

Myth and Memory: Sharing Sacred and Secular Space in the Indo-Hispano World

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Narrative

San Antonio presides over the evergreen dance at Sandía Pueblo. Shaded under a *jacalito* covered with fresh cottonwood branches, both he and the Christ child are clothed in traditional Pueblo dress. They are accompanied by other saints, including the Virgin Mary. In front of them are a bowl of offerings in the form of dollar bills and candles brought by the faithful, some of whom take freshly ground corn meal from the bowl in front of San Antonio and silently pray to the four directions. As Native Americans, Hispanics, and Anglos wait patiently for their turn to honor and pray before the beloved saint, the *rezador* sings *alabanzas* in honor of San Antonio:

Así mi lengua me ayude
y me escuche mi auditorio,
les cantaré los milagros
del glorioso San Antonio (González 515)

Outside the *jacalito* beneath an unrelenting sun dozens of Pueblo Indians, young and old, dance to the age-old rhythm of drums, their bare or moccasined feet gently pounding the rhythm into the dusty ground. Gourd rattles recall the sound of rain falling as they keep time with the unbroken steps of the past and the present.

Since Don Diego de Vargas began his reconquest of New Mexico in 1692, the many different inhabitants of this beautiful yet harsh and arid landscape have sought ways to coexist peacefully and spiritually. The process has not always been an easy one, but more than three hundred years later, the cultural legacy of the historic contact between the Native Americans and the Spanish is evident in the fiestas and celebrations that continue to be held in Pueblos and Hispanic villages and neighborhoods throughout New Mexico. The rich cultural traditions celebrated by Native Americans and Hispanics is a reflection of the sacred landscape known as New Mexico and the *mestizaje* of its people.

The decision to return to New Mexico after the humiliating defeat and expulsion from the territory at the hands of the Pueblo Indians in 1680 was not an easy one. There was no gold or silver to lure the colonists to return, and the Indians had already exhibited more than a fair

amount of hostility toward the Spanish conquerors. However, the Catholic Church was eager to add more souls to its fold, and there was a need for a buffer zone to stave off the threat of further land claims and incursions by the French, who had already laid claim to the entire Mississippi River Valley. And so it was decided that Don Diego de Vargas, accompanied by sixty soldiers, a hundred Indian helpers, and three priests, would embark upon *la reconquista de la Nueva México* (Burke 146). An auspicious year, 1692 also marked the two-hundred year anniversary of Spain's own *reconquista* against the Moors.

The reconquest was not terribly difficult. Although the Pueblos had managed to unite for the Pueblo Revolt, their world had already been shattered by the previous Spanish presence. In 1598 an expedition led by Don Juan de Oñate was the first to set forth and colonize the northern territories of New Spain. Oñate and his party tried to convince their enemies of Spanish superiority with the enactment of the Spanish drama *Moros y christianos*, in which soldiers on horseback reenacted the glorious defeat of the Moors by the Spanish. The battles looked real enough, but there were no casualties. By the end of the drama the Moors had been converted to Christianity. Villagr , the author of the New World epic *Historia del la Nueva M xico, 1610*, alludes to this drama and the message of military superiority and the fear the Spanish thought it would instill in the Indians:

Playing at Moors and Christians,
With much artillery, whose roar
Did cause notable fear and marveling
To many bold barbarians who had
Come there as spies to spy on us,
To see the strength and arms possessed
By the Spaniards, whose manliness
Was by no nation noted more,
As we shall see here further on
Than by the folk of Acoma...(Villagr 
XVI 101-114)

The effect was not as impressionable as the Spanish conquerors might have hoped, for later a bloody and cruel battle ensued, leading to the ultimate defeat of Acoma. The real campaign against the Indians was a much more powerful display of strength than the play that had been performed on the battlefield. Oñate briefly basked in the glory of his military victory; however, he was really more interested in the search for wealth. While the colonists he had brought with him struggled to survive, he went off in search of the legendary riches of Quivira. Upon his return, he was to find the colony largely abandoned. Most of

the colonists had returned to New Spain where life was much easier.

The Spanish government was not about to give up so easily. In 1610 Pedro de Peralta arrived in New Mexico as the first royal governor, and thus began the missionary period that would lead up to the infamous Pueblo Revolt. The Franciscans' missionary zeal served to subvert Pueblo society by destroying the kinship relationships that existed within the community. The friars were merciless in their attempts to Christianize the Indians as they sought to destroy the relationships between the Pueblo elders and the Pueblo youth. Fathers were cruelly humiliated in front of their children and made to do women's work like building chores. In turn, the women were made to take over men's traditional duties like weaving. Men were also forbidden to hunt, to engage in warfare, and to participate in their own religious ceremonies (Gutiérrez 76). "The Franciscans were engaging in a war for the hearts and minds of Indian children that they had no intention of losing" (Gutiérrez 75). By the 1640s, the efforts of the friars came to fruition as many of the Christianized Indian youth began to cause fissures within Pueblo society, rebelling against the ways of their elders.

One of the most powerful tools of conversion was the religious drama staged by the Franciscans. Plays were another way of subverting kinship relationships as children were given the parts of angels and Christians, while the adults played the devils and infidels, thus symbolically playing out "the defeat of Indian culture and the subordination of adults to Christianized youth" (Gutiérrez 76). Dance and drama were also used by the friars to compete with the Indians' own ceremonies. "The friars believed that if the Puebloans were to embrace Christianity and be kept from reverting to idolatry, magnificent ceremonies rivaling native rituals would have to be staged for them" (Gutiérrez 81). One wonders if one such magnificent dance was *La danza de los matachines*, which is performed in many Pueblos to this day.

The success of the Franciscans' first efforts at conversion was mixed. Enforcement of the faith was harsh; those who neglected their Christian duties were often whipped. The paternalistic friars believed that a heavy hand would turn the Puebloans away from their heathen ways. Nonetheless, Pueblo religious ceremonies were not eliminated but were driven underground and performed without the friars' knowledge. Moreover, the punishments inflicted upon the Indians for neglecting their Christian duties often backfired, as some Indians meted out similar cruelties upon the friars when the opportunity arose.

A cultural gulf existed between the Pueblo people and the Spanish

friars intent upon converting them, and the stern fathers were unable to totally bridge it, despite their limited success at conversion of the Indian youth. Resentment among the Pueblo Indians grew, and they plotted their vengeance, the culmination of which resulted in the Pueblo Revolt of 1680. Churches were burned to the ground and most of the friars suffered a martyr's death. Meanwhile, colonists fled to the safety of El Paso del Norte, though many were killed before they could escape the revenge of the Pueblo people.

The years following the Pueblo Revolt brought relief from the harsh treatment of the church and the Spanish colonists, who through the system of *encomiendas* had demanded so much in tribute as to leave the Indians unable to work their land and feed their families. But now the Spanish colonists were gone, and the Pueblo people renewed their native religious practices in hopes of restoring harmony to their world and their lives. They turned to their *caciques* and war chiefs for assistance, but they were unable to recover the harmony and balance that had marked the Pueblo world prior to the conquest. Nature was uncooperative as drought plagued the area. Moreover, attacks by nomadic Indians like the Apaches and Navajos were on the increase. The clouds, the Pueblo people's spirit ancestors, stayed away while the attacks from other Indians continued unabated.

The stage was set for the return of the Spaniards. The challenge was given to Don Diego de Vargas who made his way up the Río Grande, firing his guns and offering baptism and absolution to the Indians he encountered. For the most part, the reconquest was peaceful. "De Vargas regained the allegiance of twenty-three pueblos without firing a shot and without burning a single kiva or storehouse" (Roberts 58). However, memories of the previous Spanish presence were not forgotten and sporadic rebellions continued. Four years after the *reconquista*, five priests and twenty-one colonists were killed by disgruntled Indians (Burke 154). Ultimately, the stronger Spanish forces prevailed, and the colonists returned to their villages as both sides maintained an uneasy peace. According to tradition, the colonists who lived in Bernalillo offered a *promesa* to San Lorenzo for their survival of the Pueblo Revolt and their safe return to New Mexico, a promise which is kept to this day as residents dance the Matachines every August 10th. Was this then the beginning of the Matachines dance tradition? Did the Pueblos also begin to dance Matachines following the return of the *españoles mexicanos*?

In many ways the Spanish and Pueblo worlds continue to exist on different planes. However, an examination of the cultural traditions celebrated today indicates that gradually a peaceful coexistence occurred in which Pueblo people and Hispanics began to share distinct

parts of their lives, especially on the level of the sacred. The Pueblos incorporated Christian rituals into their own spiritual lives, while the *españoles mexicanos* began to recognize the spirituality of the landscape that was an intrinsic part of the Pueblo world.

The sacred in the Pueblo world is very much connected to the cosmology of the landscape. The Tewa village of San Juan exemplifies the sacred space of the Pueblos. The Tewa world is divided into four quarters, each one bounded by a sacred mountain. To the north is *Tse Shu Pin*, Shimmering Mountain or Conjilón Peak. To the west is *Tsikoma*, Obsidian Covered Mountain. To the south is *Oku Pin*, Turtle Mountain or Sandía Crest. And to the east is *Ku Sehn Pin*, Stone Man Mountain, also known as Truchas Peak. In addition, each mountain is associated with a lake or pond and with earth navels. The latter serve to unite the three cosmic levels - the above, the middle, and the below. Navels are also found in the center of each village. Other features of sacred significance are the four mesas (Ortiz 19-23). The navel or center also represents the origin myth of the people. In the Tewa world Blue Corn Woman and White Corn Maiden sent forth man to the middle world and the upper world to see how the people might emerge from the lake. Once he was accepted by the animals from above, he called forth the Summer and Winter chiefs, from whom the Pueblo people descended (Ortiz 13-14). One of the most important sacred centers for both the Hispanic and Pueblo worlds is that of *Tsi Mayoh*, or Chimayó, the present day pilgrimage site of Catholics and non-Catholics alike.

According to Mircea Eliade, the notion of the center is "a sacred, mythic geography, the only kind effectually real, as opposed to profane geography, the latter being 'objective' and, as it were, abstract and non-essential..." (Eliade *Images* 40). For the Pueblo people the sacred geography of their world surrounded them, and the mythical origins of their existence was a daily part of their lives. In contrast, for the Spanish friars sacred space lay within the church and the churchyard, the latter served as the cemetery or *campo santo*, holy ground.

As the Spanish friars battled for the souls of the Indians, they thought that they had destroyed the sacred spaces of the Indians as they filled in the kivas, the males' ceremonial chambers and connection between the above and below worlds, the sites that recalled the sacred memories of their origin. By appropriating the Puebloans' sacred space each time they built a new church, the friars tried to redirect the focus of the faithful to the church, the house of God, but they failed. They couldn't really eradicate the sacred sites of the Pueblo people — the mountains, the mesas, the lakes, and the springs.

Although geography on the surface seemed profane to the Spanish friars, it became sacred to the *españoles mexicanos* as evidenced by their place names. North of Santa Fé, the city of holy faith, are mountains named for the blood of Christ, the *Sangre de Cristo's*. Separated and isolated from their Pueblo neighbors and ignored by the friars, the colonists created their own center, a sacred space beyond the walls of the churchyard. Like their Pueblo neighbors, the *españoles mexicanos* consecrated the natural world with place names. Moreover, they began to claim the native sacred spaces as their own. In Chimayó, a few steps away from the main church altar is a small chapel scented by candles offered in prayer by the faithful. The pilgrimage site of Chimayó has always been a sacred center for the Pueblo Indians, later it was appropriated by their *hispano* neighbors. Today it attracts Indians and non-Indians, Christians and non-Christians alike. The rich brown soil is collected from a small hole in the center of the earthen floor, a sacred center, a navel in the sacred landscape. Its powers are sought by all who seek hope and miracles, harmony and balance.

Not only do the Pueblo people and the Hispanic people share a sacred center, but they have also come to share the collective memory of myth and spirituality. An example of one such experience is the celebration of St. Anthony's feast day described at the beginning of this paper. The participants are both Pueblos and Hispanics; reverence is paid to the saint both through the Indian dance and through the *alabanzas* sung in Spanish by the Hispanic mayor of the neighboring community. This cultural mestizaje has been played out for centuries.

The dance of the Matachines is another example of the shared myth and collective memory that unites the Indo-Hispano world. Like all myths, the story is one that has undergone many changes over time, yet it reflects the experiences of the people who retell it. This dance drama is performed throughout New Mexico in both pueblos and Hispanic communities. Unlike the celebration for the feast of San Antonio, which brings together two different traditions, the myth relived through the dance of the Matachines differs for both Hispanic and Pueblo people. The characters are similar for both groups, but how this dance drama is interpreted varies from community to community.

In *La danza de los matachines* two parallel lines of masked dancers are led by the Monarca, known as Moctezuma in Pueblo communities, and Malinche, a young girl usually dressed in a white first communion dress, although she may wear native dress or different colored dresses in the Pueblos. Each dancer, including the Monarca, has a *guaje*

(rattle) in one hand and a *palma* (a wooden trident) in the other. Usually there are twelve dancers. A violinist and a guitarist accompany the *danzantes* throughout the processional dance. Meanwhile, the *abuelo* keeps order and directs the different dances. The *abuelo* may be a stern disciplinarian and/or a clown figure. The *monarca/Moctezuma* wears a headdress called a *corona*, which represents his royal status. The other *danzantes* wear similar mitre-like headdresses called *cupiles*. The *corona* and the *cupil* are elaborately decorated with ribbons and fringe. The dancers' faces are covered and long brightly colored ribbons extend from the *cupiles* down their backs. An image of the Virgin of Guadalupe may be pinned to their dark jackets. A burlesque figure, a man dressed as a woman, the *perejundia*, is a comic counterpoint to the solemn dance as he jokes around with the *abuelo* and attempts to kill and/or castrate *torito*, the little bull.

This drama, rich in symbolism, has a variety of interpretations depending on the community in which it is performed. According to Geneviève Fabré, the importance of processional dances like the Matachines is that they "offer a way of performing experience and of identifying 'sites of memory': events, moments, legendary or historical figures, places and actions stored in the collective memory..." (Fabr  4-5). For the people of Bernalillo, this site of memory is the Pueblo Revolt. In Albuquerque, the dance is performed to honor the Virgin of Guadalupe on December 12th. In the East Mountains, the dance honors San Antonio and El Se or de Mapim , a devotion brought from Mexico. For the many Pueblos it is the time when their people learned to live in peace with the *espa oles mexicanos* or when they accepted some facet of Christianity into their sacred world. On Christmas Eve they dance Matachines to honor the Christ child. The notion of memory transforms the dances into what Eliade refers to as a "living myth," which "tells us how something came into being" (Eliade *Quest* 75). The myth that each community relives is different, but the dance continues to evoke a sense of history, tradition, and spirituality for all who participate in it.

The origins of the dance have become obscured with the passage of time. Was the dance another drama used by Franciscan fathers to convert the Indians? Did it make its appearance after the *reconquista*? Is the dance Native American in origin? Some argue that the dance originated in medieval Europe, and represents the defeat of the Moors by the Spanish and their subsequent conversion to Christianity. However, others make a strong argument for an Aztec origin, suggesting that the dance may have even traveled to the Spanish court as one of the many New World spectacles performed before the king.

The oral tradition in New Mexico synthesizes the two theories. In Picurís Pueblo, the oral tradition relates that Moctezuma himself brought them the dance although he had learned it from the Spanish, who had brought it from Spain.

The mystery of the dance extends to the characters as well. Is Malinche the interpreter and mistress of Cortés or just a symbol of purity and good that triumphs over evil, symbolized by the *toro*? Or does the Malinche character represent the Virgin Mary and her aid in converting the heathens, be they Moors or Indians? And what is one to make of the *abuelo* and *abuela* or *perejundia*, a man dressed as a woman? These traditions are strong in Pueblo culture, but how did they make their way into the Hispanic version of the dance? Moreover, what is the message they are intended to convey? In the Indian version of the Matachines are the *abuelo* and the *abuela* simply *Kossa* and *Kwirana*, sacred clowns "created to entertain the people when they grew tired and unhappy" (Ortiz 15), or are they in some way subverting the message conveyed in the dance of the Matachines? Although its origins and original meaning remain mysteries, the characters and story evoke a unique sense of history and tradition for those who continue to perform it centuries later. The dance of the Matachines is remarkable in that it is an enduring legacy of the Indo-Hispano tradition and a testimony to the strong cultural exchanges that have marked the ever evolving relationship between the Pueblo people and their *mexicano* neighbors.

The cultural exchanges between *mexicanos* and Native Americans in New Mexico is not just limited to the close relationship that has developed between the Pueblo people and the *mexicanos* over the course of centuries of strife, accommodation, and reconciliation. After decades of fighting with the Comanches, the *hispanos* and Pueblos would also incorporate the Comanche into their ritual world.

The colonists and their Pueblo neighbors, separated by their spiritual and cultural beliefs, were forced by circumstances to unite in the late seventeenth and early eighteenth century. Their lives were threatened by nomadic Indians who constantly raided their villages. The Apaches in the southwest and northeast, Navajos in the northwest, and the Utes in the north posed a constant threat to the population living along the Río Grande as they stole horses, sheep, and food. If this didn't make life difficult enough, in the early 1700's the skilled Comanche horsemen made their presence known as they raided Apache rancherías and took control of the eastern plains. The Comanche were not satisfied with livestock; in 1760 they raided Taos, stealing fifty Spanish women and children (Roberts 68). They were so fierce that many Apaches sought refuge in nearby Hispanic settlements, and

Pueblo Indians joined forces with the Spanish to protect the villages and pueblos (Roberts 68). Moreover, buffer settlements populated by *genízaros*, detribalized Indians, including Apaches and Navajos, were established to stave off the Comanche attacks. Many of the *genízaros* were also Comanches who had been captured during Spanish attacks on Comanche settlements.

Despite the recurring hostilities between the nomadic groups and the settled populations, a kind of peace was established during the trade fairs that took place in Taos, Pecos, and Abiquiú during early fall. It was here that slaves or *indios de rescate* were bought by Hispanic families, but there was also a vigorous trade of horses, knives, saddle blankets, clothing, hides, and corn. Often times young children were bought by the *mexicano* families to replace their own children who had been captured by the Comanches. In turn many Comanche raised captive Pueblo or *hispano* children as their own. The *indios de rescate* were also known as *criados* and were considered part of the *mexicano* family. Even if the slaves didn't become a part of the family, they were freed once they married. Many *indios de rescate* married and went to live in the *genízaro* communities.

Although slavery had been banned by the Spanish crown in the sixteenth century, the remoteness of New Mexico allowed for that edict to be largely ignored. Gutiérrez characterizes the *genízaros* as outcasts who had the lowest social status. Not everyone saw them in a totally unfavorable light. Father Juan Agustín de Morfí, who visited New Mexico in 1778 to report on how trade might be improved in the northern territory, commented that "They are fine soldiers, very warlike, and most formidable against our enemies....These are men, who, granted the rights of citizens, would prove very useful in time of war" (Morfí 34-35). Having been raised with Spanish families from the time they were young as *criados*, and because they were offspring of enemy tribes, *genízaros* lived in a cultural limbo. However, they came together in communities throughout New Mexico, including Abiquiú, Tomé and Belén, building upon the traditions of the Catholic faith, and creating a strong identity for their descendants. It is in many of these *genízaro* communities where the Indo-Hispanic traditions are the strongest and continue to survive to this day.

The continual threats by the Comanche lasted for well over half a century. A report from 1751 indicates that over five hundred Pueblos and Spaniards had been massacred up to that time. In 1774 hundreds of warriors "devastated the Tewa district north of Santa Fe" (Simmons 12). It wasn't until 1779 when Governor Juan Bautista de Anza finally struck a decisive blow against the Comanche by attacking their camp and killing the Comanche chief Cuerno Verde. After much

negotiation, de Anza and the Comanche chief Ecueraacapa finally agree to peace at Pecos in 1786. Subsequently, trade was more frequent and the respect between the two factions increased as they fought side by side against the Apaches. Commandant General Jacobo Ugarte y Loyola wrote to the Viceroy of New Spain that "Since the Comanche Nation made peace with us, its members have undertaken on their own initiative various campaigns against the Apaches, in addition to supplying us voluntarily with units of warriors who have joined our expeditions in New Mexico" (Simmons Doc. 3) Moreover, in 1793, Commandant General Pedro de Nava, in a letter to the governor of Chihuahua, expressed his regret at the loss of two well regarded Comanche chiefs, Captain Hachaxa and General Ecueraacapa, in battle against the Pawnee. He also describes the relationship between the Spanish and the Comanche as one of "friendship and good harmony" (Simmons Doc. 4).

The wars with the Comanche had an enormous impact on the psyche of Nuevo Mexicanos as evidenced in the literature, music, and folk traditions that emerged from this turbulent time in New Mexico history. First there is the open air play *Los comanches*, said to have been modeled after *Moros y christianos*, it is described by Reed Anderson as "the confrontation between two leaders of opposing cultures and the values that they represent" (Anderson 115). It tells of the defeat of Cuerno Verde by Don Carlos Fernández, a skilled Indian fighter who had been commissioned by then Governor Mendinueta to retaliate against the Comanches for their frequent incursions against New Mexico towns and villages. Fernández' fateful attack on the Comanche in 1774 resulted in hundreds of Comanches captured or killed. The Comanches then began a campaign of revenge. Although it was actually de Anza who defeated Cuerno Verde and brought about peace, he is curiously left out of the play. By the end of the play, Cuerno Verde is vanquished, yet the admiration that the Spanish had for the Comanche warrior comes through in his eloquent speeches throughout the play. In contemporary performances of *Los comanches* Cuerno Verde lives on to ride off into the sunset.

Los comanches is an elaborate and eloquent homage to a time of violence and uncertainty for *mexicanos* that continues to be reenacted in Hispanic villages in northern New Mexico. Actors demonstrate their equestrian prowess as the viewers relive the tragic and triumphant history of their forbears. Yet this play is not the only homage paid to the fierce Comanche. In Albuquerque neighborhoods the collective myth and memory of the Comanche past is commemorated with a nativity play. Comanches come to the door of the home where the Holy Child is being cared for. They ask to honor

him in song, only to become so entranced by the beautiful Christ child that he becomes their *cautivo*. In Ranchos de Taos, Hispanic Comanche dancers donning feathered headdresses celebrate the feast of Emmanuel on January 1st. As they dance in front of different houses in the community, they take captives who are honored by the attention of the dancers. These winter celebrations also reflect the mestizaje of the New Mexico musical tradition as they incorporate the *indita* or little Indian song into their celebrations. The *indita* is a ballad sung in Spanish that imitates Indian melodies and often has an Indian theme.

Since the Comanches were not only a threat to *mexicanos*, but also to the Pueblo Indians, the memory of the Comanche past is also an integral part of Pueblo ritual. Like their *mexicano* neighbors, they today also pay homage to the Comanche warriors. In each pueblo, along with sacred dances, a Comanche dance is performed on feast days.

The relationships between the Native Americans and the Hispanics of New Mexico have not always been easy; however, the Spanish and the Indian sense of the sacred have become closely bound together as the process of mestizaje has created unique and enduring cultural traditions. The identity and history of New Mexicans is closely tied to the continued performances of such folk dramas as *Moros y christianos*, *Los comanches*, and *La danza de los matachines*.

Academic Setting

Albuquerque High School has a diverse student body that reflects the multicultural demographics of the city. Students who attend Albuquerque High School come from a variety of socio-economic backgrounds. Some live in the middle class neighborhoods surrounding the University of New Mexico, while others come from the less affluent Hispanic neighborhoods. Approximately 30% of the student population is Anglo, 10% African American, Asian and Native American, and close to 60% is Hispanic. Within the Hispanic population there exists a great deal of diversity. Some of the students are recent immigrants and monolingual Spanish speakers. Others, whose primary language is Spanish, do speak English but are still considered to be limited English proficient (LEP). In addition, many of the Hispanic students whose families have been in New Mexico over the course of several generations are monolingual English speakers. Finally, although the drop-out rate is of concern, as it is in most of the Albuquerque school district, there exists within the Albuquerque High School community a strong sense of pride and tradition.

Rationale

An important component for teaching language is to establish a link between culture and language. Included within the New Mexico Standards for Teaching Modern, Classical and Native Languages as set forth by the New Mexico Department of Education are the following benchmarks:

- Students will understand the relationship between language and culture.
- Students will develop an understanding of other cultures, including such elements as: their value systems, languages, traditions, and individual perspectives.

This unit will address those benchmarks, as well as specific content standards in which students will:

- A. Express their feelings and thoughts on current and historical topics that are of interest to them and to others; and
- B. Participate in, interpret and compare forms of cultural expression such as: music, art, speech, writing, traditions, and other products of a culture.

Although not included among the benchmarks, the Standards Committee also emphasized the importance of language as a community resource:

The multicultural and multilingual communities of New Mexico provide rich and diverse resources for learning languages. New Mexicans *must* (italics mine) recognize, understand, and value the unique qualities of various languages and cultures, especially those native to the state: Native American languages...Spanish; and English.

In this curriculum unit Spanish language students will develop reading, writing, listening, and speaking skills as they study several Indo-Hispanic folk and dance dramas. They will acquire an understanding of the values of the Pueblo Indians and traditional Hispanic communities in New Mexico for whom these historical dramas are a living tradition. Through student research and notes provided by the teacher, students will gain a thorough understanding of these cultures and how history shaped their traditions. Not only will they be performing excerpts from the eighteenth century equestrian folk drama *Los comanches* and the dance drama of the Matachines,

but they will also be listening to the unique musical traditions related to these dramas, including *inditas* or little Indian songs.

Unit Plans

This unit is designed for an advanced high school Spanish language class; however, it can just as easily be taught in English as part of a cultural studies class or some other social studies class.

Los Comanches

Days 1-2: Class will be divided into several groups of three to four students. Half of the groups will research the Comanche Indians in New Mexico and half will research Spanish colonial life in New Mexico. Before beginning their research students will come up with a set of Who? (¿Quién?), What? (¿Qué?), When? (¿Cuándo?), Where? (¿Dónde?), Why? (¿Por qué?), and How? (¿Cómo?) questions to guide their research. This can be done as a class or within their groups. Examples of some questions might be:

¿Cuándo llegaron los españoles (o comanches) a Nuevo México?
¿Cómo era su manera de vivir?
¿Quiénes fueron los primero colonizadores?

Students must have at least two sources. One excellent source for student research is:

Roberts, Calvin A. and Roberts, Susan A. *New Mexico*. Albuquerque: University of New Mexico Press, 1988.

Day 3: Groups will get together to write up their findings in Spanish. A writing workshop approach will be used for most writing assignments.

Day 4: Groups will present the results of their research to the class in Spanish. Other members of the class will be able to ask questions of the groups in order to clarify the information each group is providing. All students should be taking notes, supplementing their own research. At the end of class the teacher will review the information presented by asking questions of the class members. Students are expected to respond in Spanish.

Days 5-6: Begin class each day with a recording of excerpts from the play *Los Comanches* from:

Lamadrid, Enrique, Jack Loeffler, and Miguel Gandert. *Tesoros del Espíritu: A Portrait in Sound of Hispanic New Mexico*. Embudo: El Norte/Academia Publications,

1994.

(Students will be provided with the texts of all music and theatrical dialogue so that they may read and sing along).

Through a lecture, the teacher will provide additional information and clarify the information researched by the students about the Comanches and Nuevo Mexicanos from the late eighteenth century through the mid- nineteenth century. Students will take notes. Important topics, people, and events that should be covered in both the students' research and the teacher's notes in order that students have an understanding of the play include:

- Governor Mendinueta and his policies of genocide;
- Don Carlos Fernández, skilled Indian fighter and his campaigns against the Comanche;
- Governor Juan Bautista de Anza his fateful battle against Cuerno Verde, Comanche chief, and the peace he made with the Comanches;
- Cuerno Verde and Ecueraçapa, Comanche chiefs. The first sought revenge on the Spanish for past campaigns against the Comanche, and the second who finally agreed to peace with the Spanish;
- Slavery in New Mexico and the trade fairs in Taos and Pecos; and
- Genízaros or detribalized Indians, the New Mexico communities they founded, and their role in preserving traditions.

Readings:

Córdova, Josephine. "The Heavy Cross." *No Lloro Pero Me Acuerdo*. Dallas: Taylor Publishing Co., 1976.

Discuss the impact of the Indian raids on *hispano* families. Also discuss how the Comanche often raised the children they took captive as their own.

Homework assignment: Each student will be assigned a set of lines from the text to read on days seven to ten, so that they can practice and will be prepared for the oral reading of the text. They must also underline vocabulary that they are unfamiliar with and look up the definitions. Presently, the text is from:

Campa, Arthur. L. "Los Comanches, A New Mexico Folk Drama."

The University of New Mexico Bulletin, Vol. 7, No. 1. Albuquerque: University of New Mexico Press, 1942.

(Larry Torres is working on a translation of the play which may be published within the year.)

Day 7: Watch excerpts from the video of *Los comanches* as it is performed in Alcalde, New Mexico, and begin reading the play.

Days 8-10: Begin class on day eight with students listening to *Marcelina, the Captive* from Loeffler's *La Música de los Viejitos*, (It can also be found in the *Tesoros del Espíritu*.) On day nine begin with *Los comanchitos* also from Loeffler's compact disc set, and on day ten begin with *Los comanchitos* from the Smithsonian Folkways collection of New Mexico music. Students will have copies of the lyrics. Teacher will discuss the content of each selection with the students.

Provide students with a handout of study questions (See Handout 1) to guide discussion and analysis of the play. The handout will also serve as the final evaluation for the unit. Have students read aloud from the text, analyzing it for meaning, familiarizing students with unfamiliar vocabulary, examining how the language has changed, identifying conflict, comparing the two main characters and how their values and personalities come through in their speeches.

Introduce basic theater vocabulary as well as guidelines for the performances on day eight:

	papel-role
escena-scene	actor-actor/actriz
ensayo-practice	montador de escena-stagehand
vestuario-costumes	maquillaje-make-up
	efectos especiales-special effects
	escenografía-scenery

Days 11 and 12:

Students will read about the nativity play *Los comanches* in the introduction of Campa's script and watch the video performance of *Los comanches* as performed in Los Griegos.

Days 13-19: Divide students into two groups. One group will be responsible for writing a play that follows the storyline of the nativity play, incorporating the verses from the various *inditas* that we have listened to in class and referred to in Campa's article. The other half

of the class will be responsible for writing a prologue and epilogue for an abridged version of the secular play *Los comanches*. Each student must have a speaking part, and if a speech is long, the characters may trade off parts with another student. Masks would work well in identifying a person as a particular character. Students will design sets and simple costumes for the two plays.

Day 19-20:

Students will perform plays for the class and guests from other classes.

Day 21:

Have students answer in written form the questions from Handout 1: Preguntas de exposición para *Los comanches*. All of these questions will have been addressed throughout the reading and performance of the play.

Additional Activities:

Take students on two field trips. First take students to see the Pecos State Monument, a major site of trade fairs before and after the arrival of the Spanish. It was here that the peace between the Comanche chief Ecuercapá and Governor de Anza was concluded. Students will also visit the magnificent ruins of the Franciscan mission and a Kiva. The other trip would be to the New Mexico Museum of International Folk Art to see the exhibits *Fé y familia* and *La casa colonial*, two exhibits on Spanish colonial life in New Mexico.

Pop quizzes may be given every other day to make sure that students are familiar with important people, place, and events. Quizzes would consist of five questions that the students would have to answer in complete sentences. Once the quiz is graded, they would have an opportunity to make corrections.

Handout 1:

Preguntas de exposición para *Los comanches*

1. Según Don Carlos Fernández, ¿por qué triunfará contra los indios?
2. La naturaleza es una importante faceta del modo de pensar de los indígenas. Busque en el discurso de Cuerno Verde ejemplos de ese modo de pensar.
3. ¿Por qué piensa Cuerno Verde que puede vencer a los españoles?
4. El mundo clásico siempre ha sido importante en las letras europeas. Busque dos alusiones de la mitología griega y explique sus significados.

5. En el mundo hispano la religión es muy importante. Busque cinco referencias a la religión en los discursos de los capitanes españoles y explique sus significados.
6. Los españoles y los comanches tienen distintas maneras de empezar una batalla. ¿Cuáles son?
7. Los dos personajes principales son líderes ejemplares. ¿Cuáles son algunos de sus logros militares?
8. ¿Quién trata de hacer la paz? ¿Por qué?
9. ¿Cómo funcionan los dos cautivos dentro de la obra?
10. ¿Cómo funciona Barriga Dulce dentro de la obra?
11. Hay varias versiones de la obra. En algunas, Cuerno Verde muere, pero en otras no. ¿Qué efecto tendría cada versión en cuanto al significado del tema?
12. De Anza fue él que venció a Cuerno Verde en la historia. ¿Por qué piensa usted que fue excluido de esta obra de teatro?
13. ¿Por qué piensa que muchas comunidades hispanas siguen realizando esta obra de teatro? ¿Por qué ha perdurado esta tradición más de un siglo y medio?
14. ¿Por qué piensa que el tema de los comanches es tan prevalente en la vida secular y religiosa de los hispanos de Nuevo México? Dé ejemplos.
15. ¿Qué importancia tiene la historia y la tradición en el siglo veintiuno? ¿Tiene importancia para usted? Explique y dé ejemplos.

La danza de los matachines

Readings:

Torres, Larry. *Six Nuevomexicano Folk Dramas for Advent Season*. Albuquerque: University of New Mexico Press, 1999.

Day 1: Assign projects for this unit. Students may do any of the following or design a project approved by the teacher. All projects are to be presented and explained in Spanish to the class.

-Interview a participant of the dance of the Matachines. Present questions to the teacher before the interview.

-Create a painting or drawing that illustrates some aspect of the Matachines tradition.

-Create a computer presentation that explains the tradition of *La danza de los matachines*.

- Make a cupil or corona.
- Attend a celebration of the Matachines and write a description of what you saw.
- Attend a celebration of the Matachines and create a photographic essay.
- Write a short story, play or poem that incorporates the Matachine tradition and share it with the class. These may be in Spanish or bilingual.
- Learn some steps from the dance of the Matachines.
- Design a bulletin board that explains the tradition and symbolism of the Matachines.
- Learn to play the music from the Matachines celebrations.

Students will have two weeks to work on their projects and will then present them to the class.

Days 1 and 2: Show slides of Matachines from San Antonito, NM and the Celebration in honor of the Virgin of Guadalupe. (Slides are from my own fieldwork; however, photographs can be found in *New Mexico Magazine* and in several New Mexico newspapers). Have students comment, in Spanish, on what they see and ask questions. Introduce vocabulary and characters as students watch slides.

Moctezuma/Monarca-The Aztec king/a Moorish prince.

Abuelo-A grandfather figure who carries a whip (chicote), guides the dancers and also serves as a clown.

Abuela/Perejundia-A man dressed as a woman who serves as a clown.

Malinche-A young girl, usually dressed in white, who represents purity or the Catholic faith that serves to convert the moors or the Indians.

Corona-An elaborate crown worn by the Monarca.

Cupil-a mitre-like headdress decorated with ribbons and fringe worn by the danzantes.

Palma-A wooden trident sometimes decorated with mirrors. Some say that it symbolizes the Holy Trinity.

Guaje-A rattle.

Toro-usually played by a young boy, the toro is said to represent evil. It is also a symbol of Spain.

Mayordomo-A member of the community who is responsible for the saint whose feast day is being celebrated. He/She is also responsible for the celebration itself.

Danzantes/Matachines-The dancers who accompany Malinche and Moctezuma/Monarca.

Virgin de Guadalupe-An important symbol of the Hispanic world who, according to legend, appeared before the Indian Juan Diego with

a message for the archbishop. Her feast day is celebrated December 12th.

Juan Diego-The Indian to whom the Virgin appeared.

Promesa-A vow or promise made by the participants in a celebration.

Entriega-When the duties of the mayordomo are passed on to a new mayordomo.

Days 3 and 4: Students will read aloud the Spanish text "Los matachines desenmascarados," including the introduction from *Six Nuevomexicano Folk Dramas for Advent Season*.

Days 5 and 6: Watch Charles Shipley's video *Los matachines*. Have students take notes, focusing on the different interpretations of the drama and why it is important to those who dance the Matachines.

Assignment: Handout 2: Preguntas de exposición para *Los matachines*. This handout is to be used for all discussions and notes. At the end of the unit it will serve as the final evaluation.

Day 7: At the beginning of each day have students listen to "Recuerdos de los matachines" and "Música de los matachines" from:

Lamadrid, Enrique, Jack Loeffler, and Miguel Gandert. *Tesoros del Espíritu: A Portrait in Sound of Hispanic New Mexico*. Embudo: El

Norte/Academia Publications, 1994.

Once again review slides from the San Antonito and San José celebrations. Compare the two celebrations. The celebration in San Antonito is closer to the text provided by Larry Torres. The celebration in the San José neighborhood has additional dance and musical groups, including Aztec dancers and Mariachis.

Day 8: Have students work in groups of three or four, developing two lists, one of the Hispanic elements in the folk drama, and one of the Native American elements. Make sure they include the different legends surrounding the history of the play. After about 20 minutes bring the groups together and develop two lists for the class. If students leave anything off the final lists, the teacher can ask them if someone or something belongs to one list or another.

Days 9 and 10: Define the sacred world of the traditional Pueblo people and the religious beliefs and customs brought by the Spanish to New Mexico.

Day 11: Discuss the presence of the *abuelo* and *perejudia* in the

otherwise solemn performance. Compare and contrast the Hispanic and Pueblo traditions. There are no readings for high school students, but the following will provide background information for teachers:

Steele, Thomas J. *Hispanic Los Aguelos and Pueblo Tsave-Yohs*. Albuquerque: Southwest Hispanic Research Institute, University of New Mexico, 1992.

Ortiz, Alfonso. *The Tewa World: Space, Time, Being, and Becoming in a Pueblo Society*. Chicago: The University of Chicago Press, 1969, pp. 168-169.

Days 12, 13 and 14: Presentation of projects.

Day 15: Have students read:

Lamadrid, Enrique and Gandert, Miguel.
"La Querencia: Moctezuma and the
Landscape of Desire." *Blue Mesa Review*,
No. 7. Albuquerque: Department of English,
University of New Mexico, 1995.

Have students answer in complete sentences the questions on Handout 2: Preguntas de exposición para *Los matachines*.

Additional activities:

Try to bring in a guest speaker from the community to talk about the dance and to show the students how to do some of the dance steps.

Pop quizzes may be given every other day to make sure that students are familiar with the characters, the props and the symbolism of the dance. Quizzes would consist of five questions that the students would have to answer in complete sentences. Once the quiz is graded, they would have an opportunity to make corrections.

Handout 2:

Preguntas de exposición para *Los matachines*

1. ¿Cuáles son los elementos indígenas de la danza?
2. Quizás porque *La danza de los matachines* es un drama sin palabras hay muchas interpretaciones en cuanto al significado y el origen. Escriba la historia de una de ellas.
3. ¿Quién fue Malinche en la historia? ¿Qué simboliza en la danza?
4. ¿Cuáles son los cargos del abuelo?
5. ¿Por qué es tan importante para las comunidades hispanas y

indígenas preservar este drama de danza?

6. Lea "La Querencia: Moctezuma and the Landscape of Desire." ¿Cómo define el autor la palabra "querencia"? ¿Es La danza de los matachines un ejemplo de querencia? Dé razones por su opinión.

7. ¿Piensa que seguirá la tradición en el futuro?

8. ¿Son importantes tradiciones como La danza de los matachines? Dé razones por su opinión.

Annotated Bibliography

Books and Articles

Anderson, Reed. "Early Secular Theater in New Mexico." *Pasó por Aquí: Critical Essays on the New Mexican Literary Tradition, 1542-1988*. Albuquerque: University of New Mexico Press, 1989.

This work gives the historical background for *Moros y christianos* and *Los comanches*, as well as, the drama *Los tejanos*. It also compares the dramatic structure of the plays.

Burke, James T. *This Miserable Kingdom...* West Las Vegas, NM: Our Lady of Sorrows Church, 1973.

This is a short history of the Spanish presence in New Mexico up until the eighteenth century. It begins with the royal marriage of Isabella and Ferdinand and shows how Spanish history shaped the men who conquered the New World.

Campa, Arthur L. *Hispanic Culture in the Southwest*. Norman: University of Oklahoma Press, 1993.

This is an excellent resource on Hispanic culture that covers a variety of topics, including history, drama, dancing, foods, and arts and crafts. The readings are informative and could be used as supplemental readings for high school students studying southwest culture.

Campa, Arthur L. "Los Comanches, A New Mexico Folk Drama." *The University of New Mexico Bulletin*, Vol. 7, No. 1. Albuquerque: University of New Mexico Press, 1942.

Campa's introduction provides the historical background to the play, as well as the full text to the play in Spanish.

Córdova, Josephine. *No lloro pero me acuerdo*. Dallas: Taylor Publishing Co., 1976.

Córdova reminisces about her childhood and the traditional Hispanic culture of her family and community in Northern New Mexico.

Eliade, Mircea. *Images and Symbols: Studies in Religious Symbolism*. Princeton: Princeton University Press, 1991.

Eliade describes and interprets common symbols that form the basis for the mythology and religion of cultures throughout the world.

Eliade, Mircea. *The Quest: History and Meaning in Religion*. Chicago: The University of Chicago Press, 1969.

Eliade draws upon the study of psychology as he interprets the meaning of religion for modern man.

Espinosa, Aurelio M. *The Folklore of Spain in the American Southwest*. Norman: University of Oklahoma Press, 1985.

Espinosa provides a thorough compendium of the folk traditions of New Mexico, focusing on the influence of Spanish culture as it manifested itself in ballads, religious hymns and prayers, proverbs, folktales, and religious and secular folk drama.

Foster, Morris W. *Being Comanche: A Social History of an American Indian Community*. Tucson: University of Arizona Press, 1991.

This is an excellent resource for understanding the history and culture of the Comanche.

González, William. *Alabados, Alabanzas y Oraciones de la Nueva México (1598-1998)*. Madrid: Eypasa, 1999.

This is an incredible collection of the prayers and religious hymns sung by *hermanos* or brothers of the Penitente tradition in New Mexico.

Gutiérrez, Ramón A. *When Jesus Came, the Corn Mothers Went Away*. Stanford: Stanford University Press, 1991.

Gutiérrez provides a fascinating interpretation of how gender and sexuality affected the social, political and economic development of the Pueblo people before, during and after the conquest. He also examines gender and sexuality in Spanish colonial New Mexico.

Gutiérrez, Ramón A. and Fabr , Genevieve, ed. *Feasts and Celebrations in North American Ethnic Communities*. Albuquerque: University of New Mexico Press, 1995.

These ethnographic studies examine the enduring traditions of ethnic groups throughout the United States.

Harris, Max. "The Return of Moctezuma: Oaxaca's Danza de la Pluma and New Mexico's Danza de los Matachines." *TDR*. Vol. 41, No. 1, Vol. 41, N.1: 106-134.

Harris's examination of the New Mexican and the Oaxacan dance traditions can be read symbolically and historically on two different levels. The public transcript tell the story of conquest,

but the 'hidden' transcript serves to reverse the symbolic meaning.

Lamadrid, Enrique. "Los Comanches: Text, Performance, and Transculturation in an Eighteenth-Century New Mexican Folk Drama." *Recovering the U.S. Hispanic Literary Heritage, Volume III*. Houston: Arte Público Press, 2000.

This essay provides a comparative analysis between the historical events of the Comanche-Spanish conflict and the literary interpretation of the events in the eighteenth century drama *Los comanches*.

Lamadrid, Enrique and Gandert, Miguel. "La Querencia: Moctezuma and the Landscape of Desire." *Blue Mesa Review* No. 7. Albuquerque: Department of English, University of New Mexico, 1995.

This is a beautiful and elucidating essay about the spiritual connections New Mexicans have with the landscape. The accompanying photographs enhance the eloquence of the message.

Lamadrid, Enrique, Jack Loeffler, and Miguel Gandert. *Tesoros del Espíritu: A Portrait in Sound of Hispanic New Mexico*. Embudo: El Norte/Academia Publications, 1994.

The voices of the people are brought together in this treasure chest of cultural traditions and history to give one a sense of the richness of New Mexico's Hispanic heritage. The beautifully illustrated book and its accompanying set of compact discs are a wonderful resource for teachers at any level.

Loeffler, Jack. *La Música de los Viejitos*. Albuquerque: University of New Mexico Press, 1999.

The text and accompanying music on compact discs provide a comprehensive overview of the New Mexico musical tradition. There are introductions for each musical style, as well as background information on the different songs. Both lyrics and musical notation are provided. This is a wonderful resource for understanding the musical traditions of New Mexico.

Morfí, Juan Agustín. *Father Juan Agustín de Morfí's Account of Disorders in New Mexico, 1778*. Simmons, Mark, trans. and ed. Isleta Pueblo, NM: Historic Society of New Mexico.

This primary source is an interesting observation and commentary on New Mexico colonial society. Morfí praises the Pueblo Indians and the *genízaros*, detribalized Indians, although he has strong opinions against the Spanish citizens.

Ortiz, Alfonso. *The Tewa World: Space, Time, Being, and Becoming*

in a Pueblo Society. Chicago: University of Chicago Press, 1969.

Written by the eminent Pueblo Indian anthropologist, this study is an excellent guide to the spiritual/ritual world of the Pueblo Indians.

The focus of the study is San Juan Pueblo. Ortiz also notes the impact of Spanish culture on the ritual life of the Pueblo, particularly in regard to marriage and death rituals.

Riley Carroll L. *Río del Norte: People of the Upper Río Grande from Earliest Times to the Pueblo Revolt*. Salt Lake City: University of Utah Press, 1995.

Riley takes an historical and archeological approach to the history of the Pueblo people. She shows how environment shaped their way of life. This is a good source for background information on ancient Pueblo culture.

Robb, John D. *Hispanic Folk Music of New Mexico and the Southwest*. Norman: University of Oklahoma Press, 1980.

The most complete anthology of music of New Mexico and Southern Colorado. It includes transcriptions of music, as well as lyrics in both Spanish and English of secular and religious music. The introduction includes important background information on the nature of the music.

Roberts, Calvin A. and Susan A. Roberts. *New Mexico*. Albuquerque: University of New Mexico Press, 1988.

This is an excellent overview of New Mexico history. It also contains wonderful archival photographs.

Rodríguez, Sylvia. *The Matachines Dance: Ritual Symbolism and Interethnic Relations in the Upper Río Grande Valley*.

Albuquerque: University of New Mexico Press, 1996.

Rodríguez' study of Matachines provides excellent descriptions of dances performed by Hispanic and Pueblo communities throughout Northern New Mexico, highlighting the differences and similarities. She also makes the argument that these dances are "...a response to the historical conditions of mutual opposition and subjugation and of enduring resistance that characterized

Indian-Hispano relations, and later, Mexico-Anglo and Indian-Anglo relations".

Simmons, Mark, trans. and ed. *Border Comanches: Seven Spanish Colonial Documents, 1785-1819*. Santa Fe: Stagecoach Press, 1967.

Simmons' introduction provides an excellent summary of the Comanche history in New Mexico. The colonial documents provide insight into the relationship between Spanish colonial

government officials and their Comanche allies.

Steele, Thomas J. *Hispanic Los Aguelos and Pueblo Tsave-Yohs*. Albuquerque: Southwest Hispanic Research Institute, University of New Mexico, 1992.

This article shows a connection between the grandfather figure in Hispanic traditions and the ogre/clown figures in Pueblo traditions.

Both served to frighten children who were not mindful of adults and to reinforce the traditional ways.

Torres, Larry. *Six Nuevomexicano Folk Dramas for Advent Season*. Albuquerque: University of New Mexico Press, 1999.

Larry Torres provides text in Spanish and English for several New Mexican folk plays. The introductions to each provide an

historical and cultural context.

Treviño, Adrian and Gilles, Barbara. "A History of the Matachines Dance." *New Mexico Historical Review*. April 1994.

Treviño and Gilles make a strong argument in favor of the theory that the Matachines dance is Aztec in origin.

Villagr , Gaspar P rez de. *Historia de la Nueva M xico, 1610*. Albuquerque: University of New Mexico Press, 1992.

This sixteenth century epic poem marks the beginning of the New Mexico literary tradition. Epic in length and style, it provides fascinating glimpses into the conquest of New Mexico. The English text is printed along with the original Spanish.

West, John O. *Mexican-American Folklore*. Little Rock: August House Publishers, 1988.

Much like Espinosa's work, *Mexican-American Folklore* covers a wide variety of folk traditions in the Southwest and Mexico. It is a good reference for background information on a wide variety of New Mexican and Mexican American folklife.

Recordings

La M sica de los Viejitos: Hispano Folk Music of the R o Grande del Norte. Albuquerque: University of New Mexico Press, 1999.

This comprehensive collection of 93 folk songs from Hispano New Mexico and southern Colorado contains wonderful examples of

romances, inditas, corridos, and religious and ceremonial songs. The accompanying book provides historical and cultural information about the different musical traditions, as well as the songs.

Music of New Mexico: Hispanic Traditions. Washington D.C.: Smithsonian Folkways Recordings, 1992.

Another excellent resource for recordings of the variety of Hispanic musical traditions found in New Mexico.

Tesoros del Espíritu: A Portrait in Sound of Hispanic New Mexico. Albuquerque: Academia/El Norte Publications, 1996.

The voices of the people are brought together in this treasure chest of cultural traditions and history, giving one a sense of the

richness of New Mexico's Hispanic heritage. The beautifully illustrated book and its accompanying set of compact discs are a wonderful resource for teachers at any level.

Videos

Los comanches. Alcalde, New Mexico, 1995. Enrique Lamadrid Video Archive. Albuquerque: University of New Mexico.

This is a performance of the 1780 equestrian play.

Los comanches, Albuquerque, Los Griegos, 1997. Enrique Lamadrid Video Archive. Albuquerque: University of New Mexico.

In this nativity play, settlers originally from Tomé, New Mexico, who have moved to Albuquerque, perform a nativity play in which the Holy Child is taken captive.

Los comanches guadalupanas. Alameda, New Mexico, 1996. Enrique Lamadrid Video Archive. Albuquerque: University of New Mexico.

Comanche dancers perform before an altar dedicated to Our Lady of Guadalupe on her feast day, December 12.

Los comanches de la Serna: Rancho de Taos, New Mexico, 1996. Enrique Lamadrid Video Archive. Albuquerque: University of New Mexico.

Comanche dancers celebrate the feast of Emmanuel on January 1st. Dancing in front of houses in the community, "captives" are taken into the dance circle and honored.

Los matachines. Alcalde, New Mexico, 12/27/1995. Enrique Lamadrid Video Archive. Albuquerque: University of New Mexico.

In this winter celebration Matachines honor St. Anthony.

Los matachines. San Antonio, New Mexico, 6/13/1996. Enrique Lamadrid Video Archive. Albuquerque: University of New Mexico.

Matachines in the East Mountains honor St. Anthony and dance to the *ojo* or spring.

Los matachines. Tortugas, New Mexico, 12/12/1996. Enrique Lamadrid Video Archive. Albuquerque: University of New Mexico.

This Matachine celebration takes place in southern New Mexico, outside of Las Cruces and celebrates the feast day of Our Lady of Guadalupe. Four different groups perform including Tiwa or Indian dancers. The women are dressed in black mantas, while the men wear feather headbands and carry bows and maracas. The second group of dancers resemble the Matachines in northern New Mexico villages. The last two groups of dancers are Aztec dancers.

Shiple, Charles, dir. *New Mexico Geographic: Los matachines*. KGGM-TV, 1988.

This video shows a wide variety of dances throughout New Mexico. Interviews with historians, dancers, and folklorists explain the origins and symbolism within the dance. It is a good resource for teachers.