lady of Solitude)—Good Friday, Holy Saturday. Patroness against loneliness, for help with sorrow in bereavement, for a happy death.

Nuestra Señora de Talpa (Our Lady of Talpa)—October 7. Regional veneration in Talpa, New Mexico.

Nuestra Señora de Valvanera (Our Lady of Valvanera)—September 8, 10 or 23 or November 21. A Basque devotion.

Nuestra Señora de la Victoria (Our Lady of Victory)—October 7. A version of Our Lady of the Rosary. Prayed to for success in battle.

Los Desposorios de la Virgen (Betrothal of Mary and Joseph)—January 23 or November 26. Patrons (Mary and Joseph) of the family.

La Visitación (The Visitation)—May 31.

La Huida a Egipto (The Flight Into Egypt)—February 17. Patrons (Jesus, Mary, Joseph) of travelers.

La Sagrada Familia (The Holy Family)—First or Third Sunday after January 6. *La Santa Parentela* (The Holy Extended Family).

Appendix 4

Places to Visit to See New Mexican Devotional Art

Permanent Exhibits

National Museum of American History/Smithsonian, Washington, DC—New Mexico Exhibit, "American Encounters" (until 2002)

Taylor Museum/Colorado Springs Fine Arts Center, Colorado Springs, CO—continuing exhibits. Call ahead to view stored *santos*.

Museum of International Folk Art, Santa Fe, NM—Hispanic Heritage Wing

Millicent Rogers Museum, Taos, NM—permanent collection
Regis University, Denver, CO—Permanent Collection in the Dayton Memorial Library

Travelling Exhibit

Our Saints Among Us: 400 Years of New Mexican Devotional Art (Information 505/344-9382)

Schedule:

January 8, 1999–February 13, 1999—Fuller Lodge Arts Center, Los Alamos, NM

May 8–August 13, 1999—De Saisset Museum, Santa Clara University, Santa Clara, CA

August 31–November 13, 1999—The Grace Museum, Abilene, TX

December, 1999-January, 2000—Price Tower Arts Center,
Bartlesville, OK

September-December, 2000—Centennial Museum, El Paso, TX
More venues being scheduled

Spanish Market

Summer Market—the last full weekend in July, Santa Fe, NM

Winter Market—the first full weekend in December, Santa
Fe, NM



Fig. 1. Charlie Carrillo, *Holy Family/Nativity*, 1991.



Fig. 2. Charlie Carrillo, *Nuestra Señora de los Dolores*, 1998.



Fig. 3. Charlie Carrillo, *Nuestra Señora de Guadalupe*, 1994.

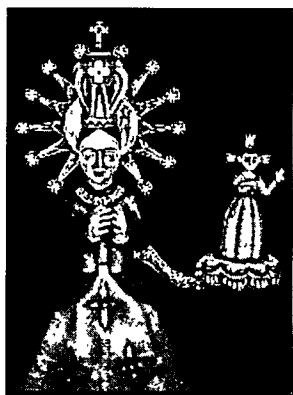


Fig. 4. Charlie Carrillo, *Nuestra Señora del Pueblito de Querétaro*, 1994.

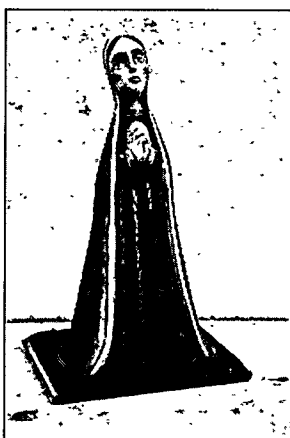


Fig. 5. Joseph López, *Nuestra Señora de los Dolores*, 1997.



Fig. 6. Arlene Cisneros Sena, *Nuestra Señora de los Dolores*, 1998.



Fig. 7. Victor Goler, *Holy Family*, 1997.



Fig. 8. Charlie Carrillo, *La Divina Pastora*, 1994.



Fig. 9. Charlie Carrillo, *Flight into Egypt*, 1994.



Fig. 10. David Nabor Lucero, *The Visitation*, 1996.



Fig. 11. José Rafael Aragon, *Nuestra Señora del Carmen*, 1820-35.



Fig. 12. A. J. Santero, *La Anunciación*, 1820-40.



Fig. 13. José Rafael Aragon, *Nuestra Señora de la Soledad*, 1820-35.



Fig. A. Charlie Carrillo, *Nuestra Señora de Alma*.



Fig. B. Charlie Carrillo, *Madonna*.



Fig. C. Charlie Carrillo, *Holy Family*.

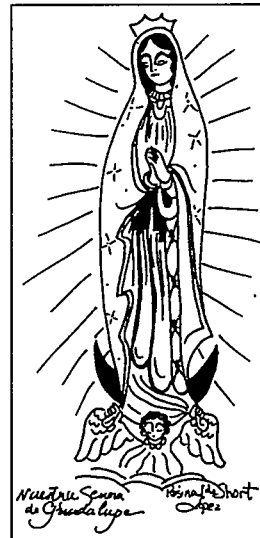


Fig. D. Rosina López de Short, *Nuestra Señora de Guadalupe*.



Fig. E. Arlene Cisneros Sena,
Holy Family.



Fig. F. Rosina López de Short,
La Conquistadora.



Fig. H. Catherine Robles-Shaw,
Nuestra Señora de Guadalupe (altarscreen).



Fig. G. Rosina López de Short,
Our Lady of Mt. Carmel.



Fig. I. Catherine Robles-Shaw,
Nuestra Señora de la Paz.