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Chapter 1 : Formats and Editions of Religious architecture in Hispano New Mexico [calendrierdelascience.

A new look at the structure and architecture of churches by architect Thomas L. Lucero and scholar Thomas J. Steele, S.J., a leading authority on the Hispanic devotional arts of New Mexico.

Personal use only; commercial use is strictly prohibited. Hispanic Americans trace their lineage back to colonial Spain, and Spanish is a unifying language for Hispanic peoples around the world. When we turn our attention to the United States, from the 16th to the 18th centuries, Spanish colonizers, missionaries, and explorers alike made their mark in American territories such as Florida, California, Texas, New Mexico, and Arizona. The focus of this article will be Hispanic religions from the mid 19th century United States to the present. What is useful about identifying individuals and groups as Hispanic is that we are able to focus on shared linguistics, ethnic identities, and experiences that emerge out of the lived experiences of colonization. Yet the story of Hispanics and religions is one of triumph and empowerment too as men, women, and children turned to their families, faith, and communities to combat the ethnocentrically driven colonization in the United States that threatened to overwhelm them. What they received from extended families, faith, and communities was support that gave them strength to persevere and prosper in conditions that were sometimes unbearable. As much as there is a wide variety of Hispanic peoples and communities, so too is there a wide array of Hispanic religions and spiritualities. Latin, Central and South Americans increasingly make homes in the United States and add to the ever-emerging religious and cultural hybridity of U.S. While the majority of U.S. Hispanics still identify themselves as Roman Catholic, there is a growing diversity of Catholic practices as well as broader religio-spiritualities among U.S. In order to understand contemporary lived realities among Hispanics, it is essential that we take a historical approach and study the deeper history of U.S. Hispanic religions and spiritualities. When we study U.S. Hispanics and their religious and spiritual lives from the mid 19th century to the present, we are able to understand three mutually informing and overlapping historical continuities: As a result of being culturally in-between, U.S. Hispanic, Latino lived experience has been fraught with tensions as well as intense creativity. For Mexican-descent women and men in the United States, the largest Hispanic group in the United States, a borderlands existence has been an intrinsic part of their lived history. For Hispanics, stories of borderlands existence are bound up with the acquisition and annexation of land. Unlike most other immigrants in U.S. The war, annexation, and resulting racism and ethnocentrism toward Mexicans in the Southwest and West has been well documented by historians and sociologists alike. A consequence of the massive influx of white non-Hispanic Protestants to Texas, Arizona, and California literally changed the ethnic, racial, and religious makeup of the West. In California, Californios, men and women who had been part of Mexico and who identified culturally with Spain and Mexico, were suddenly Americanos surrounded by white non-Hispanic Protestants on a capitalistic quest. By and large, these Protestants were deeply anti-Catholic as well as anti-Hispanic. And for their part, white non-Hispanic Catholics did not consider Mexican-descent Catholics as full members of their faith. Ethnocentric and racist ideologies and beliefs trumped catholic universal and Catholic notions of oneness in Christ. Mexicans were forced to worship in basements or in pews that were in the back of the sanctuary. In cities throughout the Southwest, Mexican Catholics banded together to finance and build their own ethnic parishes. For the most part, throughout the 19th century and up to the late 20th century, Catholic parishes in California, Arizona, Texas, and New Mexico were either white non-Hispanic or Mexican-descent in population. From the mid 19th to the early 20th century, Mexican-descent Catholics across the United States attended ethnic parishes that were formed by Hispanics for Hispanics. For those Hispanics who migrated to the United States from Mexico, Puerto Rico, and Cuba, from the mid to late 20th century, national parishes were their home away from home, their diasporic churches. National parishes were like ethnic parishes in the sense that they were parishes that had the intention of integrating and assimilating ethnic groups into territorial parishes. Territorial parishes were regionally based and less ethnically based. Yet despite the desire to phase out national parishes, this type

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of parish continued to exist de facto due to a combination of push and pull factors. Mexican-descent Catholics, like other late 19th-century and early 20th-century immigrant ethnic Catholic groups Italians, Polish, Czechs, Germans, French Canadians, wanted to attend parishes where their language, culture, and heritage was honored and nurtured. Like eastern and western European Catholic immigrants of the early to mid-century, Mexican-descent Catholics wanted the freedom to worship in their own language in a place that was welcoming—and that did not enforce pro-assimilation and acculturation policies. For their part, white non-Hispanics were not open to brown-skinned Catholics moving to their parishes—at least not until they were viewed as acculturated into white mainstream society. And so a combination of ethnocentrism, cultural differences, and a desire on the part of Hispanics to maintain an intimate *comunidad* contributed to Catholic parishes that were brown or white in complexion. Hispanic women and men of Mexican, Guatemalan, Dominican, Puerto Rican, Salvadoran, and Cuban descent have turned to their faith and community based religio-spiritual traditions which have given them hope, solace, and strength to endure and rise above colonialism. Much of this creativity took place in homes, backyards, and in other spaces outside of the official religious centers. Belief in miracles and the intercession of the saints in places both inside and outside of the official church is a common thread within Latino Catholicism. Mexican-descent Catholics who were annexed geographically, religiously, and existentially in the wake of the Treaty of Guadalupe Hidalgo refused to abdicate their kin-based religious ecologies. Latinos, a borderlands grassroots religio-spirituality emerged that addressed their needs as colonized people. Hybridized religious beliefs, symbols, and rituals are part of an expansive cosmology. Devotions to saints take place in homes, backyard and community shrines, as well as in churches. Borderlands Religio-Spiritualities From the 19th century to the present, Hispanic women and men have held leadership roles in their communities as borderlands spaces have proven to be fertile grounds for ethnic, spiritual, and religious creativity. Like the black civil rights movement of the 50s and 60s, the Chicano movement drew strength from religious beliefs and iconographies. The United Farmworkers Movement came to being as a lay-led Catholic-infused movement for social justice for brown-skinned borderlanders who put the spotlight on the injustices heaped upon Latino workers. Chicano priests also joined in the movement and its focus on social and religious justice for Latinos. And Latina Catholic nuns and laywomen formed *Las Hermanas* in , an activist group dedicated to bringing about change in the church and in broader society. While Catholicism has historically been the most prominent religio-spiritual system among U. Hispanics, Protestant Hispanics have coexisted with their Catholic *hermanos y hermanas* since the mid-century and have made impressive inroads in encroaching upon what was long an exclusively Catholic Hispanic membership. Methodist, Presbyterian, Congregationalist, and Baptist ministers offered messages of hope and redemption that appealed to Mexican men and women who had left their homes and country and who found themselves in a new, often hostile, land. The number of Latino Protestants has grown exponentially since the 1970s, and recent data confirms that the Assembly of God Pentecostals is the most popular of all Protestant denominations. Many Latino Pentecostals, like Latino Catholics, have a rich history of religiously infused activism that challenges a history of colonialism and marginalization. Hispanics worshipped alongside white non-Hispanics and African Americans during the 1900s Azusa Street Revivals in Los Angeles and made their presence known in the Assemblies of God, the Pentecostal denomination which formed in the wake of the revivals. As of 2000, U. Hispanic Protestants numbered 1.5 million Latino Mennonites, while a smaller group numerically than their Pentecostal counterparts, have found empowerment in the Mennonite tradition since the mid-century. The longstanding Mennonite commitment to nonviolence and pacifism has been attractive to Latinos across the United States who, like Latino Pentecostals and Mexican-descent, Cuban, and Puerto Rican Catholics, find a religio-spiritual tradition that emphasizes social justice and liberation theology attractive and life-changing. Mormon cosmogony and cosmology, as outlined in *The Book of Mormon*, is inclusive of Latinos and the current rise in Latino Mormons is in part due to Mormon acceptance of Latinos and a concerted effort on the part of contemporary Mormons to rectify the racist attitudes of the past. Latino communities, other forms of Christianity have taken hold as well. And in the past ten years, there has been a marked rise in Latino converts

to Islam. Latinos as they all offer a more communally based leadership, prescriptions for a disciplined and purified life no alcohol, no pork, modest dress , and clearly prescribed gender roles. Those sects and denominations that are the most rapidly growing in the 21st century offer answers and guidance in this world and assurances that the next world, if one lives a good life on earth, is paradise. When we look to the eastern part of the United States, Hispanic religious history and the themes of migration and colonization, the midth century was indelibly marked by the massive waves of Puerto Rican migrants who journeyed to New York City between the years and The half million men, women, and children who migrated came primarily for economic opportunities. Formerly successful subsistence farmers experienced economic hardship and waves of migration to the United States followed. But, because they are not indigenous to the United States and are members of a commonwealth not a U. Thus, Puerto Rican identity in the United States has been betwixt and betweenâ€”neither full-fledged U. Yet, like Mexican-descent Catholics in many Midwestern and Southwestern cities, Puerto Ricans were given mixed messages from the archdiocese and broader Catholic and non-Catholic community. The postwar period marked a shift in attitudes on the part of many U. More than anything, it has been a grassroots blend of popular religiosity of the home, backyard shrines, and comunidad that has served as the backbone of faith and endurance for Hispanics. For a colonized people, hybrid religio-spiritual beliefs and practices have been essential in pushing back U. Among Hispanics of Mexican descent, for example, Roman Catholic beliefs and practices have coexisted with popular piety since the annexation of the West and Southwest following the Treaty of Guadalupe Hidalgo. In many ways she has become a pan-Hispanic Virgin. Her mestiza, bicultural identity as Indian and Spanishâ€”a hybrid ethnic identity of Mexicanidadâ€”is understood by Hispanics who also live in a bi-, even tri- cultural worlds. Guadalupe is a brown-skinned border crossed whose image and story has given hope, healing, and strength to millions of Hispanic Catholics. For Hispanics who live in geographic borderlands such as the U. The numbers of Hispanics in America continues to rise due to migration and birth rates. The percentage of those of Hispanic origin in the United States who were of Mexican background in A unifying characteristic of Hispanic Catholics is devotionism to the Virgin and her son Jesus, and despite the fact that the Catholic Church and its panoply of saints was an intrinsic part of colonialism, Hispanics re-adapted the saints and made them their own. For Catholic Hispanics, the Virgin and her son reign supreme and they believe that they intervene in their lives. These are grassroots saints and are embraced by men and women because they are believed to have humble origins like them, and pay attention to everyday needs and concerns like wanting a good marriage, wanting to conceive a child, and wanting to stay safe during journeys across the U. Puerto Rican women, as with Mexican-descent women, held important leadership roles in their barrios and broader comunidad. As mothers, grandmothers, curanderas curers , parteras midwives , and madrinas godmothers , their roles in their families and community were cemented and were infused with Catholicism. Among Hispanics of Mexican descent, curanderismo folk healing , parteras midwives coexisted and overlapped in the Western and Southwestern U. For their part, men led their communities and in the absence of priests, took on leadership roles and aided priests when they were present. Among Catholic Hispanic groups, home-based and community-based devotions to the Virgin Mary and the saints helped to sanctify and give meaning to everyday existence. Anti-Castro Cubans, over ,, who fled Cuba were middle- and upper-middle-class elites, and consider themselves exiles who left an oppressive regime. The , Cubans who came to the United States in were not as welcome as the earlier waves of exiles. From to the late s, lay Catholic Cubans and priests came to Florida in droves and were embraced by the Catholic Church in Florida, whose priests reached out to aid them in their adopted land. It is important to note that Cubans were the only Hispanics to migrate to the United States accompanied by their priests. As a diasporic people, Cubans were distinctive from other Hispanic, Latino groups in the United States in that they claimed an exilic identity; and this identity was encouraged and embraced by the Catholic Church and larger U. A strong political identity of anticommunism informed a religious identity of Catholicism, and devotions to the hugely popular Virgen del Cobre, Our Lady of Charity, were politicized and nationalized. Like Puerto Rican and Mexican Catholics, Cuban Catholics maintained a distinctive ethnic and national identity in the

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United States and drew upon their religio-spiritual traditions to give them strength in what could be an alien country. And as with Mexicans and Puerto Ricans, Cubans drew upon a hybrid of official church religion and grassroots popular spiritual traditions and practices. Fe, Familia, and Comunidad: Trifecta of Empowerment When we comparatively analyze the experiences of Hispanics in the United States, we find that they share experiences of colonization and suffering as well as empowerment through religio-spiritual traditions.

Chapter 2 : The Religious architecture of New Mexico | Celebrating New Mexico Statehood

Religious Architecture in Hispano New Mexico is exactly the kind of specialized, locally produced book that the New Mexico Book Co-op's brand new e-store specializes in selling. The e-store just launched last week, and it will continue to expand its online catalog over the next few months.

Interior of the Convent of Tzintzuntzan. The syncretic Indian-Christian mode of architecture developed organically as Indians interpreted European architectural and decorative features in the native, pre-Columbian style called tequitqui "laborer" or "mason", from Nahuatl. These were conceived of as fortresses, but based architecturally on the European conventual model, incorporating new features such as the open chapel and atriums with a stone cross at the center; they were characterized by different decorative elements. These buildings, spread across the central part of what is now Mexico, contain superb examples of the indigenous mastery of architecture and the sculptural arts. Their work, created under the supervision of the Catholic friars, was done in the tequitqui style, which originated in the architectural stone carving and decorative painting practiced by their ancestors before the Spanish conquest. The dominant form of art and architecture during most of the colonial period was Baroque. Its aim was to use painting and sculpture in and on churches to create iconography to teach and reinforce Church doctrine. Spanish Baroque was transplanted to Mexico and developed its own varieties from the late 16th to late 18th centuries. One reason for this was that in nearly all cities, towns and villages, the church was the center of the community, with streets in a regular pattern leading away from it. Church design in New Spain tended to follow the rectilinear pattern of squares and cubes, rather than contemporary European churches that favored curves and orbs. The purpose was contemplation and meditation. The rich ornamentation was created to keep attention focused on the central themes. This was especially true of the main altar. Columns and pilasters were an important element of Mexican Baroque style, in particular the part of the column between the capital and the base, which can be categorized in six types including Salomonic and estipite an inverted truncated pyramid in the later colonial period. Features were molded from stucco with intricate detail and either covered in gold leaf or paint. This form reached its height in the 17th century in Puebla and Oaxaca. One reason this style fell out of favor was that the stucco work eventually dissolved. The main defining feature was the use of hand-painted ceramic tiles of the Talavera type. This style came into being here because of the pottery industry. Tiles are mostly found on the bell towers, domes and main portals of the exterior. They are also found interspersed on the rest of the facade as accents to brickwork. This type of Baroque first appeared in the 17th century and reached its height in the 18th. While wholesale use of this style is mostly confined to two states, elements of this tile work appear, especially in domes, in many other parts of the country. It had a more two-dimensional quality, which led it to be called Mestizo Baroque or Folk Baroque. The two-level effect was less based on sculptural modeling and more on drilling into the surface to create a screen-like effect. This has some similarities to pre-Hispanic stone and wood carving, allowing elements of indigenous art tradition to survive. Medallions and niches with statues commonly appear between columns and pilasters, especially around main portals and windows. Another late Baroque style in Mexico is often called Mexican Churrigueresque after the Spanish Churriguera family, who made altarpieces at this time. However, the more technical term for this very exuberant, anti-classical style is ultra Baroque. It originated in Spain as architectural decoration, spreading to sculpture and furniture carving. This is not a true column, but rather an elongated base in the form of an inverted, truncated pyramid. He also created a stronger horizontal division between the first and second levels, which derived Mexican ultra Baroque from the Spanish version. The ultra Baroque appeared when Mexican mines were producing great wealth, prompting numerous building projects. Much of Mexican ultra Baroque can be seen in and the city of Guanajuato and its mines. For this reason, the style became more developed in Mexico than in Spain. Even more than its Spanish counterpart, the American Baroque developed as a style of stucco decoration. Twin towers facades of many American cathedrals of the 17th century have medieval roots. To the north, the richest

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province of the 18th century, New Spain , the current Mexico, was an architecture fantastically extravagant and visually frenetic that is Mexican churrigueresque. Other notable examples are in remote mining towns. The true capital of Mexican Baroque is Puebla , where the abundance of hand painted tiles and local gray stone led to a very personal and localized evolution of style, with a pronounced Indian flavor. The New Spanish Baroque is an artistic movement that appeared in what is now Mexico in the late 16th century, approximately, which was preserved until the mid 17th century. From the Portuguese word barrueco meaning unclean, mottled, flamboyant, daring, the most striking example of New Spanish Baroque art is in religious architecture, where indigenous artisans gave it a unique character. The Biblioteca Palafoxiana , considered by some historians the first public library in the Americas, was founded in by Bishop Juan de Palafox y Mendoza of Puebla, with a gift of 5, volumes [20] to the Colegio de San Juan which he had also founded , on the condition that they be made available to the general public, [21] and not just to ecclesiastics and seminarians. This was finished in , and has two levels of bookshelves and a retablo , or altarpiece, a delicate work which houses an image of the Madonna of Trapani , an oil painting presumably modeled on the sculpture carved by the Sicilian master Nino Pisano in the mid 17th century. The size of the collection continually increased, and a third level of bookshelves was added in the mid 17th century.

Chapter 3 : TOURISM Santa Fe Hispanic Arts

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Belonging or relative to old Hispania and the peoples which were once part of it. Belonging or relative to Spain and Spanish-speaking countries. Note that both terms include Portugal as part of "Hispania" as Hispania is the old Roman name given to the entire Iberian peninsula and their peoples, including the Lusitanians. The common modern term to identify Portuguese and Spanish cultures under a single nomenclature is "Iberian", and the one to refer to cultures derived from both countries in the Americas is "Iberian-American". In Spanish, the term "hispano" as in "hispanoamericano", refers to the people of Spanish origin who live in the Americas; it also refers to a relationship to Hispania or to the Spanish language. There are people in Hispanic America that are not of Spanish origin, as the original people of these areas are Amerindians. Definitions in the United States[edit] See also: Census Bureau defines the ethnonym Hispanic or Latino to refer to "a person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin regardless of race" [37] and states that Hispanics or Latinos can be of any race, any ancestry, any ethnicity. Latino can refer to males or females, while Latina refers to only females. Because of the technical distinctions involved in defining "race" vs. Currently, the United States Census Bureau defines six race categories: The inhabitants of Easter Island are Pacific Islanders and since the island belongs to Chile they are theoretically Hispanic or Latinos. Therefore, a person of Hispanic descent is typically defined using both race and ethnicity as an identifier. A notice by the U. People who identify their origin as Hispanic, Latino, or Spanish may be of any race. Equal Employment Opportunity Commission encourages any individual who believes that he or she is Hispanic to self-identify as Hispanic. The definition of "Hispanic" has been modified in each successive census. Instead, they prefer to be identified by their country of origin. Hispanization of a person might be illustrated by speaking Spanish, making and eating Hispanic American food, listening to Spanish language music or participating in Hispanic festivals and holidays - Hispanization of those outside the Hispanic community as opposed to assimilation of Hispanics into theirs. One reason that some people believe the assimilation of Hispanics in the U. The language of the Native Americans existed before this, until the invasion and forced assimilation by the Spanish. These and other Spanish-speaking territories were part of the Viceroyalty of New Spain , and later Mexico with the exception of Florida and Puerto Rico , before these regions joined or were taken over by the United States in . Some cities in the U. Augustine, Florida were founded in , and respectively. Santa Fe, New Mexico was founded in , and Albuquerque was established in . Therefore, in many parts of the U. For this reason, many generations have largely maintained their cultural traditions and Spanish language well before the United States was created. However, Spanish-speaking persons in many Hispanic areas in the U. Language retention is a common index to assimilation; according to the census, about 75 percent of all Hispanics spoke Spanish in the home. Spanish language retention rates vary geographically; parts of Texas and New Mexico have language retention rates over 90 percent, whereas in parts of Colorado and California, retention rates are lower than 30 percent. The degree of retention of Spanish as the native language is based on recent arrival from countries where Spanish is spoken. As is true of other immigrants, those who were born in other countries still speak their native language. Later generations are increasingly less likely to speak the language spoken in the country of their ancestors, as is true of other immigrant groups. Spanish-speaking countries and regions[edit] the map of the spanish language uses Spanish identified as sole official language Spanish identified as co-official language See also: Hispanophone , Hispanic America , and List of countries where Spanish is an official language Today, Spanish is among the most commonly spoken first languages of the world. During the period of the Spanish Empire from and , many people migrated from Spain to the conquered lands. The Spaniards brought with them the Castilian language and culture, and in this process that lasted several centuries , created a global empire with a diverse population. Culturally, Spaniards

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those living in Spain are typically European, but they also have small traces of many peoples from the rest of Europe, such as for example, old Germania, Scandinavia, France, the Mediterranean, the Near East and northern Africa.

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Chapter 4 : Religious Architecture of Hispano New Mexico | LPD Press & Rio Grande Books

Get this from a library! Religious architecture in Hispano New Mexico. [Thomas L Lucero; Thomas J Steele] -- A new look at the structure and architecture of churches by architect Thomas L. Lucero and scholar Thomas J. Steele, S.J., a leading authority on the Hispanic devotional arts of New Mexico.

These seeds took root and flowered into the Hispanic way of life that continues to thrive today. A people of great faith, the early Spanish settlers arrived in the region with scores of Catholic priests. The gloriously well-preserved adobe mission churches that dot the Santa Fe landscape, the Hispanic villages and the Indian Pueblos, are a testament to the strong role of religion in the lives of Hispanics both past and present. Just as the Spanish created houses of worship from an adobe mix of mud and straw, they built villages and towns in the same architectural fashion. The energy-efficient earthen structures fit into their high desert home in every way - keeping the heat in during the winter and out in the summer - while the low-slung, flat-roofed buildings blended naturally into the land. Although adobe construction techniques were used by Native Americans in the area long before the Spanish arrived, the Spaniards introduced their own innovative architectural elements to their new Indian neighbors. The formed mud-brick corner kiva fireplace replaced the smoke hole in the roof, and the horno - a beehive-shaped outdoor oven of Moorish origin - became a common cooking tool. Like adobe architecture, the art forms practiced by the early Hispanics were shaped largely from resources they found in their natural environment. Using native woods such as aspen or pine, paints derived from natural pigments, and other local materials, they created utilitarian goods and religious objects to adorn their homes and churches. At first, the work echoed the traditional artworks and motifs they had carried with them to the New World from Mexico and Spain. But in time, native artisans developed styles and techniques that were unique to New Mexico alone. Ranging from santos carved images of saints, furniture and textiles, to works in tin, iron, silver and straw, the art of the Spanish colonial era remains the art of many Santa Fe families who have practiced the traditional techniques for generations. Meanwhile, other contemporary Hispanic artists have carried the artistic legacy of their ancestors to new levels of excellence by working in more modern media including sculpture, photography, painting, jewelry, literature and more that reflect the ongoing evolution of Hispanic arts and culture. In Santa Fe today, the works of Hispanic artists are displayed in shops and galleries throughout the city as well as during the annual Traditional Spanish Market Show and Sale in late July and the Winter Spanish Market in December, very popular exhibitions of traditional and contemporary Hispanic arts. Their works are also collected and exhibited by museums, galleries and private collectors worldwide, giving the art of Hispanic New Mexicans a well-deserved place in the world of fine art. As visitors flock to the city for a look at the oldest church, or try the latest in nouvelle Southwest cuisine, Hispanic families gather in church or at the kitchen table to share a blessing or a bowl of chile and beans. Of course, Hispanics in Santa Fe are more than accomplished artists. They are also doctors, teachers, lawyers, politicians, priests, soldiers and writers, too. Francis, Hispanics young and old look forward to the future of Santa Fe. At the same time, they continue to honor their history and traditions, never forgetting the important cultural legacy of the past. There are 2 Listings.

Chapter 5 : New Mexico Historical Encyclopedia

A new look at the structure and architecture of churches by architect Thomas L. Lucero and scholar Thomas J. Steele, S.J., a leading authority on the Hispanic devotional arts of New Mexico.

Postcard depicting a float in the "Battle of Flowers" parade in a rally to support restoration of the Alamo Mission Valero in San Antonio. Courtesy of Wikimedia Commons. Missions featured in this travel itinerary are rich cultural landscapes that span the spectrum of mission development from isolated and quickly abandoned chapels to comprehensive, self-sustaining communities covering hundreds of acres. The Spanish government and religious orders established missions to convert existing populations to Roman Catholicism. Missions were located adjacent to established native settlements that also provided labor for mission construction and maintenance. Some mission communities were near dispersed agrarian communities, while others were in the center of the most densely formed native settlements. At the core of every mission community, regardless of its size, was a church building as its spiritual center. Often beginning as no more than a temporary shelter from which to celebrate mass, the church building and later support structures evolved over time as the population of converts grew and resources for construction became available. The local context of available materials, labor, and technical expertise challenged the Spanish frontier builders to find the expertise to interpret their foreign cultural expression. As a result, mission architecture evolved into a fusion of imported and indigenous expressions that are unique to each mission and best understood through the analysis of various architectural elements. Courtesy of the Library of Congress. The Church Mission priests modeled church plans after Old World churches with which they were familiar. Mission churches tended to follow two basic types based on their shape in plain view: The hall church is composed of a tall rectangular room divided into the nave space for the worshipers and the sanctuary where the clergy celebrate mass. The sanctuary is the most sacred of church places as it holds the altar and is often elevated above the nave. The sanctuary is located within the apse, a polygonal or semi-circular space at the end of the nave that is the visual focal point for worshipers entering the church. The cruciform church plan is in the form of a Latin cross with the bottom portion designated as the nave, the upper portion as the apse housing the sanctuary, and transepts on either side of the crossing containing chapels. Above the crossing, a hemispherical dome typically covers the sanctuary, symbolizing a celestial heaven. The sacristy, a private room where sacred objects are stored and the clergy robes his vestments, always is connected to the sanctuary. Other distinct spaces within the church building include a baptistery located next to the nave and a choir loft located above the church entry foyer. In Europe, church plans are typically oriented with worshippers facing east, the direction of the rising sun and symbolizing the Risen Christ. In New World mission churches, however, orientation varies extensively and without consistency. Photo of the modern San Ildefonso church, which was restored by a collaboration between the Pueblo of San Ildefonso, the Catholic Archdiocese and other Catholic organizations, and outside donations. The church was rededicated Dec. Photo by Larry Lamsa. Courtesy of Flickr Commons.

Ornamentation For worshippers, ornamentation in mission architecture played two significant functions. Architectural features —entablatures, pilasters, window surrounds, columns, beams, and surface decoration —were integral to the church designs. Builders used these features to reinforce individual stylistic expressions using stone, molded brick, plaster, wood, ceramic tile, and pigment. Sacred ornamentation —figures of saints, altar screens retablos , paintings, and stencil designs —became important teaching tools. Priests also used these features to transform the church into a colorful three-dimensional religious textbook for new converts. Among these features, the monumental altar screen in the church apse was the focus of elaborate decoration and a canvas of religious symbols, or icons. These icons acted as objects of both inspirational worship and moral instruction. In practice, Christian iconography was not always purely applied, but often blended with native symbols and executed by native artisans. Priests and master builders designed mission churches to manipulate sunlight for ornamental and religious purposes. Light is channeled to

illuminate symbolically the sanctuary, its source unseen by the worshiper in the nave. Mission churches with domed roofs over the sanctuary have windows incorporated in the base of the dome, or as a lantern atop the dome, distributing a uniform light onto the altar. In New Mexican flat-roofed hall churches, a narrow upper window between the nave roof and the raised apse roof creates a horizontal band of light shining directly on the altar screen. Park Service employees backfilling rooms in Preservation continues to be a challenge at the missions. Courtesy of the National Park Service. Exterior The exterior character of many frontier missions is utilitarian as the buildings often served defensive, as well as religious, purposes. The amount of ornamentation in each of these components varies depending on the church. These geometries on the vertical face of the exterior often are translated directly to the horizontal layout of the interior plan. Not present in all mission churches, the bell tower takes on many forms. These bell gables have become one of the most enduring, and idealized images of mission architecture. The circular kiva in the middle of the convento, next to the church. In some cases, mission churches reflect the construction materials of the native communities, seen as both a gesture of assimilation and a practical use of local technical expertise. Sun-dried adobe, composed of clay, silt, and sand, is the most common of mission construction materials. It required the least amount of resources and was most closely aligned with native use of puddled mud. Fired brick required access to both good clay and the fuel resources, primarily wood from forested areas, to kiln-fire the bricks. Used where it was available, cut stone, such as limestone in Texas and sandstone in New Mexico, required the establishment of quarries. These quarries, and the production technologies to extract, finish, and lay their stone, became yet another fingerprint on the Spanish Colonial cultural landscape. Other church buildings have composite wall systems — cut stone or fired clay brick outer walls with rubble stone and lime slurry filling the core — reflecting technical knowledge of European construction systems that date to the Roman Empire. Access to stone or bricks permitted European-inspired dome or vaulted roof construction that could span wide naves. This construction system also required thick exterior walls, and even buttresses, to support the outward thrust of these heavy roofs. Where only wood was available, the width of the nave depended on the span capacity of the heavy timber used in both flat and pitched roofs. Flat roofs required a layered system not unlike native construction systems. They consisted of primary structural wood beams vigas , secondary members — often branches of available vegetation — laid perpendicular to the beams, and topped with packed earth. Pitched roofs were in use where rain was more prevalent. These required a framework of heavy timber primary beams and rafters, along with secondary purlins on which either straw thatch or clay barrel tiles were attached. Heavy timber for roof construction was difficult to find in the deserts of Texas and Arizona but was more abundant in the forested areas of California and New Mexico. The exterior finishes of mission churches often depended on the durability of the structural wall materials used. Adobe required the building to be sheltered from damaging rainwater either protected with deeply overhanging pitched roofs, or covered with lime or mud plaster. Even the type of mortar and plaster depended on the availability of the raw materials, as well as the resources and expertise to process them. The church is still a part of the community today Photo by Robert Wilson. Courtesy of Flickr Creative Commons. Mission Complex Beyond the church building, missions also included a number of buildings, structures, features, and open spaces. Each contributed to the establishment of a community whose day-to-day functions were to serve the Spanish colonial enterprise. At its full extent, the complex immediately surrounding the mission church had a "friary plan" layout centered on a courtyard, or garth, defined by the church on one side and a series of one- or two-story buildings, creating the mission quadrangle. The friary plan often was applied to sites that required the mission complex to provide a defensive, as well as practical, function. Other sections included classrooms, storage, and workshops for various crafts. The open courtyard varied in size but typically contained a lush environment of trees, gardens, and fountains that provided a tranquil respite as well as food and commodities for the mission community. Often surrounding the interior courtyard was an arcade and corridor that provided a shaded walkway and work area for its activities. New Mexican mission sites typically had a forecourt atrio in front of the church entrance that provided a space for outdoor ceremonies intended for large audiences. The size of the atrio varies but is defined by a perimeter

wall that typically extends around the entire church property containing a gate aligned with the church entry. In larger mission communities, the architectural footprint extended beyond the immediate church complex. There were separate buildings and open spaces designated for specific sacred functions – cemeteries and mortuary chapels – as well as production functions – granaries, tanneries, gristmills, blacksmiths, carpentry shops, and kilns for the firing of brick and lime. The mission cultural landscape may also include subtle, but no less significant, features including neophyte recent native converts housing, corrals, orchards, cultivated fields, and open range to support livestock of cattle, goats, and sheep. Some mission complexes even built protective perimeter walls, with formal entry gates and bastions, to protect against raiding tribes. At their full extent, mission communities incorporated a sophisticated irrigation infrastructure. Wells pozos, canals acequias, dams, aqueducts, and floodgates compuertas diverted, transported, and controlled the water from its source to the agricultural fields, orchards, livestock pens, gardens, fountains, and community washing areas lavandarias. For the original native communities, their long-term survival depended on the proximity to a reliable natural water source, and the technological skills to distribute it. Subsequent Spanish Colonial mission communities often inherited this water infrastructure and enhanced it to serve a more complex array of land and community uses. This irrigation infrastructure was a vital, yet often over-shadowed, component of the layered mission cultural landscape. Preservation of the old mission is an ongoing challenge. Preservation Spanish Colonial mission cultural landscapes express a strong connection between the natural environment of each distinct region and the subsequent layers of human settlement over time. Viewing missions as part a comprehensive cultural landscape helps us to tell their complex stories from multiple viewpoints, and to understand the impact of colonialism on native communities. This has required an inclusive approach to recognizing and preserving a variety of mission features in order to interpret this complex historical narrative. Contemporary property boundaries and the encroachment of cities and suburbs into many of the original mission communities complicate the challenge of preserving these formerly vast cultural landscapes. Such urbanization often means the destruction of outlying mission features that erases part of the complete story of the Spanish colonial enterprise. Our approach to conserving mission buildings has also evolved over time, leading ultimately to the development of current federal and international preservation standards. The earliest managers and custodians of missions experimented with heavy-handed conservation treatments. This resulted in the creation of romantically idealized mission environments and the use of modern construction materials that often proved detrimental to the historic architecture. Today, these sites benefit from internationally recognized preservation standards, including a more systematic process of comprehensive documentation, historical scholarship, materials analysis, and conservation treatments using compatible, and often traditional, building materials and techniques. Today, however, managers of mission sites are equipped with conservation practices focused on the authenticity of preservation process. Stewardship of mission sites – actions to ensure their long-term sustainability – often is the most complex, yet under-recognized, facet of preservation. In the United States, the responsibility for stewardship of mission sites rests with many entities, which makes the multi-faceted challenges of preservation sometimes difficult to address. These entities range from federal and state public agencies to individual tribal governments, and private religious institutions.

Chapter 6 : Religious architecture in Hispano New Mexico | Celebrating New Mexico Statehood

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Lucero and Thomas J. Together they help the reader develop both an understanding of and an appreciation for the unique religious architecture found in Hispanic New Mexico. Lucero in collaboration with Thomas J. Of special note is the authors classification system that will prove exceptionally useful for scholars and non-specialist general readers alike when reviewing the distinct types of religious structures associated with 18th and 19th century religious structures in Hispanic New Mexico. Lucero and scholar Thomas J. Setting forth a classification system that can prove most helpful when comparing distinct types of Hispanic religious architecture in New Mexico, this book is filled with black-and-white diagrams and photographs as well as extensive text description, historical summaries, and more. A thoroughly researched and invaluable guide for architecture students, designers, and scholars seeking to better understand the form, purpose and function of Hispanic New Mexican places of worship. To that end, the authors have devised a classification of features that should be considered in evaluating a structure and provide a list of these. In a somewhat satirical way, the authors decry the way New Mexico churches and chapels are described by some authors. Visitors to historical churches and chapels in New Mexico, or, for that matter, throughout the Greater Southwest, are well advised to carry a copy of this little book in their vehicles. It is highly recommended to the general reader. The ceiling of the Sistine Chapel. And those are just a few of the more obvious works of timeless genius. Our own little home territory is no exception. Most of the elaborate Native American architecture and art scattered throughout New Mexico has some kind of religious significance. Although the specific function of the buildings in Chaco Canyon might not be fully known, there can be little doubt that the motivation behind their construction was largely spiritual. Of course, to our modern eyes, historic New Mexican adobe churches—even the most ornate ones—are humble affairs. Steele is an ordained member of the Jesuit order who has written numerous books and articles on New Mexico Hispano culture. Who knew, for example, that European and New Mexican folklore indicates that the air is the domain of evil spirits, and that church bells are designed to cast a sacred sound into the air to dispel these evil forces? Their book is a short one. The book also includes plenty of ink drawings of various building plans and architectural features. Lucero and Steele are also careful to point out that we have very few surviving examples of historical religious Hispano architecture left here in New Mexico. The e-store just launched last week, and it will continue to expand its online catalog over the next few months. To check it out, log onto nmbookcoop. Tom studied in the grade and junior high schools at San Felipe and at Albuquerque High. From to he went on active duty with the 82nd Airborne and the 1st Airborne, and during his two years in Vietnam the Army awarded him two commendations and a Bronze Star. He taught in the UNM School of Architecture and Planning and at the Southwestern Indian Polytechnical Institute and has been a licensed architect in private practice from to present. Steele was born in St. Louis County—at the wrong end of the Santa Fe Trail. He entered the Jesuit Order in , was ordained in , and studied for a doctorate in American Literature at the University of New Mexico. Having been interested in both religion and art, he inevitably fell in love with the santos and acquired the nucleus of the Regis University Collection of New Mexican Santos—seven hundred plus at present. Steele has written books and articles about literature and various topics of New Mexican Hispano religious culture:

Chapter 7 : Hispanics and Religion in America - Oxford Research Encyclopedia of Religion

Of special note is the authors classification system which will prove exceptional useful for scholars and non-specialist general readers alike when reviewing the distinct types of religious structures associated with 18th and 19th century religious structures in Hispanic New Mexico.

Hewett was an anthropologist, teacher and administrator who played a pivotal role in turning Santa Fe into a center for art and anthropological research. After New Mexico became a state in 1908, Hewett created an economic plan based on developing cultural institutions and promoting the unique, indigenous qualities of Southwestern arts. This was a radical approach created in opposition to the exclusive academies that recognized only European academic art. Hewett was also the director of the School for American Research, and as an anthropologist he was very involved with Native American artists. Hewett and his partner Kenneth Chapman worked with other Pueblo potters and encouraged the revival of ancient designs that were found on excavated pottery and petroglyphs throughout the Southwest. San Idelfonso day school teachers were influenced by the Santa Fe program and began a controversial project encouraging Native American students to draw pictures from their own experiences. At this time the Dawes Act supported the assimilation of native students into the mainstream society, and did not permit federal Indian School students to acknowledge their own traditions and lifestyles, or to speak their native languages. Students like Alfred Montoya continued the practice regardless, and pueblo easel painting was incorporated into the Santa Fe Program. In later years, Hewett would exhibit Pueblo easel paintings at the museum, and the artwork was highly appreciated by the local art community.

Modernism in New Mexico In the beginning of the 20th century, there was a growing interest in the Southwest among European and American artists, and many came to visit, tour and work in New Mexico. Santa Fe and Taos became the most popular artist communities and the centers of the art scene. After statehood in 1908, a wave of academically-trained realist painters came who were attracted to the land, the light and the native cultures. They painted images of the native peoples, their homes and the surrounding landscape. The Armory Show, in Chicago and New York, introduced the public to the most radical European and American art, and artists began to align themselves either with the new, the "modernists," or the old, "the academic realists. In New Mexico, modernists were drawn to Santa Fe, where the Open Door policy of the Museum of Fine Arts created a place for progressive and modern artists to show their work. European-trained academic painters and illustrators mostly congregated in Taos. After WWI these communities broke into distinct societies that sometimes overlapped and sometimes opposed each other. As time went by, art from both groups became more modern and abstract. Academic painters based in Taos created pictures of Hispanic and Native American people engaged in everyday activities and religious rituals. These romantic and impressionistic pictures became some of the best-known art from New Mexico. Their images were both ethnographic studies and nostalgic portrayals of an almost bygone era. The Taos painters were exclusive about their membership, and at one point, had members deported if they were not U. In Santa Fe, five young artists formed Los Cinco Pintores on the idea of bringing art directly to the people. Will Shuster and Jozef Bakos were influential members of this group. The Santa Fe artists were somewhat notorious for wild parties and drinking in the time of prohibition. The social conservatism of the political leadership in Santa Fe did not approve of their life style, or their progressive political views. Another group known as the "New Mexico artists" attracted more modernist painters. The coalition did not last long, but members such as Andrew Dasburg, Gustave Baumann, and Randall Davey have had a long and lasting impact on the arts in New Mexico. Artists in these different groups also worked together. Their objective was to burn away gloom, and to express their disapproval of the commercialized tourism that was taking over the authentic Santa Fe that they loved. The burning of Zozobra became a tradition and the most notorious event of the annual Santa Fe Fiesta. However, he did stay true to his policy of allowing any style of art to hang at the museum by scheduling regular exhibitions of local artists working with abstraction. Raymond Jonson was in charge of

these exhibits, and he took the opportunity to present work contrary to the predictable Southwestern ethnographic genre. Jonson and his fellow abstractionist Emil Bistram spearheaded a group of painters known as the Transcendental Painting group. Their mission was to create non-objective work that did not refer to the natural world. In Taos, a new group of itinerant modernist artists formed around the writer Mabel Dodge. Dodge had come from New York in 1918, originally with her painter husband whom she quickly divorced after she arrived. She married Tony Luhan from Taos Pueblo shortly thereafter. Mabel had been the center of a radical salon of artists, writers, intellectuals, socialists and activists in New York, and she invited her friends to visit her in New Mexico. One of the first artists to visit Dodge was Marsden Hartley, who was searching for a uniquely American approach to painting. The tourism market in New Mexico crashed as well, and a period of prosperity for artists ended. Educational and vocational programs were developed to promote artistic and economic development in the state. Traditional arts such as weaving, furniture making, tinwork, colcha embroidery and wood carving were taught and promoted. Taos and the smaller villages of Northern New Mexico were the centers for these activities, and both traditional and modern artists, philanthropists, intellectuals, and writers were involved in promoting interest in Hispanic arts. Romero de Romero became the best known Hispanic painter from New Mexico during this time. Dunn was an art educator who felt that art instruction helped her Native American students master English and achieve academic success. She taught her students a painting style based on ledger drawings, Kiva murals and first generation Pueblo easel painters. She encouraged students to depict their cultural traditions and lifeways by using flat outlined forms, without 3-D perspective or modeling. The Studio program was a success and the new style of painting became a powerful force in New Mexican art. Dunn was succeeded by one of her students Geronima Cruz, and the program was continued until it was replaced by the Institute of American Indian Arts in 1964. In New Mexico, artists created public art in 29 New Mexican communities. The WPA supported a wider range of projects in public buildings and supported artists and craftsmen making prints, paintings and photographs, as well as traditional Hispanic and Native American artworks. Their documentary work has inspired many photographers who focus on the vernacular- on the everyday life of distinct American cultures and communities. Many New Mexicans had fought and died in the war, and the state became more connected to the rest of the country and world. The postwar boom increased industry, transportation, tourism, and the population. Albuquerque became the population center, and the arts community at the end of the 1940s blossomed there as well. The University of New Mexico became the center of a thriving community of modernist artists. Raymond Jonson moved to Albuquerque to teach at the University and opened the Jonson gallery, the only gallery in New Mexico devoted to abstract and non-objective art. Though artists continued to congregate in the enclaves of Taos and Santa Fe, Albuquerque became the center for younger, more progressive artists. In the Cold War era of Sputnik and the arms race, science and technology became dominant forces in the culture. New Mexico became well-known for its scientific laboratories in Los Alamos and Sandia and the top scientists who migrated to the state. Artists working with abstraction embraced two opposing formalist strategies in response to the times and trends: Native American art also began to change radically during the Cold War era. The school hired new faculty who were engaged in contemporary issues and styles. Fritz Scholder became an important teacher there, and he energized a rebellion against the prevailing formalist styles of the day. Scholder combined Native American stereotypes with abstract expressionist brushstrokes. He influenced many young Native American artists including T. Cannon, who attacked Native American stereotypes and transformed them into political commentary. Subsequent movements in Native American arts became more political. Contemporary Art and Pluralism American art since the 1960s has been defined by many different movements and styles. Artists in the region moved away from modernism and began to develop multiple forms of artistic expression. Pop art, minimalist art, Conceptual art, Land art, political art, and feminist art, were movements that influenced New Mexican art during the post-modern age. Photographers continued to migrate to the state, to document the land and culture and to experiment with new processes and ways of picturing the world. Multiculturalism is a defining characteristic of New Mexican art and Native American

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and Hispanic artists continue to assert their own culture and question the dominant Anglo culture through provocative artworks. Today, New Mexico still attracts artists, and Santa Fe is among the largest art markets in the nation. Museums, art centers, galleries, art markets and events also attract many tourists who come to see the diversity of art and culture thriving in the state. Their history is divided into two distinct periods, the Basketmaker and the Pueblo. The earliest Basketmaker shelters were built with rock and made use of canyon overhangs and caves. Shelters evolved into pithouses, underground dwellings with earth and timber roofs. Sometime after the year A. The above ground shelters were made of stone and mud, and pithouses were still present in groups of buildings. In the Pueblo II period shelters included multi-storied houses constructed from stone masonry and subterranean ceremonial kivas. By the period known as Pueblo III, the Ancestral Pueblo people had evolved into extraordinary architects, masons and community planners. Important characteristics of Pueblo Bonito include a D-shape plan with rectilinear buildings facing south for warmth, a large central plaza, and approximately 35 small kivas and 2 great kivas. The Chacoans were expert masons, and they used local sandstone, which they shaped into bricks and laid carefully in horizontal strata. The ruins that exist today are a testament to how well they were built. Archeologists believe that Chaco Canyon was an important spiritual center for the Ancestral Pueblo people, based on the great number of kivas, and the many spiritual objects found in the ruins. There is also a belief that Chaco buildings were carefully aligned in order to observe lunar and solar cycles. Periods of drought, and possibly other strife, caused the inhabitants of Chaco Canyon to leave by the 14th century. After they left their settlements in the s, the Pueblo people made their way to the Rio Grande and its tributaries, and to more mountainous settlements in western New Mexico. Multi-storied residences were geometrically arranged around large plazas that included ceremonial kivas. Doors and windows were minimized, and ladders were used to access upper level buildings. They were situated to make use of water and to provide protection from marauders. Taos Pueblo was first settled during this period and it has been continuously occupied ever since. Over the centuries the pueblo grew into a beautiful arrangement of stacked and clustered blocks of buildings that have inspired architects, as well as painters and photographers, throughout recorded history. Adobe building changed after Spanish contact, beginning in Pueblo Indians adopted the Spanish technique of forming mud into sun dried adobe bricks. In the Pueblo V period, which began in the s after the Spanish reconquest and continues to the present day, Spanish and Pueblo cultures shared and adapted construction techniques and design. Zuni Pueblo is considered a Pueblo V building.

Chapter 8 : Hispanic/Latino Demographics

September 28, - New Mexico Gov. Albino Perez orders the mayor of Las Trampas, Manuel Sanchez, to establish a land grant in the fertile Mora Valley and distribute parcels of land to 75 families willing to settle.

Chapter 9 : Architecture of Mexico - Wikipedia

Title / Author Type Language Date / Edition Publication; 1. Religious architecture in hispano New Mexico: 1.