

EL PALACIO

Published By the School of American Research, The Museum of New Mexico,
Archaeological Society of New Mexico, and the Laboratory of Anthropology,
Santa Fe, New Mexico

Vol. 59

APRIL, 1952

No.

Paul A. F. Walter

Editors

Arthur J. O. Anderson

Regular Contributors
Associates of the School
of American Research

Contributing Editors
Wendell C. Bennett
Yale University
Carroll A. Burroughs
University of Washington
John L. Champe
University of Nebraska
Donald Collier
Chicago Natural History
Museum
Wendell S. Hadlock
Robert Abbe Museum, Salem
Peabody Museum
Emil W. Haury
University of Arizona
J. Charles Kelley
University of Southern Illinois
William H. Kelly
University of Minnesota
Charles Lange
University of Texas
Waldo R. Wedel
Smithsonian Institution
Robert Wauchope
Middle American Research
Institute, Tulane University

CONTENTS

The Herder's Kit <i>By E. Boyd</i>	103
Tortugas, an Indian Village in Southern New Mexico <i>By Wesley R. Hunt, Jr.</i>	107
Mural Decorations in Seventeenth-century Southwestern Missions <i>By Watson Smith</i>	111

EL PALACIO presents a monthly review of the Arts and Sciences in the South,
free to members of the Archaeological Society of New Mexico (membership on
application, dues \$3.00 a year), and New Mexico members of the Archaeological
Institute of America (membership on application, dues \$10.00 a year). Entered
second class matter July 16, 1918, at the post office at Santa Fe, N. M., under
of Congress of August 24, 1912.

THE HERDER'S KIT

E. BOYD*

IN THE collections of the Historical Society of New Mexico is a small, leather pouch made from a cut-down parfleche thought to have been of Jicarilla Apache origin. A buckskin flap divides the pouch into two compartments, one of which contains a *retablo* painted by José Aragón, and the other a heavy steel razor with battered horn handle marked GEORGE WESTENHOLM & SONS CELEBRATED ROCKINGHAM RAZOR WORKS 1 XL. The free end of the blade has been filed off to make a crude but efficient can opener. This kit was found dangling from the vigas of an old adobe in a side canyon of the upper Pecos a few years ago, and was generously presented to the Historical Society by the finder, Ben G. Miller of Santa Fe.

The *retablo*, 19.5x13 cm., was obscured by a film of dirt. After cleaning, however, it presents an interesting inscription and a figure not previously included in the roster of familiar New Mexican *scoto* images. Although this example is not signed, it is unmistakably in the style of José Aragón, whose dated *retablos* fall mostly between 1824 and 1835. He frequently made his compositions after a Mexican engraving, and must have done so also in this case; the delicately drawn Crucifix is almost as fine in line as many engravings of Mexican origin. The inscription may be interpreted as an abbreviation of the invocation, *Santa Dul[cisima] P[urigen] B[enita] I[m]maculada] N[uestra] A[bogada]*, which most probably was lettered in full on the original engraving. The soft earth reds and pale blues of the *retablo* accord with its smallness and delicacy. It is in excellent condition and, with its accompanying objects, presents an interesting expression of the material needs of the old-time Spanish mountain herder or rancher who, often, did not go into a town for months or even years.

Mr. Cady Wells, prominent Santa Fe artist, recently gave the Department of Archaeology a small bowl, which was found on his Pojoaque property. It is an example of plain modern red ware of the historic period.—M.L.

* Curator of Spanish Colonial Art, Museum of New Mexico.

TORTUGAS, AN INDIAN VILLAGE IN SOUTHERN NEW MEXICO

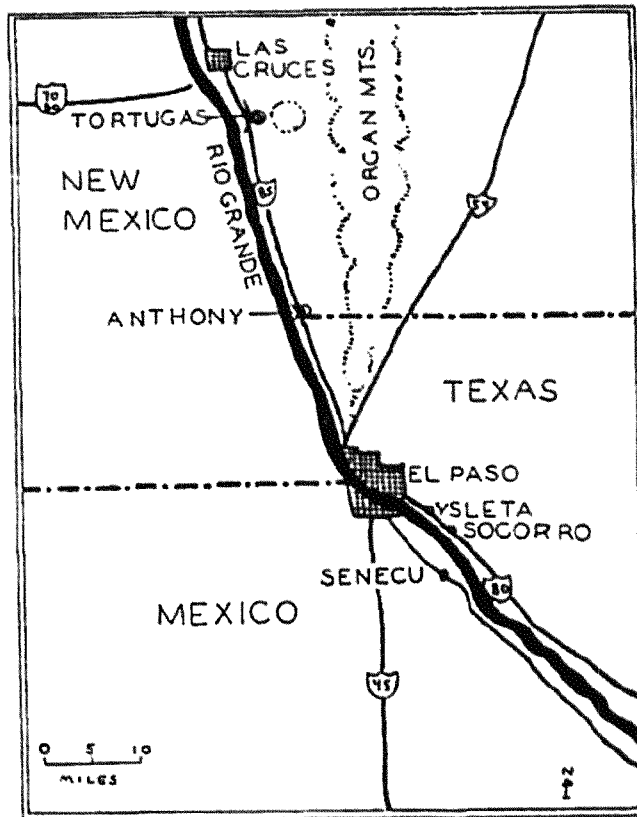
WESLEY R. HURT, JR.*

TORTUGAS village, some three miles south of Las Cruces, New Mexico, contains the remnants of several bands of Indian who have received scant attention in scientific literature. One of the groups considers itself to be Tiwa Indians who have always lived in the vicinity. The other major group classify themselves as *Indios* or Mexican Indians. There is some evidence that remnants of Manos, Pinos, and Tanos also exist in the village. The tribal identity of the Tiwa Indians is preserved, while the various groups of Mexican Indians now consider themselves to be one large group of *Indios*. The village presents the rare phenomenon of non-Indians endeavoring to become identified as Indians, rather than the reverse condition usually found in highly acculturated communities.¹

The village, which contains about three hundred inhabitants, superficially resembles a community of northern Mexico in its architecture and dress and in the ordinary life routine of the inhabitants. Houses are predominantly of the *jacal* and adobe types. The village is divided into two areas. In the southeast corner of the town is the section where the Tiwa Indians and their mixed descendants live. This section is called Guadalupe. The remaining area, where the Mexican Indians live, is known as San Juan. The inhabitants call the village San Juan de Guadalupe, rather than Tortugas. The latter name is given to the village by residents of New Mexico who live on the outside.

* Mr. Hurt, Assistant Professor of Anthropology and Director of Museum at the University of South Dakota, is an Altmuetspean by birth. He worked as field assistant with the Museum of New Mexico for four years and received two degrees from the University of New Mexico. He has had further graduate work in Anthropology at the Universities of Chicago and Michigan.

1. As yet the writer has had little time or opportunity to make an intensive investigation of these groups and the information contained in the report should be considered tentative in nature. More information was obtained from the Tiwa band because their aboriginal culture is better preserved.



Map showing location of Tortugas village, New Mexico

The parish Catholic church lies in the Mexican Indian section of San Juan. On the east side of Guadalupe is a square block fenced off, which contains the ceremonial buildings of the Tiwa Indians. These are three buildings in addition to two outside toilets. The major structure, known as the Casa del Pueblo, is apparently a modern version of the northern Pueblo clan house. Another building is a small *ontorio* where the picture of the Virgin of Guadalupe is kept. The use of the third building was not determined, although apparently it is called Casa de Comalz and is used for feasts. Other than the Catholic church, the Mexican Indians have no ceremonial structures.

At present it is impossible to determine with any degree of accuracy the origins of the Tiwa band. Confused and contradictory accounts exist in the minds of the natives and in some of the local newspaper and magazine accounts. One informant, Jacinto Jemente, a man of about fifty years, claims that his grandfather came from northern Mexico. His cousin, Vicente Roybal, fifty-four years old, stated that his grandparents had lived in the vicinity of south Las Cruces and that his ancestors had always lived in small *rancherías* in the Rio Grande valley of southern New Mexico. One newspaper account labels these Indians as Mansos,² while others call them Teguas or Tewa Indians.³

The local inhabitants of the Tiwa band are unanimous in calling themselves Tiwa Indians. In addition, they recognize their affinity to the Tiwas of Ysleta del Sur, south of El Paso, Texas, and to the Tiwas of Isleta Pueblo of central New Mexico. They do not claim to be offshoots of the Tiwas of Ysleta del Sur. Some of the Indians of Ysleta del Sur have moved into the Mexican section of Las Cruces within the last fifty years. While these Ysletans often join the Tiwas of Tortugas in their dances, they do not belong to the local band. According to Fewkes, writing in 1904, "In late years several Tiwa families moved away from Ysleta to Las Cruces, New Mexico, and other localities along the railroad where they find profitable employment."⁴

Fewkes makes no mention, however, of Tortugas village. While

2. Hood, 1938, p. 11.

3. Anonymous, 1919.

4. Fewkes, 1904, pp. 5-6.

there is the theoretical possibility that this migration of Tiwas north from Ysleta del Sur may account for the settlement at Tortugas village, there are several reasons which suggest otherwise. The Patron Saint of Ysleta del Sur is San Antonio de Padua, the same Saint as Isleta in central New Mexico; while the Patron Saint of the Tiwas of Tortugas is the Virgin of Guadalupe. It would seem improbable that the name of the Patron Saint would be changed. Ysleta del Sur was founded in 1681 by some 385 Indian captives from Isleta, New Mexico, taken there by Governor Otermín on his return from the attempted reconquest of the pueblos after their revolt in August, 1680.⁵ The name of the Patron Saint was preserved in this migration. As mentioned before, there are Ysleta del Sur families in Las Cruces who preserve their identity apart from the Tortugas Tiwas. One of these men of the Durán family has lived in Las Cruces for about fifty years. It is to this group, more than likely, that Fewkes made reference.

The name of the Patron Saint, the Virgin of Guadalupe, may give a clue to the origin of the Tortugas Tiwas. Hodge gives the following information on an historic band that lived in the area and had the Virgin of Guadalupe for their Patron Saint:

Manso (Span. "mild"). A former semi-sedentary tribe on the Mexican frontier, near El Paso, Texas, who, before the coming of the Spaniards, had changed their former mode of building for habitations constructed of reeds and wood. Their mode of government and system of kinship were found to be the same as those of the Pueblos proper—the Tiguas, Piros, and Tewa—from whom their rites and traditions clearly prove them to have come. They are divided into at least four clans—Blue, White, Yellow, and Red corn—and there are also traces of two water clans. This system of clanship, however, is doubtful, since it bears close resemblance to that of the Tigua, with whom the Mansos have extensively intermarried.

According to Bandelier it is certain that the Mansos formerly lived on the lower Rio Grande in New Mexico, about Mesilla valley, in the vicinity of Las Cruces, and were settled at El Paso in 1659 by Fray García de San Francisco, who founded among them the mission of Nuestra Señora de Guadalupe de los Mansos, the church edifice being dedicated in 1686 [the mission is actually at the present day in Juárez,

5. Hodge, 1907, p. 625.

Mexico].⁶ At this date the mission is reported by Verancourt (*Team Mex.*, 111, 509, 1871) to have contained upward of 1,000 parishioners. About their idiom nothing is known. They have the same offices as the Pueblos, and although reduced to a dozen families, maintain their organization and some of their ties and dances, which are very similar to those of the northern Pueblo peoples, whom the Mansos recognize as their relatives. They are now associated with the Tigua and Piro in the same town.⁷

Fray Alonso de Benavides in his *Memorial* of 1630 refers to the Mansos living in *rancherías* near El Paso.⁸ They are also noted in the *Declaration* of Fray Juan Alvarez of 1706 and in the *Declaration* of Fray Menchero, 1744.⁹

The fact that the Mansos and Tortugas Tiwas share the same Patron Saint, that Tortugas is in the area where the Mansos formerly lived, and that the Mansos had essentially a Tiwa Indian culture, would suggest a strong affinity between these two groups. Whether the Tortugas Tiwas have always lived in the area, as their *Cacique*, Vicente Roybal, claims, or whether they represent a backwash from the resettled Manso band at Juárez or the Ysleta del Sur Tiwas cannot be determined without further historic investigations.

Hood has published in a newspaper in 1938 a legend from a now deceased member of the town of Tortugas, which does not help untangle the origins of the Tiwa group. It may shed some light, however, on the origins of some of the Mexican Indians in the town. She states,

Faustino is still dancing. . . . He's eighty years old and the last survivor of the original group of Manso Indians who crossed the Rio Grande from Pueblito, an Indian village between Juárez and Seneca, Mexico, to settle at the foot of Tortugas Mountain. . . . there's dignity in the withered old man whose quick fingers are beating out rhythm on the tombe for the annual dance of the Tortugas Indians in honor of the village patroness, the Virgin of Guadalupe. Faustino isn't content to stay with the drums. What good is that famous costume of his, the red pants with the white lace ruffles, the sweeping feather head-

6. Insetted by writer.

7. Hodge, 1907, p. 804.

8. Ayer, 1916, pp. 13-14.

9. Hackett, 1937, pp. 207, 210.

dress with its dozens of winking mirrors. . . . "When we came from Pueblito I was the youngest. . . we must teach the young ones the dance. My son, Cipriano, my granddaughter, Marcellina, they can dance as we old ones did."

The original group of Manso Indians who settled on the mesa at the foot of the mountain, left their home to follow a fabulous beauty of their tribe. The girl, whose long flowing copper red hair was famous even among the white settlers, had married Don Eugenio Van Patton, Indian fighter, soldier of fortune, and clever politician of early Dona Ana county history. Faustino tells how the Indians crossed the river and came into the rich valley where Don Eugenio and his red-haired Indian wife were living. "We camped near their hacienda," says he, "and finally Don Eugenio got an Indian grant for us here on the mesa, near his home. More and more of us came from Pueblito and we chose Don Eugenio *el presidente* of our Indian corporation. He died and then we gave it to Vicente Roybal. Always in Pueblito and Seneca on December 12, the Indians had danced to honor the Virgin of Guadalupe. When we first came to this country along the river," says Faustino, "we went to the church in Las Cruces on our Virgin's day to dance before the doors. But the padre, he didn't want us. He sent us away. So we built a church at Tortugas and here we dance whenever we please."¹⁰

The details of the above account were challenged by many of the local inhabitants. At the time of Hood's account, 1938, Faustino was supposed to have been alive. Yet the only Faustino known to the townspeople was the recently deceased Faustino Pedraza, whose son Pedro is still alive. No individual named Cipriano is known to any of the informants. The picture accompanying Hood's article of "Marcellina, granddaughter of Faustino" is clearly in the costume of La Malinche, the woman dancer of Los Arceca or Los Danzantes of the Mexican Indians. Pedro, Faustino Pedraza's son denies the existence of a granddaughter Marcellina. In addition, Lalo Pacheco, the *capitán* of the Danzantes or Los Arceca, denies that there was any girl named Marcellina who danced with them.

It is to be noted that the costume described for the Faustino of Hood's article is the costume of the Mexican Indians and not the Tiwa Indians. The photograph of his son Cipriano is also

10. Hood, 1938, p. 111.

of the Danzantes. It would appear then that this legend applies to an individual of the Mexican Indian group. However, even such a theory cannot be substantiated. Faustino Pedraza, the only Faustino known to the present-day inhabitants, was not one of the Mexican Indians, but a member of the Tiwa band. It is to be noted also that an entirely different origin of the Mexican Indians' dances is given later in this report by Lalo Pacheco, their *capitán*. It is thus impossible to separate fact from fancy in the account given by Hood. There does remain the possibility that the Faustino she referred to was Faustino Pedraza, a Manso Indian from northern Mexico, who became incorporated in the Tiwa band, but possibly continued his affiliations with the Mexican Indian dancers. According to the mother of Lalo Pacheco, Faustino Pedraza was an outsider, who married a full-blooded local Indian woman and dressed in Indian style, wearing moccasins and earrings.

It is doubtful that there are any full-blooded Tiwa or "Manso" Indians alive in the village. Victor and Vicente Roybal claim to be full-blooded Tiwas, as do Pedro Pedraza, Jacinto Jemente, Santiago Durán, and Patricio Gonzales. Most of this group now actually live in the Mexican section of Las Cruces, although the Pedraza family still lives in Guadalupe. Victor Roybal has moved to San Diego, California. The "full-blooded" Indians now living in Las Cruces still maintain their social and religious connections with Indians from Ysleta del Sur and certain intermarried Navajo and Pueblo Indians. In this group is Jim Durán, whose ancestors reportedly came from Ysleta del Sur. In physical appearance Jim Durán is more typically Pueblo Indian than any of the Tortugas, with the exception of Pedro Pedraza. They no longer maintain legal status as Indians. However, when Vicente Roybal's father, Felipe, died, Vicente, then nine years old, went to the Indian School in Albuquerque.

The genealogy of the large group of Mexican Indians in the village was not traced, with the exception of the Pacheco family. Lalo stated that his father, Juan, and his mother had come from Zacatecas, Mexico, in 1921. He also added that his father was responsible for the introduction of Los Danzantes to the village

in that year. In appearance Lalo is typically Indian, with exception of an olive, rather than ruddy, complexion.

Social and Religious Organization of the Tiwas

The Tiwa Indians maintain a formal organization entitled "Indígenas de Nuestra Señora de Guadalupe." Three distinct groups of officers were represented until the recent disruption of the organization by an opposing faction. Their religious chief is called the *Cacique*, and the office is hereditary. The last change in leadership passed from Felipe Roybal to his son Vicente, a man of about fifty-four years. The secular affairs are handled by the *Presidente*, Victor Roybal, Vicente's brother, who is now living in San Diego. The *Vice Presidente* is Jacinto Jemente. In addition one *Capitán de la Guerra* and four subordinate *capitanes* are appointed each year by the *Cacique*. The change and appointments of the *capitanes* takes place each year on New Year's Eve in the home of Vicente Roybal in the Mexican section of Las Cruces.

Victor Roybal, the *Presidente*, is now living in San Diego, and the *Cacique*, Vicente Roybal, is attempting also to assume the secular leadership of the Tiwas. The Tiwa Indians and the Mexican Indians of Tortugas both recognize the different social and cultural identities of the two groups. It is possible for the Mexican Indians to be initiated in the Tiwa band during the initiation ceremonies held on New Year's Eve in Vicente Roybal's home. The major rite consists of sweating to be "good Indians." For a Mexican Indian to become a member of the Tiwa band it is necessary that the present members of the group approve the presentation of his name by one of the members. This initiation into membership in the Tiwa band is considered highly desirable by many of the Mexican Indians because the Tiwa band enjoys high position of prestige, leadership, and certain rent and tax exemptions in Tortugas village.

This change of status from a Mexican Indian to a Tiwa is considered so highly desirable that one Mexican Indian, Miguel Fierro, has attempted to become the actual leader of the Tiwa band. When Victor Roybal, the Tiwa *Presidente*, moved to San Diego, some of the tribal members, among them many initiated

Mexican Indians, became dissatisfied because they considered he was neglecting his duties. In addition, they were not willing to accept the leadership of Vicente Roybal, his brother and the *Cacique*. Vicente is most unpopular with some of the Tiwa group. Miguel Fiero, who had been appointed one of the war *capitanes*, with the connivance of another *capitan*, was able to obtain the keys to the Casa del Pueblo, some of the tribal records, and the tribal seal. Vicente and Victor and some of the loyal tribal members have been attempting for the last six years to bring a law suit against Miguel for repossession of the property, but have been unsuccessful in bringing the case to court. During the ceremonies of December, 1949, Miguel borrowed the *Cacique's* drum. According to Vicente and his family, since Miguel did not know the proper drum ceremonies, the drum would not "play right." As a result, Miguel accused the *Cacique* of being a witch. Some of the loyal members in the faction led by Vicente refused to participate in the December ceremonies in Guadalupe.

On February 12, 1950, the faction of the Tiwa band led by Miguel Fiero held an annual meeting in the Casa del Pueblo. The various officers and twenty-two members were present. According to a newspaper account, "Mayordomos for 1949 gave a detailed report of credits and debits for the organization's feast last December, which was consolidated into one by outgoing Mayordomos. Those who left office were Cipriana S. Fiero and Sister Lucy, and Mr. and Mrs. Francisco Portillo. . . . Expenditures totalled \$301.77 and covered dressing of the image of the Virgin, altar flowers, and expenses incurred in preparing meals for dancers and others participating in the Feast. Felipe Carbajal, treasurer, gave a complete financial report. . . . Total revenues for the year from donations, rent for Casa de Comida, food booths at the Fiesta, sale of land for adobes, Alms from 'N' pilgrimage, and improvements for Pueblo property was \$305.99. . . . Miguel B. Fiero, *Capitan de la Guerra* for 1949, made a complete report on projects undertaken. . . . outstanding projects for 1950 were given. They are: Flooring for Casa de Pueblo, fencing around three Pueblo buildings; and construction and plastering of benches for Casa de Comida."¹¹ It is interesting to note that the

11. Anonymous, 1950.

office of Treasurer and the Mayordomos were not part of the original organization of the Tiwas. Undoubtedly they represent the influence from the Mexican Indians. The officer hierarchy of the Tortugas Tiwas is very similar to the Tiwas of Ysleta del Sur below El Paso, Texas. The major difference is the Tortugas call one group *Presidente* and *Vice Presidente*, while the Ysletans substitute *Gobernador* and *Teniente Gobernador* in the same fashion as the Tiwas in central New Mexico.¹²

The social and ceremonial life of the Tiwa Indians and the initiated members of the band centers in their Casa del Pueblo. This is a rectangular, adobe, one-story building with a large hall and a small room in the back. Before Miguel Fiero assumed control, the assembly room had a dirt floor and was lighted by lanterns. Fiero has installed electric lights and a board floor. Inside

12. Fewkes, 1901, p. 9.



Fig. 1
Vicente Roybal,
the Tiwa Cacique,
in his ceremonial
costume

around the wall is a low bench, while on one wall hangs an American flag. The back room, a small six-sided structure is used for conferences and "heating" the drum preparatory to the ceremonies. A new drum is kept in the Casa del Pueblo, while Vicente Roybal retains at his home the old drum, which belonged to his ancestors. The old drum is a hollowed log and skin covered Pueblo type of drum which is occasionally repainted with red ochre. A sun and moon symbol is painted on both faces of the drum in typical Pueblo Indian design. On one side of the drum is a small hole for "feeding."

The old drum forms an important part of the Tiwa ceremonies. Once every three months the *Cacique* "feeds" the drum in his home. On New Year's Eve a more elaborate ceremony for the drum is held. The *Cacique* refused to reveal all the details of the drum ceremonies. He did state, however, that the "feeding" consists of blowing cigarette smoke into the hole in the side of the drum. The drum is considered to be sacred by the *Cacique*, to the extent that he was not willing to sell it. In addition he would not sell the ceremonial rattle which was passed on to him by his parents. This is an ordinary gourd rattle with two eagle feathers tied to the tip.

The major religious ceremonies take place during the last half of the month of December, by the members of the Tiwa band in their section of the village. Simultaneously, the more Christianized Mexican Indians hold their ceremonies in their own section of the village. Some of the Mexican Indian dancers, however, occasionally aid the Tiwa Indians in their dances. A certain amount of friction has arisen in Tortugas because the Mexican Indians have attracted visitors with their ceremonies. The Tiwa Indians prefer more privacy for their ceremonies.

The ceremonies of the Tiwas start on December 10 at 5:00 A.M. The picture of the Virgin of Guadalupe is taken from the oratorio to the Casa del Pueblo. The Tiwas stay in the Casa all day and night and do little other than pray. On December 11, they spend the day on (b)(6), a large hill about two miles to the east. There they make piles of wood to burn for light that night. That evening the Tiwa Indians are joined by a large crowd of people from Tortugas and other small towns of

southern New Mexico. These are people who have made a vow during the year to make a pilgrimage up the (b)(6) where there is a shrine of the Virgin. Occasionally some of the people perform penitential rites such as walking barefoot up the mountain.

A newspaper description of this ceremony in 1930 states, "All Wednesday night, huge fiery crosses burned on the slopes of Tortugas mountain, where devout Indian 'pilgrims' toiled to feed the great bonfires. Then young and old, men and children and mothers carrying their babies, the strange procession of 300 persons moved dramatically down the mountain to the pueblo."¹³ As they came down the mountain, they are received by the *Cacique* stationed by an arroyo. A series of songs is sung in the Tiwa language as the procession moves to the Casa del Pueblo. From there they proceed to the village church and encircle the *cementaria* in front of the church three times to symbolize the three days of the fiesta. Another series of Indian songs is sung in this procession. These procession songs are not accompanied by the drum or rattle.

December 12, the final day of the ceremonies, is the Saint's Day of the Virgin of Guadalupe. The dancing begins early in the morning with three songs which symbolize the three days of the fiesta. The singers are aided by Tiwa Indians from Las Cruces and also by Indians from Ysleta del Sur who do not belong to the Tortugas band of Tiwas. The singing on December 12 is done with accompaniment of a Pueblo type of drum and gourd rattles. Recently there have been only about six singers.

Twelve women and twelve men form the dance group. Outsiders, in particular some of the Mexican Indian *Danzantes*, occasionally aid in the dancing. The men wear a red bandana around the forehead and are dressed in imitation fringed buckskin garments made of khaki. Red strips fringe the sleeves and neckline and waist of the coat, and small swastikas and American flags are sewn on the pants. A gourd rattle is carried in one hand, and a bow and arrow in the other. The women wear a long black wool skirt that has rick-rack on the lower border. A band is placed around the forehead from which hang long, silken ribbons.

¹³ Anonymous, 1930.

Various dances, or *figuras*, are formed during the day. In 1949, according to an eye witness, "All day the tribesmen danced their ceremonial dances, not forgetting 'El Torto' which is a plea for protection for their cattle; nor 'Elates,' a ritual of thanksgiving for a bountiful harvest."¹⁴

They then have a procession around the village about four o'clock to take the picture of the Virgin to the parish church, where it remains until Christmas or New Year's day; then it is taken back to the Virgin's house or *oratorio*. From December 1 until Christmas, the Tiwas burn candles nightly for the Virgin of Guadalupe. On Christmas Day once more the Indians dance, but use a different set of *figuras* and sing another set of songs. On Christmas, 1949, the dancers were led by Miguel Fierro, and the dances were given in the Casa del Pueblo because of the cold. The faction led by Vicente Roybal, and several members of the Las Cruces Tiwa band refused to participate.

On New Year's Eve the tribal initiations and drum ceremonies are held in Vicente Roybal's house in Las Cruces. Indian song are sung for a large portion of the evening. New Year's day is an occasion for the social dances of the Tiwas. A pottery drum and another set of songs and dance steps are used. During the remaining portions of the year, meetings are held at infrequent intervals in the Casa del Pueblo and in Vicente Roybal's house. Fewkes mentions that the pottery drum is also used by the Ysleta del Sur Tiwas in their secular dances.¹⁵ Vicente Roybal stated that their war ceremonies have disappeared, but that a few of the Tiwas still know the songs.

Hunting Ceremonies

The hunting ceremonies of the Tortugas Tiwa band were recently abandoned because of the shortage of local game and because in the last few years rabbits have been poisoned in the area. The hunts used to be conducted several times a year, but the last one was held about six years ago. About a week before the hunting trip the hunters gathered in the *Cacique's* house and sang hunting songs and a song to the four directions. No drums

¹⁴. Anonymous, 1949.

¹⁵. Fewkes, 1907, p. 12.

or rattles were used. For the next week the hunters would go to the hills and run around to prepare physically for the hunt. On the morning of the hunt, a large bonfire was built. About 6 o'clock in the morning, they started on the hunt, using bow and arrows and the Pueblo type of throwing stick. The Tiwa Indian hunters were joined by other members of Tortugas village, and formed a band of about forty people. The first rabbit killed before noon was given to one of the women, who presented the hunter with food. After this ritual, the hunters were allowed to keep their game. In the event that a deer was killed, it was necessary to sing over the deer. The hunting ritual is similar to the Pueblo customs of central New Mexico. It differs little from the hunting ceremonies of Ysleta del Sur and of the Piro's of Senecú, Mexico, which were given in 1904 at the time of Fewkes' visit.¹⁶ At Ysleta del Sur, however, the rabbits are not presented to the women until the end of the hunt, a custom more typical of the northern Tiwas.

Handicraft of the Tiwas

The Tiwas no longer practice aboriginal handicrafts with exception of manufacturing objects for rituals. Vicente still makes gourd rattles and an occasional pottery drum. A few years ago he made pottery for sale to tourists. The custom of men making pottery differs from the northern Tiwas where women are the potters. Although the old plumed rattle used by Vicente in the Tiwa ceremonies is clearly a Pueblo Indian type, the ones he makes are gourd rattles with many small holes drilled in them, and they have a series of red painted designs incorporating elements of framed crosses, which may represent a Mexican influence.

Social Organization and Ceremonies of the Mexican Indians

The ceremonies of the Mexican Indians, other than the Catholic rituals, are less elaborate than those of the Tiwas. For example, their dancing takes place only on Guadalupe Day, December 12. Occasionally, when asked, they dance for the fiestas in neighboring towns such as La Mesa. In times past they used to dance before the Catholic church in Las Cruces and practice in the

¹⁶. Fewkes, 1907, p. 14.



Fig. 2
Lalo Pacheco,
captain of
Los Azteca
dancers

parish house, until the present priest forbade it. The dancers themselves are called "Los Danzantes," and their dance is called "Los Azteca." Lalo Pacheco, the present *capitán* of the dancers, claims that his father was responsible for bringing this dance from the state of Zacatecas to Fortugas in 1921. This, however, is yet to be confirmed. Although "Los Azteca" is a form of the "Matachines" as given by Mexican and Indian dancers of New Mexico, a more direct source from Mexico has resulted in a more elaborate ceremony and costuming.

Considerable variation can be noted through the years and among participants in the costumes. The costume worn by Lalo Pacheco, the *capitán*, is quite as elaborate as those in central Mexico. His headdress has long, brilliantly dyed plumes that are arranged roughly in the fashion of Plains headdress, although the feathers were in several layers. They were mounted on a visor hat

decorated with mirrors and spangles. His shirt is red wool, and his red pants are covered with long, tubular beads made of *carrizo* (a type of reed). The beads were sewn in a fashion that superficially resembles the long beads on the buckskin jackets of Plains Indians. In one hand is carried a gourd rattle, while in the other is an unusual type of musical bow. The arrow, which has a flange, goes through a hole in the center of the bow. The arrow is drawn back and allowed to snap forward, creating a noise as the flange hits the bow. This noise forms part of the musical accompaniment to the dance. Photographs in the possession of J. Charles Kelley indicate that the *carrizo*-studded costume and the plumed hat are used by native dancers in Chihuahua, Mexico.

The costume worn by Lalo's father, Juan Pacheco, differs in having a shirt embroidered with flowers, and a beaded skirt rather than pants. Other types of headdresses worn resemble a bishop's mitre trimmed or untrimmed with plumes in the fashion of the Plains headdress, although one arrangement of dyed feathers on a headdress was very elaborately arranged like the tail of a lyre bird. Other men wore white lace type pants, embroidered aprons, black shirts with a cross bandolier. A scarf is wrapped around the lower part of the face and ochre is rubbed on forehead and cheeks. Some men carry a large circular ring with a cross in the center. The small girl who represents La Malinche, Cortes' mistress, wore an elaborate leather headdress with glass bangles. The Mexicans of such central New Mexico towns as Bernardo, Albuquerque, and San Antonio, do not use the feather headdress and carry a tri-pronged wooden object (called *La Palma*) in their hand, which represents the Trinity.

The "Danzantes" practice in the yard of Lalo Pacheco. A portable shrine of the Virgin of Guadalupe is also kept in his house, but is taken out for the dancing on December 12. Fourteen men and a small girl, La Malinche, and El Abuelo form the major characters. They dance in front of the church. An eye witness account of "Los Azteca" describes it in this fashion: "It is a colorful pageant performed to the plaintive whine of fiddles, the stirring throb of tom-toms. A few of the old men remember the soul-stirring chants of their ancestors, even though they have forgotten the meaning of the Tequa words. Two rows of gaudily

arrayed dancers weave and stop to the music. In their midst is Malinche, the queen, a small girl clothed in white and attended by two other girls. The Evil One is a coyote-masqueraded clown who is called *abuelo* or grandfather. He dances wild, out-of-order steps, and with his actions tries to hinder the movement of the 'Azteca.' The dance continues for hours, tirelessly on and on, until towards evening the church bells ring joyfully out, and the dance is ended."¹⁷

In this account, there is some confusion in that, although the writer does not know in what language the songs of "Los Azteca" are sung, it is certainly not Teguia, which is a language of some of the Pueblos of central New Mexico. It is possible that the author of the above account had mixed up the "Tiwa or Tigua" language with the "Tewa or Tegua" language.

A custom of the Mexican Indians of Tortugas, which the present priest at Las Cruces has succeeded in stamping out, was their Good Friday rituals. It was their custom to stand guard, in relay of fifteen-minute intervals, by the altar in the church at Las Cruces during Good Friday. The men were armed with guns and wooden swords.

Other than the recognition of Lalo Pacheco as the leader of the dancers, the Mexican Indians have no formal, organized hierarchy of officers in the fashion of the Tiwa Indians. The office of the dance *capitán* was passed to Lalo by his father, Juan. Their appraisal of their social and racial status is vague. Their first impulse is to classify themselves as *Indios* or Indians. However, when questioned they admit that they are of mixed blood and thus are not "pure" Indians, but consider themselves to be appropriately called "Indians." They do recognize that the Tiwa are more "Indian" than they are. The Tiwas classify the Mexican Indians as "Mexicans." People who live outside of the Tortugas village indiscriminately consider all the natives to be Indians, because most of the Mexicans in New Mexico do not perform aboriginal costume dancing in front of the churches. This criterion, however, is not a fast one. For example, the natives of San José, a suburb of Albuquerque, and those of Bernalillo, who also dance versions of Aztec dances, are considered to be "Mexicans."

¹⁷ Trumbo, 1919, pp. 48-49

An example of the Mexican Indians' appraisal of their position is brought out in this conversation with the nephew of Miguel Fiero in reference to the topic of the Tiwa Indians. "The Indians [referring to the Tiwas] don't like us because on Guadalupe Day we have a fiesta and invite visitors." Within a few minutes, however, he stated, "Us Indians practice our dances [referring to "Los Azteca"] in Lalo Pacheco's yard. Vicente Roybal, a Tiwa Indian, stated, "Miguel Fiero is not an Indian; he is a Mexican."

Language of the Tortugas Natives

All the Tortugas Indians, both of the Tiwa and Mexican Indian groups, converse in Spanish, while some of the younger members also speak English. Several of the older members of the Tiwa band are familiar with Tiwa words for common objects, especially of a ceremonial type, but do not converse in this dialect. They still remember a large number of Tiwa songs in connection with their ceremonial and hunting activities and for a few social dances. A few war songs are remembered. They also claim to be able to translate some of the words in the songs. None of the younger generation of their mixed descendants have paid much attention to this fast disappearing language, except the nephew of Victor Roybal, the *Presidente*, who copied down the songs and their meaning. The Tiwas of Tortugas recognize their linguistic affinity to the Tiwas of central New Mexico, but admit considerable difficulty in understanding much of the northern dialect. They state that their songs are almost identical with those of Ysleta del Sur. Unfortunately, other than a few words of the southernmost Tiwa dialects recorded by Fewkes, the language is undescribed. Disc recordings made of the Tortugas Tiwa songs by the writer have yet to be studied. If some of the Tortugas Tiwas, as there is no good reason to believe, are actually descendants of Mansos, it is apparent that they have changed over to the Tiwa dialect.

Conclusions

Tortugas Village, south of Las Cruces, New Mexico, is inhabited by a group of Indians who have a Pueblo type of culture and another group consisting of Indians who have migrated from

central Mexico. The Indians who classify themselves as "Tiwa" may be the mixed descendants of the now long-gone Mansos who took over the Tiwa culture from contact with the Tiwas who moved south in the vicinity of El Paso, Texas, with Oremis in 1681. The prestige value of belonging to the Tiwa band is great enough that the Mexican Indians, when possible, become initiated into that group. A Mexican Indian has assumed control of the leadership of the Tiwa band temporarily. Although the ceremonies of the two groups are kept separate to a certain extent, there is a gradual blending, with members from one group aiding the other on certain days.

BIBLIOGRAPHY

Anonymous

1910. "Fortugas Indians Pay Ritualistic Honor to Patron, Virgin of Guadalupe," *Albuquerque Journal*, Dec. 13.
 1919. "Scenes from Guadalupe Festival." (Photographs), *Las Cruces Citizen*, Dec. 17.
 1950. "Guadalupe Indigenes Hold Annual Meeting," *Las Cruces Citizen*, Feb. 12.

Ayer, Edward E.

1916. *The Memorial of Fray Alonso de Benardete, 1610*, annotated by E. W. Hodge and C. F. Lummis, pp. 13-14. Privately printed, Chicago.

Fewkes, J. Walter

1904. "The Pueblo Settlements near El Paso, Texas," *American Anthropologist*, n. s. Vol. 4, No. 1, pp. 57-75.

Hackett, Charles Wilson

1937. *Historical Documents Relating to New Mexico, Nueva Vizcaya, and Approaches Thereto, to 1771*, collected by Adolf E. Bandelier and Fanny K. Bandelier, Vol. III, Carnegie Institution of Washington, Washington, D. C.

Hodge, Frederick Webb

1907. "Isleta del Sur" and "Manso" from "Handbook of American Indians North of Mexico," *Bureau of American Ethnology*, Bull. 30, Part 1, pp. 821, 801-802.

Hood, Margaret Page

1938. "Faustino," *New Mexico Sentinel*, Santa Fe, Dec. 18.

Trumbo, Theron Marcus

1919. "Montezuma's Children," *New Mexico Magazine*, Vol. 27, No. 11, pp. 11, 15, 18, 49, Santa Fe.

MURAL DECORATIONS IN SEVENTEENTH-CENTURY SOUTHWESTERN MISSIONS

WATSON SMITH*

THE well-known ruins of the old Franciscan Mission buildings at the abandoned Hopi village of Awatovi, Arizona, were excavated by the Peabody Museum in the late 1930's, and at that time there were discovered in the church numerous survivals of painted wall decoration. Since this church was built about 1631 and was destroyed in 1680 there can be no doubt that these fragments provide a series of authentic examples of seventeenth-century Spanish mission art in the Southwest. They have been fully illustrated and described in one of the reports of the Awatovi expedition.¹

In the course of that report, which was written by the present author, an attempt was made to compile and discuss all other known examples of seventeenth-century Spanish mural art in the Southwest.² One significant omission, however, was made, which it is the purpose of this note to supply.

In the old mission at Glusewa in the Jémez area, built probably about 1618 and destroyed in 1680, fragments of wall paintings were discovered when the building was excavated in 1921 by Lansing B. Bloom. One such fragment has been referred to and reproduced in several publications, and was discussed in my report on Awatovi.² But another and larger example has apparently escaped notice, except for brief mention accompanied by an illustration in a short article published by Charlotte Arnold in *El Palacio* in 1930.³ At any rate, I was unaware of it until recently.

This fragment is of considerable interest, however, and should be discussed briefly in relation to the examples already reported from Awatovi.

Although the published description does not specifically indi-

* Peabody Museum of Archaeology and Ethnology, Harvard University.

1. Smith, 1949, pp. 306-311.

2. Smith, 1919, pp. 306-307; fig. 61, d.

3. Arnold, 1930, pp. 120, 157.



Las Cruces, New Mexico 1880s