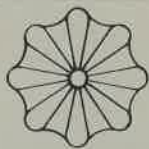


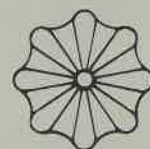
IMAGES of FAITH



IMAGENES de FE



Mexican Fine Arts Center  Museum
Chicago



THE MEXICAN FINE ARTS CENTER • MUSEUM

The Mexican Fine Arts Center • Museum has evolved out of a commitment to awaken the City of Chicago to the wealth and breadth of the Mexican culture, as well as to stimulate and preserve the appreciation of the arts of Mexico in the City's large Mexican community.

The Mexican Fine Arts Center • Museum is the first Mexican cultural center/museum in the Midwest and has the following goals: to sponsor special events and exhibits that exemplify the rich variety in visual and performing arts found in the Mexican culture; to develop a significant permanent collection of Mexican art; to encourage the professional development of local Mexican-American artists; and to offer educational programs for individuals interested in gaining knowledge about the arts.

The Mexican Fine Arts Center • Museum will serve as a cultural focus for the more than half a million Mexicans residing in the Chicago area and it will also serve as a cultural ally to other Hispanic cultural groups in the City of Chicago.

EL CENTRO Y MUSEO DE BELLAS ARTES MEXICANAS

El Centro y Museo de Bellas Artes Mexicanas se ha dedicado a despertar la sensibilidad artística de la ciudad de Chicago hacia la riqueza y vitalidad de la cultura mexicana, así como fomentar la apreciación del arte de México en la populosa comunidad mexicana de esta ciudad.

El Centro y Museo de Bellas Artes Mexicanas es el primer centro y museo cultural mexicano del oeste medio de los Estados Unidos. Sus objetivos son los siguientes: (1) patrocinar acontecimientos especiales y exposiciones artísticas que den a conocer la riqueza del arte visual y del arte escénico de la cultura mexicana; (2) establecer una colección permanente y significativa de arte mexicano; (3) fomentar el desarrollo profesional de los artistas mexicanos locales; y (4) ofrecer programas educativos para individuos interesados en adquirir conocimientos artísticos.

El Centro y Museo de Bellas Artes Mexicanas será el foco de la cultura para más de medio millón de personas de origen mexicano que radican en Chicago y el aliado cultural de muchos otros grupos hispanoamericanos en esta ciudad.

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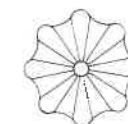
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1. Dimas

IMAGES of FAITH



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RELIGIOUS ART of MEXICO: 18th and 19th Centuries

An exhibition presented by The Mexican Fine Arts Center • Museum
Chicago, Illinois, March 27-May 13, 1987

ARTE RELIGIOSO de MEXICO: de los Siglos XVIII y XIX

Exposición presentada por El Centro y Museo de Bellas
Artes Mexicanas del 27 de marzo de 1987 al 13 de mayo de 1987



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

ACKNOWLEDGEMENTS

IMAGENES de FE/IMAGES of FAITH is the inaugural exhibit of the Mexican Fine Arts Center • Museum. By featuring the religious art of Mexico of the 18th and 19th centuries, this show presents the rich, traditional and artistic expressions of the faith and beliefs of the Mexican people. The exhibit and catalogue of IMAGENES de FE is the culmination of a year and a half of work by many individuals. On behalf of the Mexican Fine Arts Center Museum, I wish to thank, in particular: Antonio V. García, curator and catalogue director of the exhibit; Carlos Tortolero, project director of the Mexican Fine Arts Center • Museum; Ken Kokrda, whose photographic skills were invaluable to the success of the project; and the patrons who graciously loaned their works for the exhibit.

As we embark on our mission to operate a Mexican cultural center and museum in the Chicago area, we wish to take this opportunity to thank the following individuals who made the opening of the Mexican Fine Arts Center • Museum possible: the Board of Directors of the Mexican Fine Arts Center • Museum, who have unselfishly given so much of their time and energy to create and develop the organization; Arthur R. Velasquez, who as our capital campaign chairman donated many hours communicating with the corporate world and made the campaign a success; and Mr. Adrian Lozano, who designed a beautiful, culturally sensitive home for the Mexican Fine Arts Center • Museum.

We also wish to recognize and thank all the individuals, local businesses, organizations, government agencies, corporations, and foundations whose encouragement and financial contributions made this dream a reality.

Finally, we wish to dedicate this exhibit and catalogue to the Mexican artists whose works are the substance of this project. Through their art, it is possible for us and our future generations to view and to appreciate the rich legacy of Mexican artistic expression.

Helen Valdez
President of Mexican Fine Arts Center • Museum

An exhibition curated by Antonio V. García

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IMAGES of FAITH PRESENTATION

by
Gloria Fraser Giffords

In the discovery and conquest of Mexico, the Spaniards encountered cultures rich in artistic and intellectual achievements throughout the central and southern part of that nation. The pre-Columbian American in relative isolation had developed a remarkably civilized world. Without the use of the wheel and iron tools he had erected massive temples skillfully decorated with carvings. His pottery, textiles, and metallurgy compared favorably with their European counterparts. In some places he exceeded the European with a more accurate calendar, imaginative literature, a well developed sense of natural history, and highly sophisticated city planning and management. He had also evolved a complicated theocracy and effective laws.

Along with the military subjugation of the people by the Spanish came the religious conversion. In a process known as *tabula rasa*—a clean slate—pre-Columbia temples were dismantled and cult statues broken, burned, or buried. Catholic priests on fire with missionary zeal set themselves to replace pagan beliefs with those of Christianity. Though the Indian was familiar with a hierarchical rule and familiar with his place in a well ordered and structured society, obedience to the new regime was a difficult transposition of loyalties. Still his need for ceremony was met in most part by the Christian rites, and in some instances the similarities between the two belief's rites were close enough to even make early friars suggest that there had been some previous contact with Christian beliefs. Perhaps, as one suggested, an apostle of Christ had somehow miraculously appeared and begun proselytizing among these people, who then backslid into barbaric pagan practices. Indeed, many Christian holidays had equivalent calendar times as pre-Columbian religions. What better way to encourage the adaptation to a new faith than to provide a continuation of attendance to a particularly significant site at a similar time of the

IMAGENES de FE PRESENTACION

por
Gloria Fraser Giffords

Durante el descubrimiento y la conquista de México, los españoles encontraron culturas muy ricas en adelantos artísticos e intelectuales a lo largo de la parte central y sur del país. El americano precolombino, en relativo aislamiento, había desarrollado un mundo extraordinariamente civilizado. Sin conocer el uso de la rueda o de las herramientas, había logrado erigir templos imponentes y decorarlos con magníficas esculturas. Su alfarería, industria textil y metalurgia se podían comparar favorablemente con las de sus colegas europeos. En algunos sitios logró superar a estos últimos con un calendario más exacto, una literatura más rica en imaginación, un sentido de historia natural más desarrollado y sistemas de urbanización y administración altamente sofisticados. También había establecido una teocracia sumamente compleja y un enérgico sistema de leyes.

*Junto con la dominación militar española vino la conversión religiosa del pueblo. De acuerdo a la premisa conocida como *tabula rasa* (estado inicial de la génesis de las cosas o vida nueva), los templos precolombinos fueron desmantelados y las estatuas religiosas destrazadas, quemadas o enterradas. Los sacerdotes católicos, inflamados con ardor misionero, se lanzaron a la tarea de reemplazar las creencias paganas por las de la cristiandad. Aunque el indígena estaba acostumbrado a cierto orden jerárquico y sabía el lugar que le correspondía dentro de una sociedad perfectamente ordenada y estructurada, su conformidad a un nuevo sistema fue una difícil transposición de fidelidades. Sin embargo, los ritos cristianos lograron satisfacer hasta cierto punto su necesidad de celebrar ceremonias religiosas. En ciertas ocasiones, algunos de los primeros frailes llegaron a creer que los indígenas habían estado anteriormente en contacto con la fe cristiana dada la similitud entre los ritos paganos y los cristianos.*

Quizá, como alguien lo insinuara en cierta ocasión, un apóstol de Cristo se había aparecido milagrosamente y comenzado a ganar prosélitos entre los pueblos indígenas, los que con el tiempo reincidieron en sus bárbaras prácticas paganas. En efecto, muchas fechas de las festividades cristianas correspondían con las celebraciones religiosas precolombinas. Y qué mejor manera de estimular la adaptación a una nueva fe que exhortando al pueblo a asistir a un sitio previamente venerado, en una

year, but now superseded by the church and cross of the conquerors. The cult of the Virgin of Guadalupe founded on the hill of Tepeyac, a site sacred to Tonantzin (earth mother) is a foremost example.

The artistic background of the conquerors, religious and military, included a wealth of styles: Romanesque, Gothic and Renaissance, and their aesthetics accompanied them. The gilded magnificence of the Baroque would soon follow. However, the confirmed instances of immigrant artists or architects, or even imported art works into Mexico from the time of the conquest through Colonial times, in comparison with the enormous amount of existing art and architecture, is remarkably small. Within the first century, scattered through areas populated by the Indians, with their labor and under the direction of the friars, the early rudimentary Christian religious structures were soon replaced by imposing edifices, well made and richly decorated. Schools had been established to teach not only language and music, but new arts and crafts. The artisans that served the previous aristocracy in the embellishment of temples, and persons in established patterns of work division and skills, were given improved tools, techniques and mechanical devices, and set to new tasks.

From the very beginning there appears a combination of the native's feel for material and design sense with the Christian iconography and transplanted European models. Although the content of the work was carefully scrutinized to avoid any hint of heresy, objects had a way of appearing different—somehow Mexicanized. The Indian's sense of drama, color preferences, and traditional aesthetics metamorphosed the imported styles. This quality persisted throughout some of the Colonial art and architecture, sometimes resisting and other times blending with the continued importation of European ideas. The marriage of two civilizations could not help avoid being more than a mere transplantation of European or Spanish forms. A quality, sometimes subliminal, rightly termed "mestizo", had been born and would persist throughout the next four and a half centuries.

The demand for religious art was enormous. The walls of the churches were the masses' Bibles. Didactic murals, *retablos* (altarpieces) full of saints—every opportunity was taken to instruct. Artists' workshops turned out literally acres of paintings to cover convent and monastery walls

fecha similar del año; aunque ahora suplantado por la iglesia y la cruz de los conquistadores. El culto a la Virgen de Guadalupe en el cerro de Tepeyac, que originalmente estaba dedicado a Tonantzin (la madre de la tierra) es el ejemplo más sobresaliente.

Los antecedentes artísticos, religiosos y militares de los conquistadores comprendían una estética abundante: el estilo romanesco, el gótico y el renacentista que con ellos vinieron al nuevo mundo. La dorada magnificencia del barroco seguiría después. Sin embargo, en comparación con la abundancia artística y arquitectónica existente en Europa, fueron muy pocos los artistas o arquitectos que emigraron a México y muy pocas las obras de arte importadas desde la época de la conquista hasta la colonia. Durante el primer siglo de dominación y dispersas por todas las regiones indígenas, las primeras estructuras rudimentarias de la iglesia cristiana, construidas por los propios indios bajo la dirección de los frailes, fueron muy pronto reemplazadas por edificios imponentes, sólidamente construidos y ricamente decorados. Se establecieron escuelas para enseñar no sólo idioma y música, sino que las nuevas artes y oficios. Los artesanos que habían servido a la aristocracia anterior en el embellecimiento de sus templos y los artistas, acostumbrados a la división del trabajo, fueron adiestrados en el uso de nuevas herramientas, técnicas y mecanismos, además de ser obligados a desempeñar nuevos oficios.

Desde el principio se pudo apreciar una combinación del sentido de diseño y preferencia por materiales de los nativos con la iconografía cristiana y modelos europeos. Aunque todas las obras se examinaban escrupulosamente para evitar cualquier indicio de herejía, los objetos de arte lucían diferentes, de cierta manera, mexicanizados. El sentido dramático, la preferencia de colores y la estética tradicional indígena transformaron los estilos importados. Esta condición prevaleció en ciertos aspectos del arte y de la arquitectura colonial; a veces resistiendo y otras, combinándose con la constante importación de ideas europeas. La unión de dos civilizaciones no pudo evitar una simple transposición de formas, sino que dio lugar a la creación de una condición, a veces subconsciente y acertadamente llamada "mestiza", que perduraría por los próximos cuatro siglos y medio.

La demanda de arte religioso era enorme. Las paredes de las iglesias eran el catecismo del pueblo. Los murales didácticos o retablos estaban repletos de santos: se aprovechaba cualquier oportunidad para instruir. Los talleres de artistas produjeron literalmente acres y acres de pinturas que tapizarían las paredes de innumerables conventos y monasterios y que rellenarían los enormes retablos dorados que descollaban sobre los altares.

Las estatuas doradas de santos, talladas en alto relieve (bultos estofados), con ojos de vidrio de extraordinario



3. N.S., *Refugio de Pecadores*
(Our Lady, Refuge of Sinners)

and to fill the enormous gilded *retablos* towering over every altar. Gilded statues of saints, carved in the round (*bultos estofados*), uncannily realistic with glass eyes, were turned out in assembly-line production. As great as the need for religious imagery was for churches, private chapels, and convents, there was an equivalent need by individuals to possess some of that same majesty, beauty, and even magic. Much of this can be categorized as "popular" art; that is, art for and by the common person. Numerous of these artists were self-taught and lacking in academic training. Many of the pieces in this exhibit may be placed in that category.

Guilds—artistic trade unions—were rapidly established, ostensibly to protect the public by controlling the quality and subject matter of many crafts, but often deliberately excluded the indigenous artisan from participating at high levels. However, in isolated settlements or in the manufacture of items for the more common people, restrictions against the native craftsman were impossible to enforce.



4. *La Madre Santísima de la Luz*
(The Most Holy Mother of Light)

realismo, fueron objetos de producción en cadena. Tan grande como era la necesidad de imágenes religiosas para las iglesias, capillas privadas y conventos, irresistible era también el impulso que sentían ciertos individuos de poseer algo con la misma majestad, belleza y aún, encanto. Mucho de esto se puede categorizar como "arte popular", es decir, arte de y para el pueblo. Casi todos los artistas eran autodidactas. Y muchos de los objetos de esta exposición se pueden clasificar dentro de esa categoría.

Los gremios o sindicatos de artistas se establecieron rápidamente; aparentemente para proteger al pueblo mediante el control de la calidad y especialización de muchos oficios, pero que deliberadamente excluían al artesano indígena de participar en niveles más altos. Sin embargo, fue imposible imponerle restricciones en poblaciones más aisladas o en la manufactura de obras de arte popular.

Las pinturas en cobre se asocian tradicionalmente con los siglos diecisiete y dieciocho. Por lo general son obras de la más alta calidad, posiblemente debido a que el precio de la lámina de cobre delimitaba la calidad de aquellos artistas que controlaban los precios más altos.

Paintings on copper are traditionally associated with the seventeenth and eighteenth centuries. They are usually of the finest quality, perhaps the expense of the copper sheet delimiting those artists who commanded the highest prices. "The Trinity" by José Páez (b. 1720) (Cover and No. 14) and the "The Virgin of the Apocalypse" (No. 40) are classic examples. The technical and artistic height demonstrated here would be the goals many artists, academic and otherwise, strived to attain.

In the first half of the nineteenth century the plentifulness of thin iron sheets dipped in tin created a durable and inexpensive surface for paintings. Thousands of small popular religious paintings called *laminas* or *retablos* were painted on them. *Laminas* are divided into two categories, the *santo retablo* which depicts some holy personage and the *milagro* or *ex-voto*. It is possible that similar quantities had been painted in the centuries before and after on wood or canvas, but the impermanent nature of those materials has caused most of them to disappear. The Virgin of the Rosary (No. 6) is a fine example of a precursor to the *santo retablo*. If the

"La Trinidad" de José Páez, nacido en 1720 (Portada y No. 14) y la "Virgen del Apocalipsis" (No. 40) son ejemplos clásicos. La altura técnica y artística aquí demostrada sería el objetivo final y el modelo que muchos artistas, académicos o de otra naturaleza, se esforzaban por conseguir.

Durante la primera mitad del siglo diecinueve, los artistas empleaban mucho la lámina de hojalata para pintar sus obras, ya que ofrecía una superficie adecuada, durable y barata. Miles de diminutas pinturas religiosas y populares, conocidas como *laminas* o *retablos* fueron pintadas en ese material. Las *laminas* han sido divididas en dos categorías: el *santo retablo*, que muestra un santo personaje y el *milagro* o *ex-voto*. Es posible que en siglos anteriores y posteriores se hayan pintado muchas otras obras de arte en madera o lienzo pero, debido a la naturaleza inestable de esos materiales, las pinturas no se lograron conservar. La *Virgen del Rosario* (No. 6) es un ejemplo excelente de las obras anteriores al *santo retablo*. Si la pintura es contemporánea a las vestiduras con que aparece el Cristo Niño, se podría decir entonces que pertenece al siglo diecisiete. *San Antonio* (No. 18) y *San Francisco de Asís* (No. 17) son igualmente excelentes



5. *Crucifixión* (Crucifixion)



6. *La Virgen del Rosario*
(The Virgin of the Rosary)



7. *N.S., Refugio de Pecadores*
(Our Lady, Refuge of Sinners)

painting is contemporaneous to the costume in which the Christ Child appears, it could be seventeenth century. Saint Anthony (No. 18) and Saint Francis of Assisi (No. 17) are equally good examples of possibly eighteenth- or nineteenth-century oils on canvas.

The *santo retablo* commonly depicts a religious figure in a three-quarter or full-face view. The figure is presented in a straightforward manner, with whatever attributes necessary to help distinguish it. Attention to landscapes is frequently ignored and usually serve only as backdrops with a minimum of detail. Other images appear to have been copied as they stood on a niche in a church wall and might be classified as "statue paintings."

All perception is interpretation. While the process of the normal act of vision is identical in us all, what makes things make sense largely depends upon our interpretation—a factor heavily influenced by our age, culture, and education. So it must have been with these artists—some with academic training striving for slavish replicas;

ejemplos de posibles óleos de los siglos dieciocho y diecinueve.

Por lo regular, el *santo retablo* muestra una figura religiosa vista de frente o de tres cuartos. La imagen tiene todos los atributos necesarios para resaltar a la vista por sí misma. La atención al paisaje es frecuentemente ignorada y por lo general, éste se pinta con un mínimo de detalles, sirviendo únicamente como fondo. Otras imágenes parecen haber sido copiadas de los modelos de cuerpo completo de las estatuas que se encuentran en los nichos de las paredes de iglesias. Se pueden clasificar como "pinturas de estatuas".

Toda percepción es puramente interpretación. Mientras que el acto normal de la visión es idéntico en todos nosotros, el sentido que cobran los objetos depende en gran parte de nuestra propia interpretación; un factor en el que influye enormemente nuestra edad, cultura y educación. Lo mismo debió haber ocurrido con los artistas populares. Algunos con adiestramiento académico, imitaron las obras de manera servil; y otros, autodidactas, capturaron la esencia de la obra, agradando a la vista con toques adicionales. Algunos temas fueron con-

others, self-taught, capturing the essence and pleasing the eye with extra touches. Some themes were taken for the people's own and these worked and reworked until a vernacular—a common native language—of form, costume, symbols, and colors appeared such as in Saint Isidore (No. 37) and (No. 51). In both we are shown the angel who appeared to plow the field while Isidore prayed. Behind Isidore is the church, whose services he had failed to attend because of his vocation. His hat is shown off, further informing us of his prayerful attitude. In his representations the artists delight in filling spaces with birds, foliage, and appropriate implements. In two examples the oxen seem less than real in their miniature scale. After all they are secondary to the main story. In (No. 51) they are missing their hindquarters not because the artist forgot them but his artistic sense told him that they would conflict with the principal character. Representations of Our Lady of Refuge, (No. 21), (No. 23), No. 44) and No. 7) range from a realistic attempt to copy the figure as it appears in the cathedral of Leon (No. 23) to others full of busy decoration. In some of the less academic examples, while still slavishly true to the correct iconography, there appear moments of artistic genius in balance, design, and color combinations.

The artist will commonly fill his paintings with details, most of which compete for attention. Instead of creating realism though, a surrealist quality often emerges. Our Lady of Refuge (No. 44), Saint Rita (No. 72), Saint Isidore (No. 37), painted by a highly creative individual, and someone who was perhaps dyslexic, are excellent examples of this. Enamored with decorative touches, the artist lovingly embellishes each figure. So what if the perspective is wrong and the figures distorted? The viewer becomes involved with dabs of paint to the fingers and toes, otherworldly vegetation, and dancing oxen.

Santo retablos began to disappear at the end of the nineteenth century when inexpensive, brightly colored imported lithographs (*chromos*) of religious figures (No. 58) flooded the market. The original tin frames (No. 58, 43 and 62) that occasionally are still attached are excellent examples of Mexican tinwork and complement as well as present the pieces.

The other type of *retablo*—the *milagro* or *ex-voto* continues to be painted today and placed in shrines of miraculous images such as San Juan de los Lagos or Plateros where the walls are festooned with thousands of them. They can be considered

cebidos para el pueblo mismo. Se trabajaron y repitieron hasta el cansancio, y como consecuencia surgió un lenguaje vernacular, un lenguaje nativo y común, de formas, costumbres, símbolos y colores, como se aprecia en San Isidro (No. 37 y No. 51)

En los ejemplos anteriores podemos observar al ángel que se apareció a Isidro, arando el campo mientras Isidro rezaba. Detrás de Isidro está la iglesia, a cuyos servicios no asistió a causa de su vocación. Su sombrero sobresale para reafirmarnos su actitud de oración. En sus representaciones, los artistas tomaban placer especial en llenar espacios con pájaros, follaje y utensilios apropiados a la ocasión. En dos de los ejemplos, los bueyes en miniatura no tienen nada de real. Después de todo, son secundarios a la historia principal. En (No. 51) los bueyes no están completos, les hace falta la parte posterior. Esto no quiere decir que el artista se haya olvidado de pintarla, sino que su sentido artístico le indicó que dicha parte entraría en conflicto con el personaje principal.

Las representaciones de Nuestra Señora del Refugio, (No. 21, No. 23, No. 44 y No. 7) varían desde un punto de vista realista; algunas tratan de imitar la imagen que aparece en la catedral de León (No. 23) y otras, representan copias excesivamente decoradas. En algunos de los ejemplos menos académicos, aunque todavía claras imitaciones serviles de la perfecta iconografía, se pueden observar ciertos rasgos del genio artístico en el balance, diseño y combinación de colores.

Por lo general, los cuadros estarán cargados de detalles, donde la mayoría de ellos compiten entre sí para llamar la atención del observador. Sin embargo, en lugar de crear un realismo en su obra, el artista por lo general manifiesta una calidad surrealista. Nuestra Señora del Refugio (No. 44), Santa Rita (No. 72) y San Isidro (No. 37) son ejemplos excelentes de obras pintadas por un artista altamente creador y posiblemente un individuo que padecía dislexia. Aferrado a las pinceladas decorativas, adorna primorosamente cada figura. No importa si la perspectiva está equivocada o las figuras están deformes o retorcidas. El espectador queda capturado ante el cuadro. Los toques de pintura en los dedos de las manos y de los pies, la vegetación totalmente despegada del mundo y los bueyes danzantes contribuyen a capturar nuestra atención.

Los santos retablos comenzaron a desaparecer a finales del siglo diecinueve, cuando el mercado comenzó a inundarse con grabados litográficos o cromos importados, brillantemente adornados y relativamente baratos. Las piezas originales de hojalata o láminas estañadas (No. 58, 43 y 62), que de vez en cuando se añaden a la obra de arte son ejemplos excelentes de la hojalatería mexicana.

Otra clase de retablo es el milagro o ex-voto, que en la actualidad continúa pintándose y colocándose en altares



8. *San Pablo* (Saint Paul)

almost a formula. The saints being evoked for help are separated from earthly affairs by their elevated plane in the paintings, frequently surrounded by clouds. A scene is included depicting the misfortune or the recipients of the miracle kneeling in prayer. Beneath all that is the script explaining the who, what, and when. No incident great or little was forgotten in these painted "bills of receipt" for help from the divine. These little paintings often



9. *La figura de una mujer, posiblemente La Inmaculada* (Adoring figure, possibly the Immaculata)

dedicados a imágenes milagrosas. Las paredes de San Juan de los Lagos o Plateros están completamente decoradas con miles de ellos. Se pueden considerar casi como una fórmula. Los santos a quienes se suplica un milagro se pintan en un plano elevado, totalmente apartados de los asuntos terrenales y por lo general, rodeados de nubes. Se incluye una escena representando la desgracia ocurrida o bien, los fieles a los que se les ha concedido el milagro, de rodillas y en oración. Debajo de



10. *Verónica* (The Veil of Veronica)

reflect their artists' great design ingenuity in the incorporation of all the elements, as well as giving us an excellent view of typical costumes, furniture, and architectural features.

A few important artists signed their names to their own significant paintings or to the work of their group of workshop painters. A few more names may be gleaned from archival records, but most work is anonymous. With *bultos* this is particularly true, partially because they were produced by a team many times controlled by guilds who carefully defined specific areas to each craft and within whose boundaries the craftsman remained. A *bulto* was created through a number of steps. A sculptor (*escultor*) first carved the piece. It was then given several coats of gesso to seal the wood and to provide a smooth surface. Depending upon the richness needed, a gilder (*dorador*) would apply the gold leaf to the appropriate places on the figure that would represent the garment. A painter (*encarnador*) specializing in flesh tones would paint the hands, face and feet, while yet another person (*imaginero*) might be responsible for the painting the sculpted garments.



11. *N.S. de Guadalupe*
(Our Lady of Guadalupe)

todo se encuentra la inscripción, explicando el cómo, quién, por qué y cuándo de la pintura. Ningún incidente, por más pequeño o más grande pudo haberse omitido en estos "recibos" de la ayuda divina. Todas estas pinturas en miniatura reflejan por lo general la ingeniosidad del artista quien, al mismo tiempo de integrar todos los elementos fundamentales, nos presenta una excelente perspectiva de trajes regionales, mobiliario, accesorios y características arquitectónicas.

Muy pocos artistas firmaron sus más importantes pinturas o las que pintaron en grupo en el mismo taller. Únicamente se han podido recoger unos cuantos nombres de los archivos antiguos, ya que la mayoría de las obras son anónimas. Y esto es particularmente cierto con los bultos. Por una parte porque se producían en equipo y por otra, porque estaban controlados por los gremios. Los gremios establecían cuidadosamente los límites de cada trabajo artístico y dentro de los cuales se mantenía el artesano. La producción del bulto comprendía varios pasos. Primero, un escultor tallaba la imagen. Luego, se cubría con varias capas de yeso para sellar la madera y darle una superficie lisa. Un dorador aplicaría capas de oro batido (pan de oro) a las partes de la figura que representarían la ropa, según el grado de suntuosidad que



12. *N.S., Patrona de Zacatecas*
(Our Lady, Patron of Zacatecas)

Realism and drama were nowhere expressed as strongly as in the carved figures. Here, the emotions of the sorrowing Mary and suffering Christ, the pathos of the Crucifixion—all become startlingly real. Figures were constructed to be wigged and clothed, eyelashes placed over glass eyes which were inserted in faces carved and painted to astonishing realism, pieces of bone used to simulate teeth—all done to emotionally involve and convince the viewer.

The *bultos* in this exhibit display many of the above features. The polychrome figures: head of a saint (No. 64), virgin from the Crucifixion group (No. 63), adoring figure of a woman (possibly the Immaculata) (No. 9), and Dimas, the good thief (No. 1 and 41), show clearly the high level of skills involved in creating lifelike effects. The glass eyes, quality of carving, the use of wigs and clothing, and adroit painting of the flesh enhance the illusion of realism. The anguish and pity evoked by the crucified figures of Christ nevertheless inspire us with their dignity and peace. Death by crucifixion could not be made much more graphic than in the agony expressed in the Dimas figure.

In the following centuries, the conquest's ruthless



13. *Mater Dolorosa* (Sorrowful Mother)

se le deseaba imprimir. Un encarnador, especializado en dar el tono de color de carne, pintaría las manos, la cara y los pies; y otro artista, el imaginero, sería responsable de pintar las prendas de vestir.

El realismo y el drama nunca fueron expresados de manera tan intensa como en las figuras talladas en madera. Aquí, los sentimientos de la afligida María y del Cristo agonizante y el patetismo de la crucifixión se convierten en algo extraordinariamente real. Las imágenes tenían pelucas y vestidos. Los ojos de vidrio tenían pestañas, que luego se insertaban en caras talladas y pintadas con realismo asombroso. Para simular los dientes se empleaban trozos de hueso... todo se hacía para implicar emocionalmente y convencer al público.

Los bultos en esta exposición muestran muchas de las características antes mencionadas. Las figuras policromadas, a saber: la cabeza de santo (No. 64), la Virgen en el cuadro de la crucifixión (No. 63), la figura de una mujer en adoración (posiblemente la Inmaculada) (No. 9) y la de Dimas, el buen ladrón (No. 1 y 41), muestran claramente el alto nivel de habilidad que se necesitaba para crear los efectos naturales. Los ojos de vidrio, la calidad de la talla, el uso de pelucas y vestimentas y la hábil pintura de la carne, intensifican la ilusión de realismo. Sin embargo, la angustia y la piedad



14. *La Santísima Trinidad*
(The Holy Trinity)

destruction of the Indian's religion and culture was embraced in the artist's conscience by the estatic, swirling, emotion-laden Baroque. The intellectual curiosity of the Renaissance was smothered by the counter-reformational art.

The interpretation and statements of tenderness, anguish, and ecstasy stagnated in excess and redundancy thereby creating an effect of effeminacy in masculine figures, particularly in representations of St. Joseph and St. Anthony of Padua, and of triteness in others. The influence of the paintings of the Spaniard Bartolomé Esteban Murillo (1617-82) and his imitators with their sentimental emotionalism of pious images, soft and warm in style and color, was profound in Baroque Mexico. At its worst it inspired the creation of thousands of insipidly sweet, idealized Virgin Marys. His influence may be seen reflected into the nineteenth century.

As the result of a number of factors, certain religious personages lose and gain importance. Likewise, through the evolving styles of almost 500 years, certain themes and manners of depicting figures change. However, the thread of continuity is the message of faith.

que evocan las figuras de Cristo crucificado nos inspiran profundamente con su dignidad y paz. La muerte por crucifixión no podía haberse hecho más gráfica que en la agonía que expresa la figura de Dimas.

En los siglos siguientes, el artista incorporó a su conciencia la implacable destrucción que los conquistadores causaron a la religión y cultura indígena, y la expresaron en un barroco estático, turbulento y cargado de emociones. La curiosidad intelectual del renacimiento fue sofocada por el arte de la contrarreforma.

La interpretación y exposición de los sentimientos de ternura, angustia y éxtasis quedaron estancadas dentro de sus propios excesos, y caracterizadas por un afeminamiento de la figura masculina, particularmente en las representaciones de San José y San Antonio de Pádua, y por una falta de originalidad en otras. Las pinturas del español Bartolomé Esteban Murillo (1617-1682) y las de sus imitadores con un emocionalismo sentimental en sus imágenes pidadosas, suaves y cálidas en estilo y color, tuvo profunda influencia en el México barroco. En su peor aspecto, Murillo inspiró la creación de miles de imágenes insípidamente dulces e idealizadas de la Virgen María. Su influencia se reflejó hasta el siglo diecinueve.

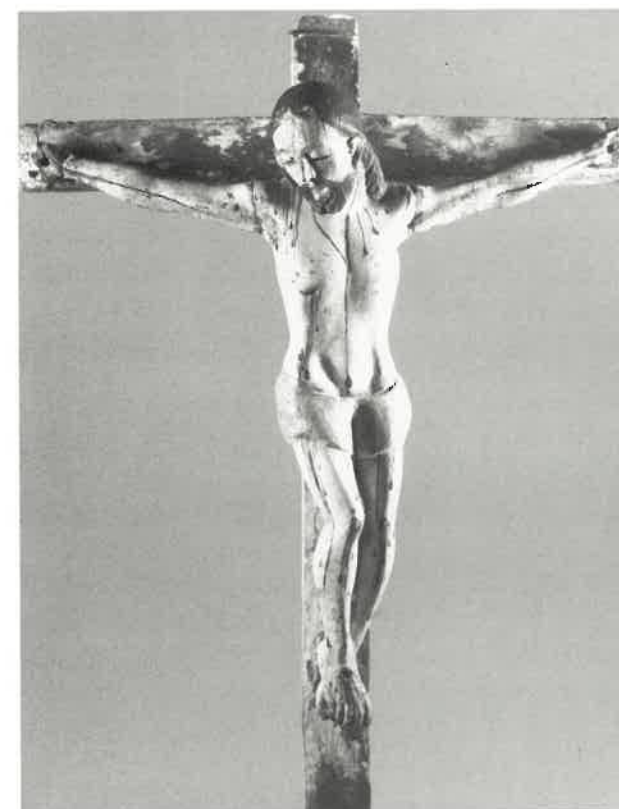
Como resultado de muchos factores, algunos personajes religiosos perdieron importancia y otros, la cobraron rápidamente. De la misma manera que los estilos evolucionaron por casi quinientos años, ciertos temas y maneras de representar las imágenes cambiaron también. Sin embargo, el hilo de continuidad, que es el mensaje de la fe, se mantuvo constante a través de los siglos.



15. *San Juan Bautista*
(Saint John the Baptist)



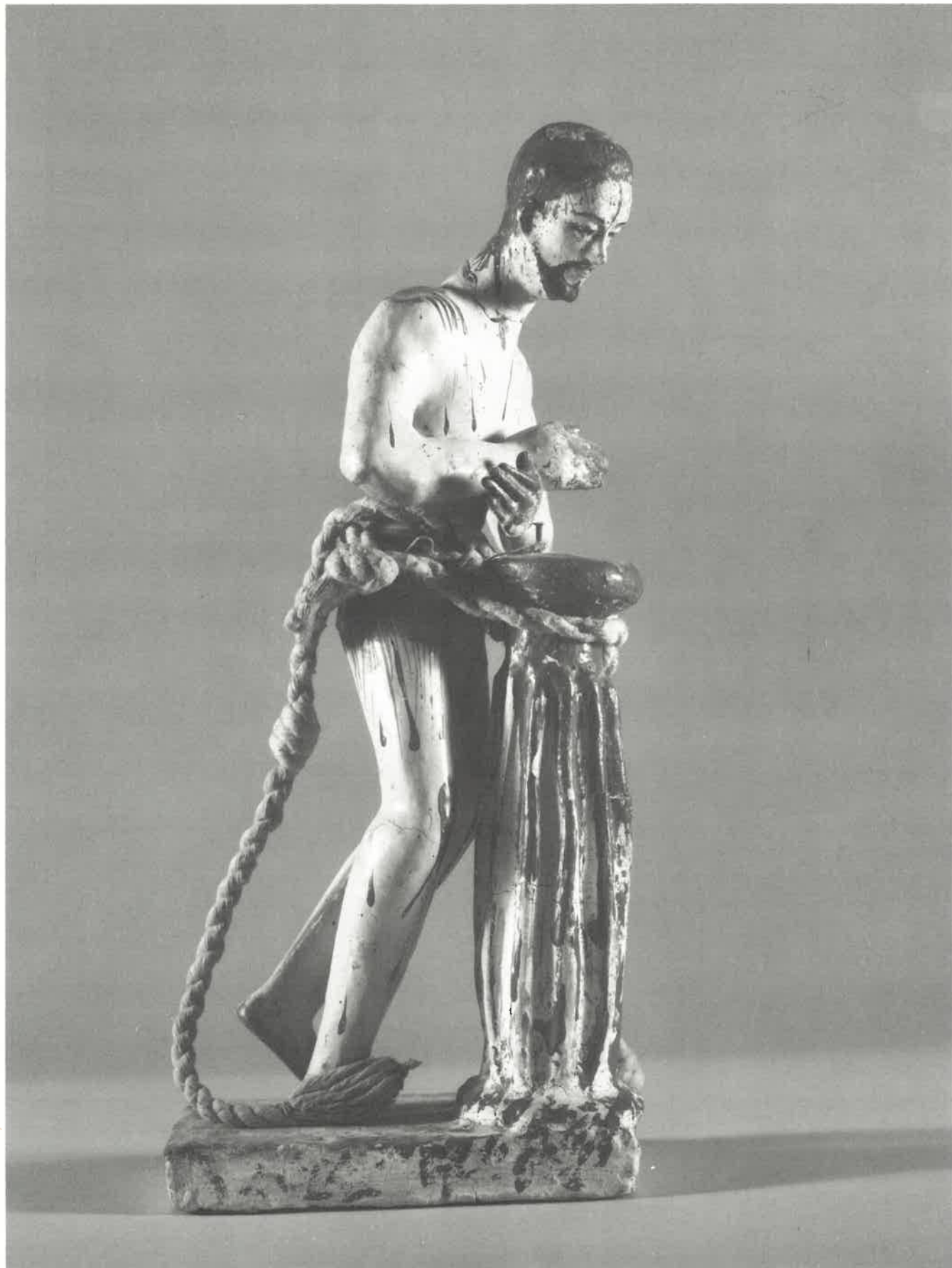
17. *San Francisco de Asís*
(Saint Francis of Assisi)



16. *Crucifixión* (Crucifixion)



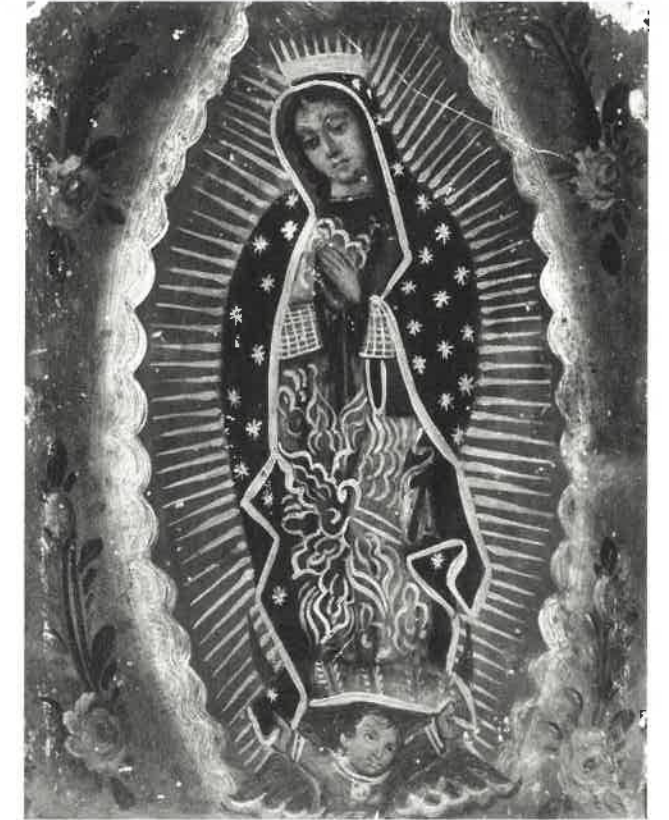
18. *San Antonio* (Saint Anthony)



19. *Flagelación del Señor* (Flagellation of Christ)



20. *El Inmaculado Corazón de María*
(The Immaculate Heart of Mary)



22. *N.S. de Guadalupe*
(Our Lady of Guadalupe)



21. *N.S., Refugio de Pecadores*
(Our Lady, Refuge of Sinners)



23. *N.S., Refugio de Pecadores*
(Our Lady, Refuge of Sinners)



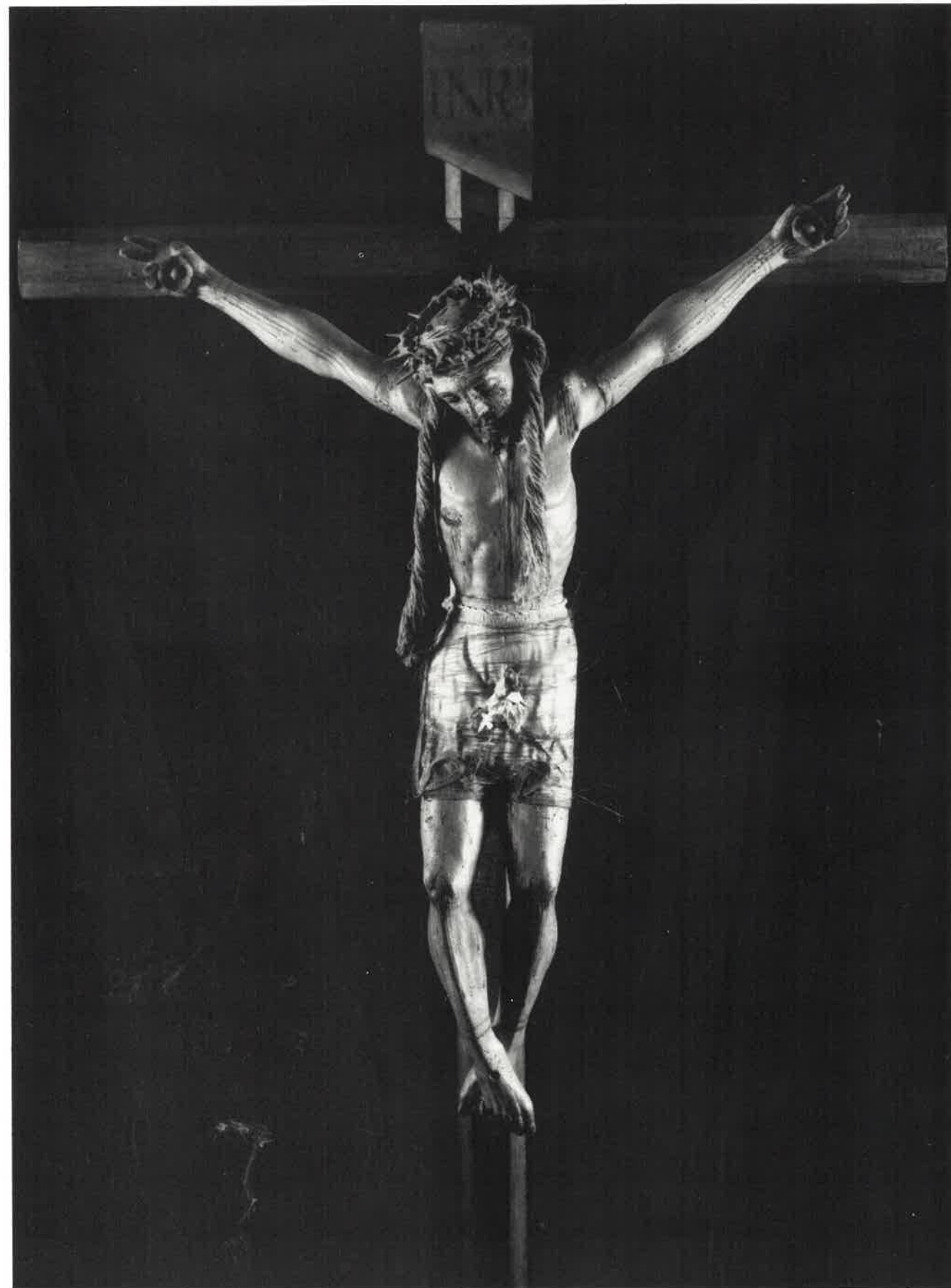
24. *Mater Dolorosa* (Sorrowful Mother)



25. *Mater Dolorosa* (Sorrowful Mother)



26. *Mater Dolorosa* (Sorrowful Mother)



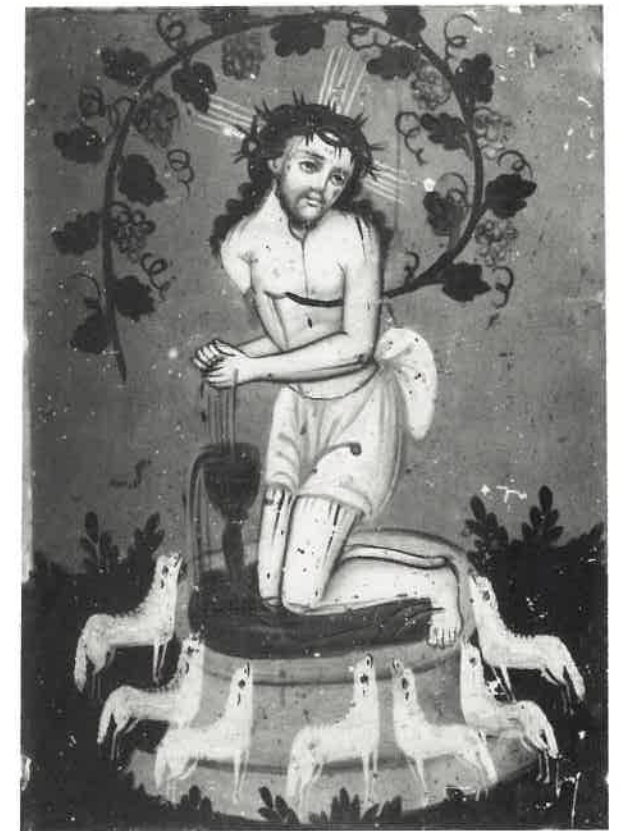
27. *Crucifixión* (Crucifixion)



27A. *Crucifixión* (Crucifixion)



30. *Verónica* (The Veil of Veronica)



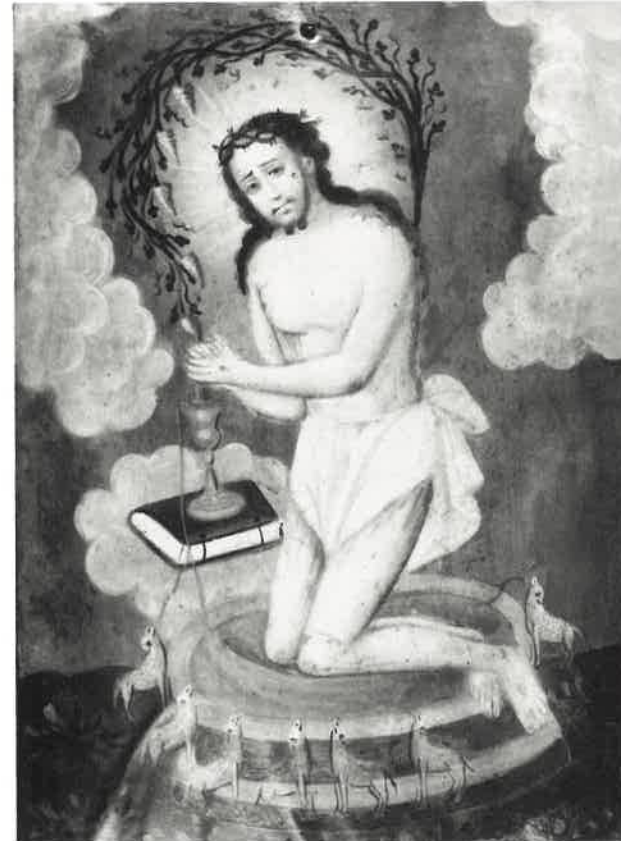
32. *La Vendimia Mística*
(The Mystic Vintage)



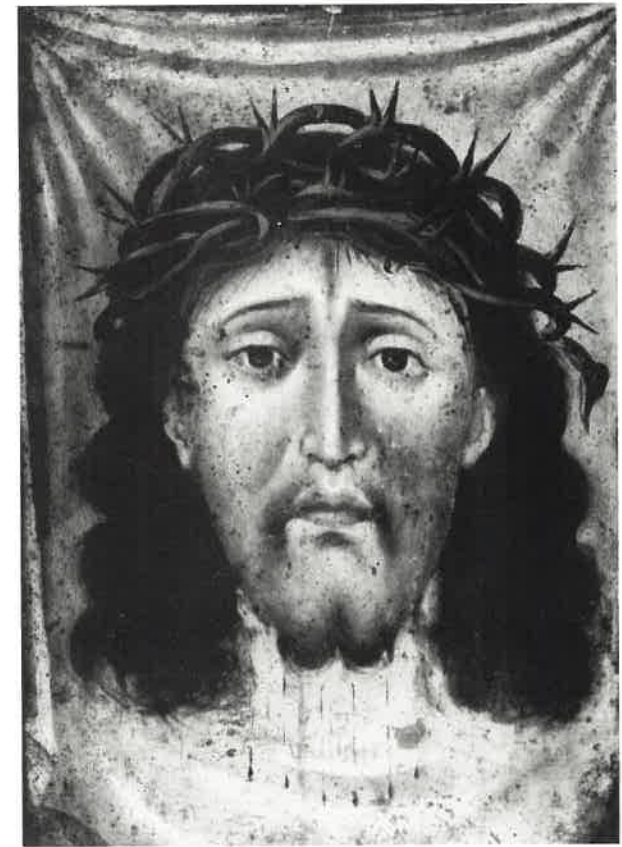
28. *Crucifixión* (Crucifixion)



29. *Crucifixión* (Crucifixion)



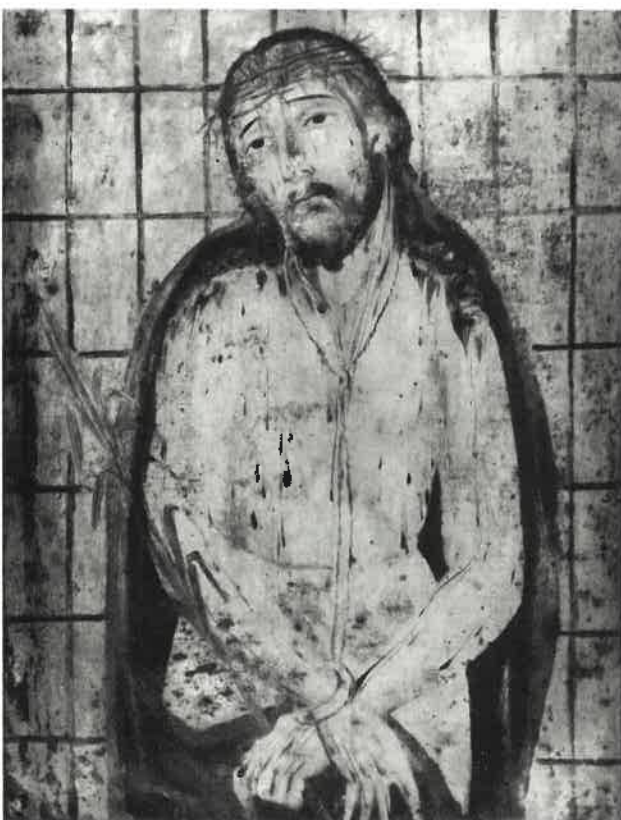
31. *La Vendimia Mística*
(The Mystic Vintage)



33. *Verónica* (The Veil of Veronica)



34. *La Flagelación del Señor* (The Flagellation of Christ)



35. *Ecce Homo* (Behold the Man)



36. *Ecce Homo* (Behold the Man)



37. *San Isidro Labrador* (St. Isidore The Farmer)



39. *La Pietà* (The Pietà)



38. *La Santísima Trinidad* (The Holy Trinity)



40. *Virgen del Apocalipsis*
(Virgin of the Apocalypse)



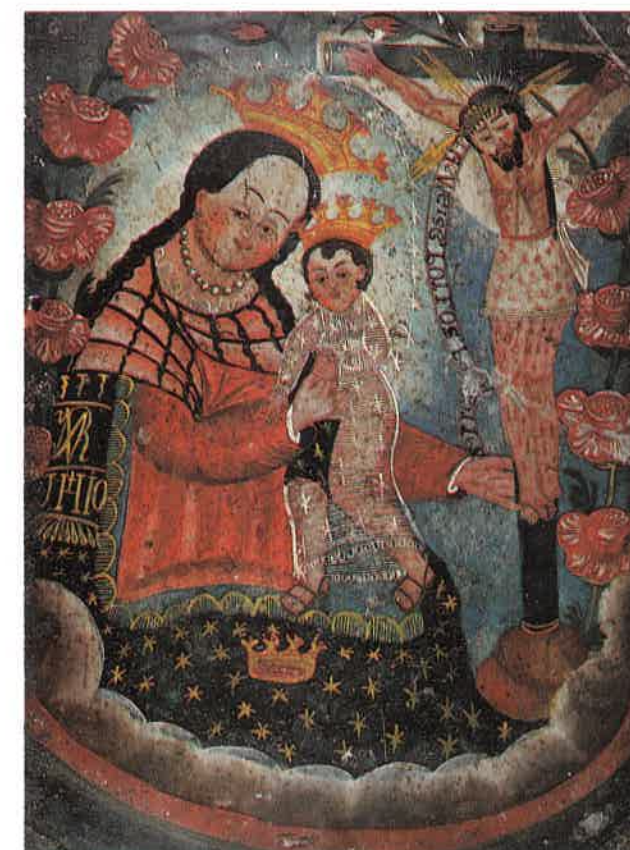
Dimas, el Buen Ladrón (Dimas, the Good Thief)



42. Ex-Voto



43. San Jerónimo (Saint Jerome)



44. N.S., Refugio de Pecadores
(Our Lady, Refuge of Sinners)



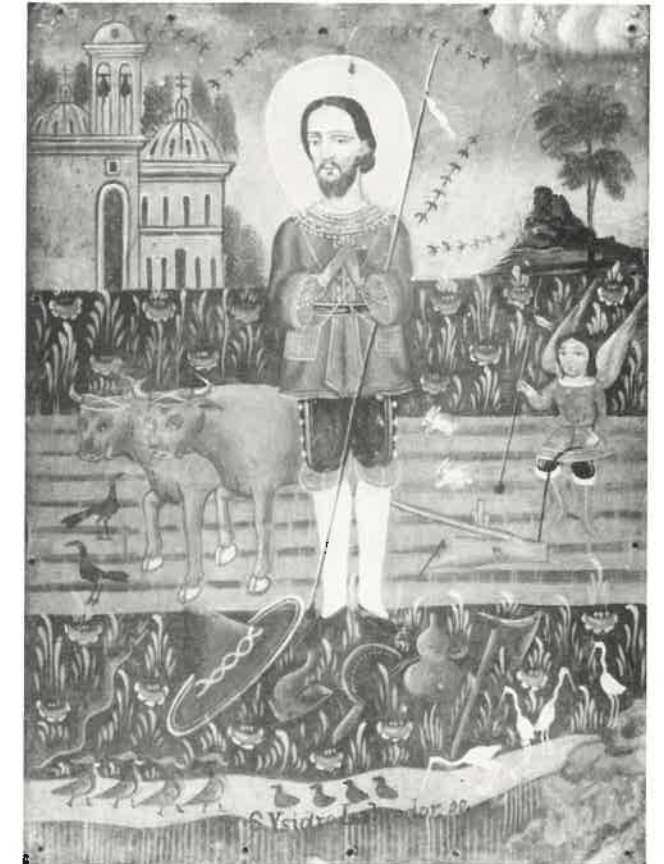
45. *Crucifixión* (Crucifixion)



47. *San Francisco de Paula* (St. Francis of Paola)



49. *El Niño de Atocha* (The Child of Atocha)



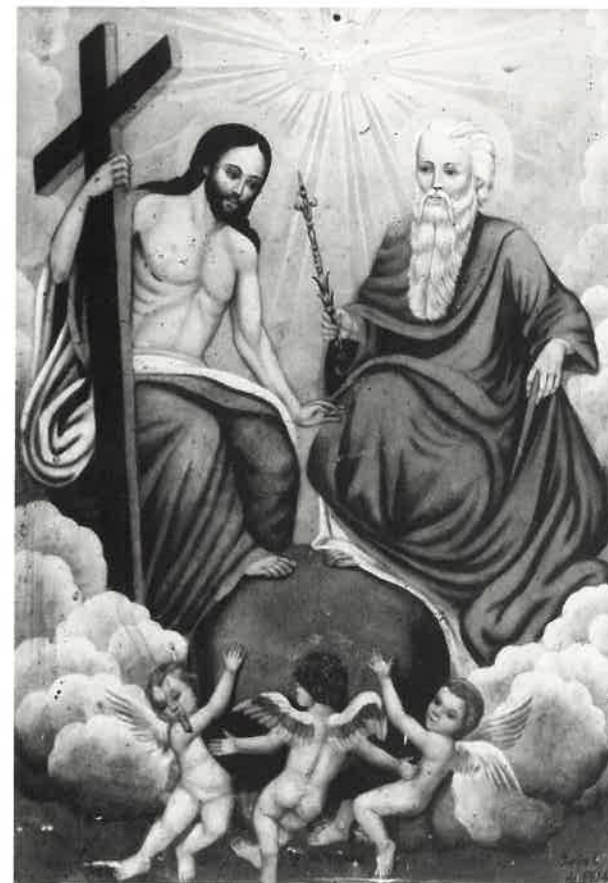
51. *San Isidro Labrador* (St. Isidore, the Farmer)



46. *N.S. de Guadalupe* (Virgin of Guadalupe)



48. *El Señor de Esquipulas* (Christ of Esquipulas)



50. *La Santísima Trinidad* (The Holy Trinity)



52. *La Mano Poderosa* (The Powerful Hand)



53. *La Sagrada Familia*
(The Holy Family)



54. *La Sagrada Familia*
(The Holy Family)



55. *La Sagrada Familia*
(The Holy Family)



56. *San José con El Niño*
(Saint Joseph and Child)



57. *San José con El Niño*
(Saint Joseph and Child)



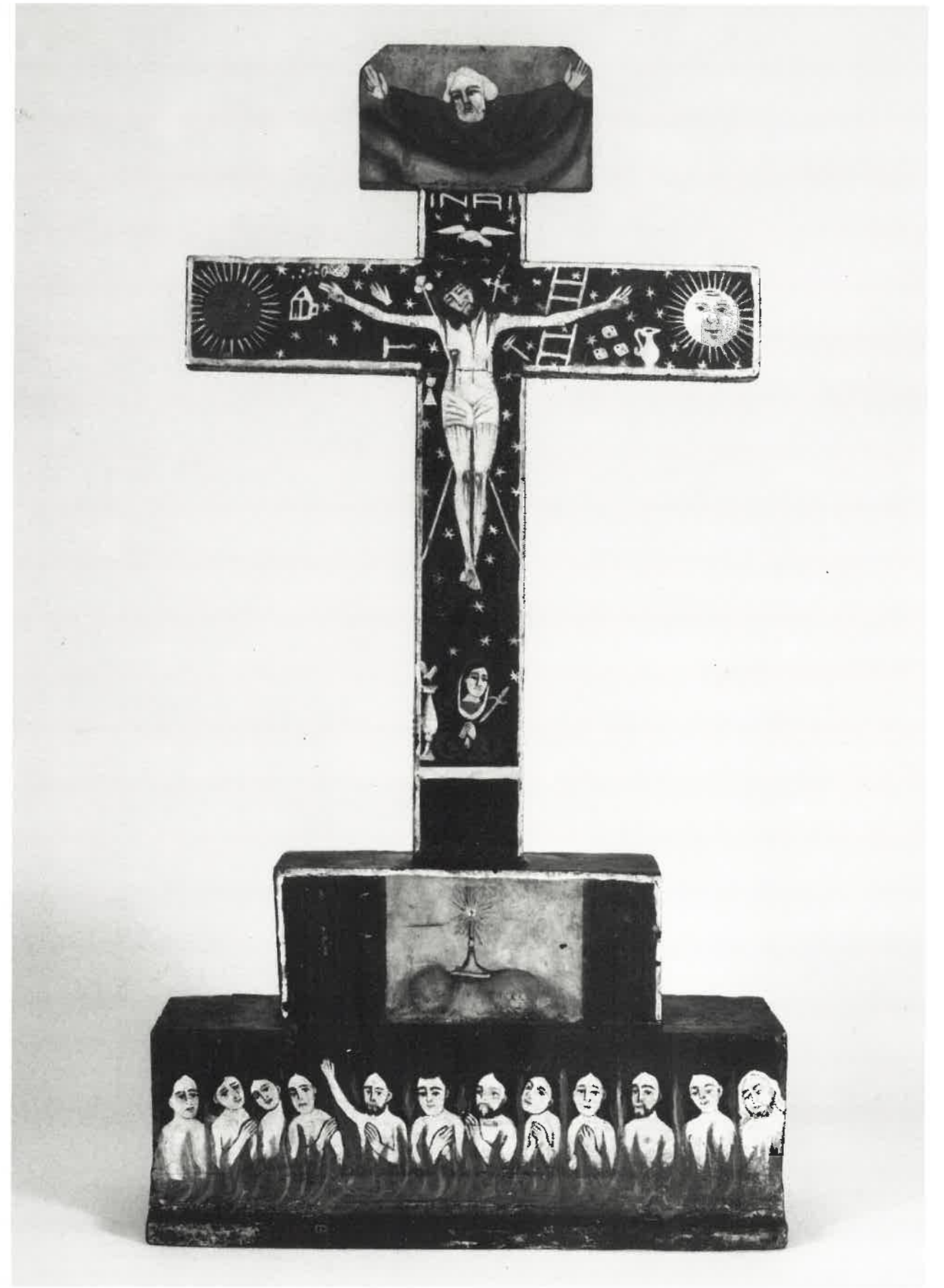
58. *El Niño de Atocha*
(The Child of Atocha)



59. *Ex Voto*



60. *La Cruz de Ánimas* (The Cross of Souls)



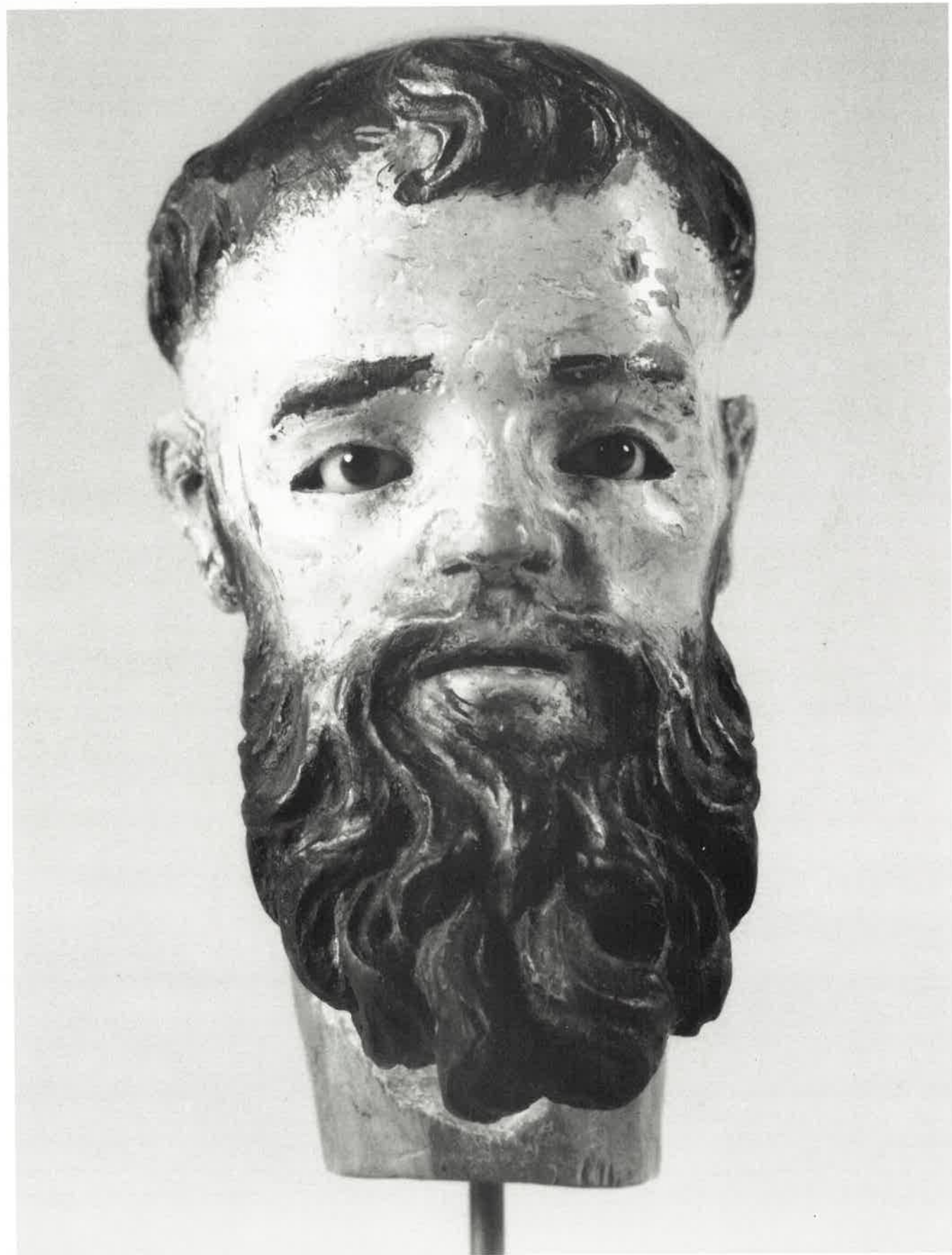
61. *La Cruz de Ánimas* (The Cross of Souls)



62. *La Alegoría de la Redención* (The Allegory of the Redemption)



63. *La Virgen en el cuadro de la Crucifixión* (Virgin from the Crucifixion group)



64. *Cabeza de Santo* (Head of Saint)



65. *Santo* (Saint)



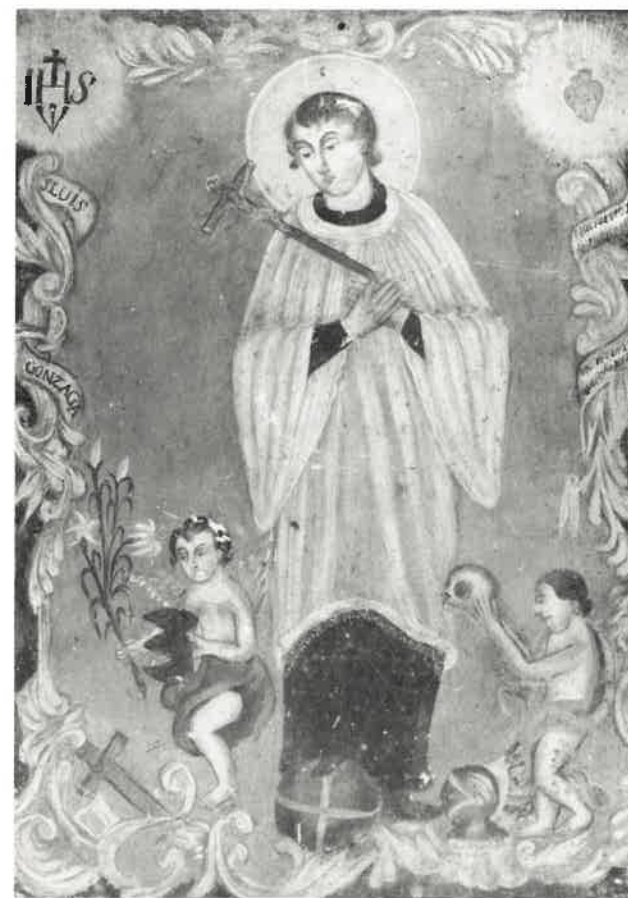
66. *San Zoilo Mártir* (Saint Zoilo Martyr)



67. *San Miguel* (Saint Michael)



68. *San Ramón Nonato* (Saint Raymond Nonatus)



69. *San Luis Gonzaga* (Saint Aloysius Gonzaga)



70. *San Ramón Nonato* (Saint Raymond Nonatus)



71. *Marco de hojalata*
(Tin Frame)



72. *Santa Rita de Casia*
(Saint Rita of Cascia)



73. *Marco de hojalata*
(Tin Frame)



74. *Santa Rita de Casia*
(Saint Rita of Cascia)

The Exhibition

- 1, 41. *Dimas, el Buen Ladrón*
(Dimas, the Good Thief)
Jalisco, Mexico, late 18th century
Wood covered with gesso and paint, 27 in. high
2. *Nuestra Señora de Guadalupe*
(Our Lady of Guadalupe)
Central Mexico, late 19th century
Oil on tin, 41 in. x 10 in.
3. *Nuestra Señora, Refugio de Pecadores*
(Our Lady, Refuge of Sinners)
Central Mexico, late 19th century
Oil on tin, 9 1/4 in. x 6 1/4 in.
4. *La Madre Santísima de la Luz*
(The Most Holy Mother of Light)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
- 5, 28. *Crucifixión (Crucifixion)*
Michoacan, Mexico, mid 19th century
Corn pith and paint, 27 in. high
6. *La Virgen del Rosario*
(The Virgin of the Rosary)
Central Mexico, 18th century
Oil on canvas, 17-3/8 in. x 12-1/16 in.
7. *Nuestra Señora, Refugio de Pecadores*
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on canvas, 32 1/2 in. x 24 1/4 in.
8. *San Pablo (Saint Paul)*
Central Mexico, 19th century, Wood covered
with gesso and paint, 12 1/2 in. high
9. *La Inmaculada (The Immaculate)*
Mexico, 19th century
Wood covered with gesso and paint, 26 1/2 in. high
10. *Verónica (The Veil of Veronica)*
Central Mexico, 19th century
Wood covered with gesso and paint,
glass eyes, tin frame with glass, 5 1/2 in. high
11. *Nuestra Señora de Guadalupe*
(Our Lady of Guadalupe)
Central Mexico, 19th century
Oil on tin, 9 1/2 in. x 7 1/4 in.
12. *Nuestra Señora, Patrona de Zacatecas*
(Our Lady, Patron of Zacatecas)
Zacatecas, Mexico, 19th century
Oil on tin, wood frame, 14 in. x 10 in.
13. *Mater Dolorosa (Sorrowful Mother)*
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
- 14, Cover *La Santísima Trinidad (The Holy Trinity)*
By José de Paez
Mexico, dated 1759
Oil on copper, 27 in. x 21 in.
15. *San Juan Bautista*
(Saint John the Baptist)
Central Mexico, early 18th century
Wood covered with gesso and paint,
12 1/2 in. high
16. *Crucifixión (Crucifixion)*
Central Mexico, 19th century
Wood covered with gesso and paint, 19 in.
high
17. *San Francisco de Asís*
(Saint Francis of Assisi)
Mexico, late 18th century
Oil on canvas, 18 1/2 in. x 11 1/2 in.
18. *San Antonio (Saint Anthony)*
Mexico, early 19th century
Oil on canvas, 15 1/2 in. x 11 3/4 in.
19. *Flagelación del Señor (Flagellation of Christ)*
Central Mexico, 19th century
Wood covered with gesso and painted,
10 3/4 in. high
20. *La Inmaculada*
(The Immaculate Heart of Mary)
Central Mexico, 19th century
Oil on tin, 12 1/4 in. x 9 1/2 in.
21. *Nuestra Señora, Refugio de Pecadores*
(Our Lady, Refuge of Sinners)
Zacatecas, Mexico, 19th century
Oil on tin, 14 in. x 10 in.
22. *Nuestra Señora de Guadalupe*
(Our Lady of Guadalupe)
Central Mexico, 19th century
Oil on tin, 7 in. x 5 in.
23. *Nuestra Señora, Refugio de Pecadores*
(Our Lady, Refuge of Sinners)
Zacatecas, Mexico, 19th century
Oil in tin, 14 in. x 10 in.
24. *Mater Dolorosa (Sorrowful Mother)*
Central Mexico, 19th century
Oil on tin, frame of colored paper, painted
glass and tin, 19 1/4 in. x 12 in.
25. *Mater Dolorosa (Sorrowful Mother)*
Central Mexico, 19th century
Oil on tin with wooden frame
15-3/8 in. x 11-3/8 in.

26. Mater Dolorosa (Sorrowful Mother)
Pietà Style
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
- 27, 27A Crucifixión (Crucifixion)
Jalisco, Mexico, 18th century
Wood covered with gesso and painted,
16 in. high
28. See No. 5
29. Crucifixion del Cristo Negro
(Crucifixion of the Black Christ)
Mexico, late 19th century
Carved and painted wood, 27 in. high
30. Verónica (The Veil of Veronica)
Central Mexico, 19th century
Oil on tin, 13¾ in. x 9¾ in.
31. La Vendimia Mística (The Mystic Vintage)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
32. La Vendimia Mística (The Mystic Vintage)
Nochistlan, Jalisco, 19th century
Oil on tin, 14 in. x 10 in.
33. Verónica (The Veil on Veronica)
Central Mexico, 19th century
Oil on tin, 13¾ in. x 10 in.
34. La Flagelación del Señor
(The Flagellation of Christ)
Central Mexico, 19th century
Oil on tin, 6¾ in. x 9¾ in.
35. Ecce Homo (Behold the Man)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
36. Ecce Homo (Behold the Man)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
37. San Isidro Labrador
(Saint Isidore the Farmer)
Central Mexico, 19th century
Oil on tin, 20 in. x 14 in.
38. La Santísima Trinidad (The Holy Trinity)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
39. La Pietà (The Pietà)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
40. La Virgen del Apocalipsis
(The Virgin of the Apocalypse)
Jalisco, Mexico, early 18th century
Oil on copper, 11¾ in. x 9 in.
41. See No. 1
42. Ex-Voto, La Virgen de los Dolores y Nuestra
Señora de Flanechicuitla
(The Virgin of Sorrows and Our Lady of
Flanechicuitla)
Chicuitla, Mexico, ca. 1877
Oil on tin, 14 in. x 10 in.
43. San Jerónimo (Saint Jerome)
Central Mexico, 19th century
Oil on tin, frame of colored paper, painted
glass and tin, 24 in. x 16½ in.
44. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
45. Crucifixión (Crucifixion)
Central Mexico, 18th century
Oil on canvas, 11¾ in. x 8¾ in.
46. Nuestra Señora de Guadalupe
(Our Lady of Guadalupe)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
47. San Francisco de Paula (Saint Francis of Paula)
Central Mexico, dated August 7, 1914
Oil on tin, 14 in. x 10 in.
48. El Señor de Esquipulas
(Black Christ of Esquipulas)
Zacatecas, Mexico, dated 1869
By D.A. (Donaciano Aguilar)
Oil on tin, 14 in. x 10 in.
49. El Niño de Atocha (The Child of Atocha)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
50. La Santísima Trinidad (The Holy Trinity)
Central Mexico, dated 1914
Oil on tin, 12¾ in. x 9 in.
51. San Isidro Labrador
(San Isidore the Farmer)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
52. La Mano Poderosa (The Powerful Hand)
Central Mexico, late 19th century
Oil on tin, 14 in. x 10 in.
53. La Sagrada Familia (The Holy Family)
Central Mexico, 19th century
Oil on tin, tin frame, 19 in. x 12¾ in.
54. La Sagrada Familia (The Holy Family)
Central Mexico, 19th century
Oil on tin, tin frame, 16¾ in. x 12¾ in.
55. La Sagrada Familia (The Holy Family)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
56. San José con el Niño
(Saint Joseph with the Child)
Central Mexico, 19th century
Oil on tin, 12½ in. x 8¾ in.
57. San José con el Niño
(Saint Joseph with the Child)
Central Mexico, 19th century
Oil on tin, 14 in. x 9¾ in.
58. El Niño de Atocha (The Child of Atocha)
Central Mexico, late 19th century
Paper on tin, tin frame, 17 in. x 9½ in.
59. Ex-Voto, San Francisco de Paula
(Ex-Voto, St. Francis of Paula)
Leon, Mexico, dated June 26, 1896
Oil on tin, 19 in. x 14 in.
60. La Cruz de Ánimas (The Cross of Souls)
Central Mexico, 19th century
Oil on tin, 8¾ in. x 7¾ in.
61. La Cruz de Ánimas (The Cross of Souls)
Central Mexico, 19th century
Painted wood, 19¾ in. high
62. La Alegoría de la Redención
(The Allegory of the Redemption)
Central Mexico, 19th century
Oil on tin, tin frame, 17 in. x 12½ in.
63. La Virgen en el cuadro de la Crucifixión
(Virgin from a crucifixion group)
Mexico, 19th century
Wood covered with gesso and paint, pearls,
glass eyes, 21 in. high
64. Cabeza de santo (Head of saint)
Central Mexico, 19th century
Wood covered with gesso and paint, glass eyes,
3¾ in. high
65. Santo (Saint)
Central Mexico, 19th century
Wood covered with gesso and paint, 11½ in. high
66. San Zoilo Mártir (Saint Zoilo Martyr)
Puebla, Puebla, Mexico dated 1860
Oil on canvas, 26 in. x 19 in.
67. San Miguel (Saint Michael)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
68. San Ramón Nonato
(Saint Raymond Nonatus)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
69. San Luis Gonzaga (Saint Aloysius Gonzaga)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
70. San Ramón Nonato
(Saint Raymond Nonatus)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
71. Marco de hojalata (Tin frame)
Central Mexico, 19th century
17¾ x 14¾ in.
72. Santa Rita de Casia (Saint Rita de Cascia)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
73. Marco de hojalata (Tin frame)
Central Mexico, 19th century
18 in. x 13 in.
74. Santa Rita de Casia (Saint Rita of Cascia)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
75. Cristo (Standing Christ)
Oaxaca, Mexico, 18th century
Wood covered with gesso and paint, 12½ in. high
76. Relicario (reliquary)
Mexico, 17th century
Wood covered with gesso and paint, 21¾ in. high
77. San Francisco (Saint Francis)
Mexico, 19th century
Wood covered with gesso and paint, 17¾ in. high
78. Cristo (Standing Christ)
Mexico, 19th century
Wood covered with paint, 13 in. high
79. San Vicente (Saint Vincent)
Mexico, 19th century
Wood covered with paint, 13¾ in. high
80. San Pablo (Saint Paul)
Mexico, 19th century
Wood covered with paint, 10½ in. high
81. Virgen en el cuadro de la Crucifixión
(Virgin from the Crucifixion group)
Mexico/Guatemala(?), 19th century
Wood covered with paint, 8½ in. high
82. Ecce Homo (Behold the Man)
Mexico, 19th century
Wood covered with gesso and paint, 5 in. high
83. Crucifixión (Crucifixion)
Mexico, 19th century
Wood covered with paint, 20½ in. high

84. Crucifixión (Crucifixion)
Mexico, 19th century
Wood covered with paint, 20½ in. high
85. Crucifixión (Crucifixion)
Mexico, 19th century
Wood covered with gesso and paint, 18 in. high
86. Crucifixión (Crucifixion)
Querétaro, Mexico, 19th century
Wood covered with gesso and paint, 23½ in. high
87. Cristo Negro (Black Christ)
Mexico, 19th century
Wood covered with paint, 22 in. high
88. Cristo Negro (Black Christ)
Chihuahua, Mexico, early 19th century
Wood covered with gesso and paint, 24½ in. high
89. Cruz con milagros
(Cross covered with "milagros")
Mexico, 19th century
Wood with metal votive offerings, 40¼ in. high
90. El Niño (Christ Child)
Mexico, 19th century
Wood covered with gesso and paint, 9¼ in. high
91. Ex-Voto, Cinco de Mayo (5th of May)
Central Mexico, 19th century
Oil on tin, 7 in. x 9 in.
92. Ex-Voto, Nuestra Señora de los Dolores
(Our Lady of Sorrows)
Central Mexico, 1877/1878
Oil on tin, 10 in. x 14 in.
93. Ex-Voto
Laredo, Texas, early 20th century
Oil on tin, 14 in. x 9½ in.
Artist, F. Olivares
94. Ex-Voto, El Señor de Esquipulas
(Christ of Esquipulas)
Mexico, 1870/1880
Oil on tin, 10 in. x 14 in.
95. Ex-Voto, El Señor de Esquipulas
(Christ of Esquipulas)
Tetzoteopa, Mexico, dated Sept. 24, 1878
Oil on tin, 10 in. x 14 in.
96. Ex-Voto, El Señor de Esquipulas
(Christ of Esquipulas)
Mexico, circa July 24, 1882
Oil on tin, 10 in. x 14 in.
97. Ex-Voto, El Señor de Esquipulas
(Christ of Esquipulas)
Mexico, 1870/1880
Oil on tin, 10 in. x 14 in.
98. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 13½ in. x 9½ in.
99. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
100. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 9 in. x 7 in.
101. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 13¾ in. x 10 in.
102. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
103. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 13 in. x 9 in.
104. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 13 in. x 10 in.
105. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 15½ in. x 9½ in.
106. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, tin frame with glass and tinfoil,
10 in. x 7 in.
107. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, brass frame, 9¼ in. x 6½ in.
108. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
109. Mater Dolorosa (Sorrowful Mother)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
110. Mater Dolorosa (Sorrowful Mother)
Central Mexico, 19th century
Oil on tin, 7 in. x 5 in.
111. Mater Dolorosa (Sorrowful Mother)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
112. La Pietà (The Pietà)
Central Mexico, 19th century
Oil on tin, 13¼ in. x 9¾ in.
113. La Pietà (The Pietà)
Central Mexico, 19th century
Oil on tin, 13¾ in. x 10 in.
114. Mater Dolorosa (Sorrowful Mother)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
115. Mater Dolorosa (Sorrowful Mother)
Central Mexico, 19th century
Oil on tin, 13 in. x 10 in.
116. Mater Dolorosa (Sorrowful Mother)
Central Mexico, 19th century
Oil on tin, tin frame, 22 in. x 15¼ in.
117. Mater Dolorosa (Sorrowful Mother)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
118. Nuestra Señora de Guadalupe
(Our Lady of Guadalupe)
Central Mexico, 19th century
Oil on tin, 13½ in. x 10 in.
119. Nuestra Señora de Guadalupe
(Our Lady of Guadalupe)
Central Mexico, 19th century
Oil on tin, wood frame, 19¼ in. x 15¼ in.
120. Nuestra Señora de Guadalupe
(Our Lady of Guadalupe)
Central Mexico, 19th century
Oil on tin, 12¼ in. x 11¼ in.
121. Nuestra Señora de Guadalupe
(Our Lady of Guadalupe)
Central Mexico, 19th century
Oil on tin, 16 in. x 9½ in.
122. Nuestra Señora, Refugio de Pecadores
(Our Lady, Refuge of Sinners)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
123. Nuestra Señora de la Concepción
(Our Lady of the Immaculate Conception)
Central Mexico, 19th century
Oil on tin, 19¼ in. x 13½ in.
124. La Madre Santísima de la Luz
(The Most Holy Mother of Light)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
125. La Madre Santísima de la Luz
(The Most Holy Mother of Light)
Central Mexico, 19th century
Oil on tin, tin frame, 14 in. x 10 in.
126. Nuestra Señora de la Salud de Pátzcuaro
(Our Lady of Health of Pátzcuaro)
Central Mexico, 19th century
Oil on tin, 9¾ in. x 6¾ in.
127. Nuestra Señora de la Salud de Pátzcuaro
(Our Lady of Health of Pátzcuaro)
Central Mexico, 19th century
Oil on tin, 14 in. x 9 in.
128. La Soledad (Our Lady of Solitude)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
129. La Madre Santísima de la Luz
(The Most Holy Mother of Light)
Nochistlán, Jalisco, 19th century
Oil on tin, 10 in. x 7 in.
130. La Soledad (Our Lady of Solitude)
Central Mexico, 19th century
Oil on tin, 13 in. x 8 in.
131. Nuestra Señora de la Cueva Santa
(Our Lady of the Sacred Cave)
Central Mexico, 19th century
Oil on tin, 4 in. x 3 in.
132. Nuestra Señora de la Cueva Santa
(Our Lady of the Sacred Cave)
Central Mexico, 19th century
Oil on tin, tin frame, 4 in. x 3 in.
133. Nuestra Señora de la Caridad
(Our Lady of Charity)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
134. Nuestra Señora de Belén
(Our Lady of Bethlehem)
Central Mexico, 19th century
Oil on tin, 10 in. x 6½ in.
135. Imagen de la Inmaculada
(Miraculous Medal of Our Lady)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
136. Nuestra Señora de Lourdes
(Our Lady of Lourdes)
Nochistlán, Jalisco, 19th century
Oil on tin, 10 in. x 7 in.
137. Nuestra Señora de Atocha
(Our Lady of Atocha)
Zacatecas, Mexico, 19th century
Oil on tin, tin frame with glass, 14 in. x 10 in.

138. La Sagrada Familia (The Holy Family)
Central Mexico, 19th century
Oil on tin, 13 in. x 10 in.
139. El Niño de Atocha (The Child of Atocha)
Zacatecas, Mexico, 19th century
Oil on tin, 6¾ in. x 4½ in.
140. El Niño de Atocha (The Child of Atocha)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
141. El Niño de Atocha (The Child of Atocha)
Central Mexico, 19th century
Oil on tin, 7 in. x 5 in.
142. El Niño de Atocha (The Child of Atocha)
Central Mexico, 19th century
Oil on tin, 12½ in. x 9 in.
143. El Niño de Atocha (The Child of Atocha)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
144. El Niño de Atocha (The Child of Atocha)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
145. El Niño de Atocha (The Child of Atocha)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
146. Sagrado Corazón de Jesús
(The Sacred Heart of Christ)
Central Mexico, 19th century
Oil on tin, tin frame, 18 in. x 14 in.
147. Sagrado Corazón de Jesús
(The Sacred Heart of Christ)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
148. Sagrado Corazón de Jesús
(The Sacred Heart of Christ)
Central Mexico, 19th century
Oil on tin, 13 in. x 9 in.
149. La Santísima Trinidad (The Holy Trinity)
Central Mexico, 19th century
Oil on tin, 16¾ x 12¾ in.
150. La Santísima Trinidad (The Holy Trinity)
Central Mexico, 19th century
Oil on tin, 13¾ x 9¾ in.
151. La Mano Poderosa (The Powerful Hand)
Central Mexico, 19th century
Oil on tin, 13½ in. x 10 in.
152. La Mano Poderosa (The Powerful Hand)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
153. Verónica (The Veil of Veronica)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
154. Verónica (The Veil of Veronica)
Central Mexico, 19th century
Oil on tin, 6¾ in. x 5 in.
155. Verónica (The Veil of Veronica)
Central Mexico, 19th century
Oil on tin, tin frame, 10 in. x 7¼ in.
156. Verónica (The Veil of Veronica)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
157. Verónica (The Veil of Veronica)
Central Mexico, 19th century
Oil on tin, 6¾ in. x 4½ in.
158. El Señor de Mapimi (The Christ of Mapimi)
Mapimi, Durango, 19th century
Oil on tin, 14 in. x 10 in.
159. El Señor de Nochistlán
(The Christ of Nochistlan)
Nochistlan, Zacatecas, 19th century
Oil on tin, 14 in. x 10 in.
160. Cristo (Christ)
Central Mexico, 19th century
Oil on tin, 16¼ in. x 13¼ in.
161. Crucifixión (Christ on the Cross)
Nochistlan, Jalisco, 19th century
Oil on tin, 7 in. x 4¾ in.
162. La Cruz de Ánimas (The Cross of Souls)
Central Mexico, 19th century
Oil on tin, 9½ in. x 6¾ in.
163. La Vendimia Mística (The Mystic Vintage)
Central Mexico, 19th century
Oil on tin, 10½ in. x 7½ in.
164. Cristo después de la Flagelación
(Christ after the Flagellation)
Central Mexico, 19th century
Oil on tin, 9¾ in. x 14 in.
165. Nuestro Señor de los Trabajos
(Our Lord of Hardships)
Central Mexico, early 19th century
Oil on copper, silver trim, 6¼ in. x 5 in.
166. Nuestro Señor de los Trabajos
(Our Lord of Hardships)
Central Mexico, early 20th century
Oil on tin, 14 in. x 10¼ in.
167. *Ánima Sola* (The Lonely Soul)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
168. *Ánima Sola* (The Lonely Soul)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
169. San José y el Niño Dios
(Saint Joseph and Child)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
170. San José y el Niño Dios
(Saint Joseph and Child)
Central Mexico, 19th century
Oil on tin, 8¾ in. x 6½ in.
171. San José y el Niño Dios
(Saint Joseph and Child)
Central Mexico, 19th century
Oil on tin, 14 in. x 9¾ in.
172. San José (Saint Joseph)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
173. San José y el Niño Dios
(Saint Joseph and Child)
Central Mexico, 19th century
Oil on tin, 13¾ in. x 9¾ in.
174. San José y el Niño Dios
(Saint Joseph and Child)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
175. San Isidro Labrador
(Saint Isidore the Farmer)
Central Mexico, 19th century
Oil on tin, 9¾ in. x 7 in.
176. San Isidro Labrador
(Saint Isidore the Farmer)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
Attributed to Donaciano Aguilar
177. San Francisco de Paula (Saint Francis of Paola)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
178. San Francisco de Paula (Saint Francis of Paola)
Central Mexico, 19th century
Oil on tin, 4¾ in. x 3¾ in.
179. San Francisco de Paula (Saint Francis of Paola)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
180. San Francisco de Paula (Saint Francis of Paola)
Central Mexico, 19th century
Oil on tin, 12½ in. x 9½ in.
181. San Francisco de Paula (Saint Francis of Paola)
Central Mexico, 19th century
Oil on tin, 13¾ in. x 10 in.
182. San Francisco de Paula (Saint Francis of Paola)
Central Mexico, 19th century
Oil on tin, 10¾ in. x 6¾ in.
183. San Francisco de Paula (Saint Francis of Paola)
Central Mexico, 19th century
Oil on tin, 13½ in. x 9¾ in.
184. San Francisco de Paula (Saint Francis of Paola)
Central Mexico, 19th century
Oil on tin, tin frame, 10 in. x 7 in.
185. San Miguel (Saint Michael, Archangel)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
186. San Miguel (Saint Michael, Archangel)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
187. San Miguel (Saint Michael, Archangel)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
188. Santa Rita de Casia (Saint Rita of Cascia)
Nochistlán, Jalisco, 19th century
Oil on tin, 10 in. x 7 in.
189. Santa Rita de Casia (Saint Rita of Cascia)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
190. San Jerónimo (Saint Jerome)
Central Mexico, 19th century
Oil on tin, 8¾ in. x 5¾ in.
191. San Jerónimo (Saint Jerome)
Central Mexico, 19th century
Oil on tin, 7 in. x 4¾ in.
192. San Jerónimo (Saint Jerome)
Central Mexico, 19th century
Oil on tin, 6¾ in. x 5 in.
193. San Luis Gonzaga (Saint Aloysius Gonzaga)
Central Mexico, 19th century
Oil on tin, 13¾ in. x 10 in.
194. San Luis Gonzaga (Saint Aloysius Gonzaga)
Central Mexico, 19th century
Oil on tin, 13¾ in. x 10 in.

195. San Luis Gonzaga (Saint Aloysius Gonzaga)
Central Mexico, 19th century
Oil on tin, 6 $\frac{1}{8}$ in. x 5 in.
196. San Pascual Bailón (Saint Paschal Baylon)
Central Mexico, 19th century
Oil on tin, 9 $\frac{1}{4}$ in. x 6 $\frac{1}{8}$ in.
197. San Roque (Saint Roch)
Central Mexico, 19th century
Oil on tin, 13 $\frac{1}{8}$ in. x 9 $\frac{1}{8}$ in.
198. San Antonio de Padua
(Saint Anthony of Padua)
Central Mexico, 19th century
Oil on tin, 10 $\frac{1}{2}$ in. x 8 $\frac{3}{4}$ in.
199. San Antonio de Padua
(Saint Anthony of Padua)
Central Mexico, 19th century
Oil on tin, 13 $\frac{1}{2}$ in. x 9 $\frac{1}{8}$ in.
200. San Justo el Pastor
(Saint Justo the Shephard)
Central Mexico, 19th century
Oil on tin, 10 in. x 6 $\frac{3}{4}$ in.
201. San Juan Nepomuceno (Saint John Nepomuk)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
202. San Francisco de Asís (Saint Francis of Assisi)
Central Mexico, 19th century
Oil on tin, 13 $\frac{1}{8}$ in. x 9 $\frac{1}{4}$ in.
203. Santa Eduvigis (Saint Hedwig)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
204. Santa Eduvigis (Saint Hedwig)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
205. San Vicente Ferrer (Saint Vincent Ferrer)
Central Mexico, 19th century
Oil on tin, 17 $\frac{1}{2}$ in. x 13 in.
206. San Vicente Ferrer (Saint Vincent Ferrer)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
207. San Vicente Ferrer (Saint Vincent Ferrer)
Central Mexico, 19th century
Oil on tin, 6 $\frac{1}{8}$ in. x 4 $\frac{1}{4}$ in.
208. Angel de la Guardia (Guardian Angel)
Central Mexico, 19th century
Oil on tin, 13 $\frac{1}{4}$ in. x 10 in.
209. San Camilo de Leliz (Saint Camillus of Lellis)
Central Mexico, 19th century
Oil on tin, 14 in. x 9 $\frac{1}{8}$ in.
210. San Camilo de Leliz (Saint Camillus of Lellis)
Central Mexico, 19th century
Oil on tin, 5 in. x 3 $\frac{1}{2}$ in.
211. San Camilo de Leliz (Saint Camillus of Lellis)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
212. San Andrés Avelino (Saint Andrew)
Central Mexico, 19th century
Oil on tin, 7 in. x 5 in.
213. Santa Librata (Saint Wilgefortis)
Central Mexico, 19th century
Oil on tin, 9 $\frac{1}{4}$ in. x 6 $\frac{1}{8}$ in.
214. San Martín de Tours (Saint Martin of Tours)
Central Mexico, 19th century
Oil on tin, tin frame with glass
10 in. x 7 $\frac{1}{4}$ in.
215. Santa Eduvigis (Saint Hedwig)
Central Mexico, 19th century
Oil on tin, 14 $\frac{1}{8}$ in. x 10 in.
216. San Antonio (Saint Anthony)
Central Mexico, 19th century
Oil on tin, 14 in. x 10 in.
217. San Benito de Palermo
(Saint Benedict of Palermo)
Central Mexico, 19th century
Oil on tin, 10 in. x 7 in.
218. San Joaquín (Saint Joachim)
Central Mexico, 19th century
Oil on tin, 13 $\frac{3}{4}$ in. x 10 in.
219. Marco de hojalata (Tin frame)
Central Mexico, 19th century
Tin, 16 in. x 13 $\frac{1}{8}$ in.
220. Marco de hojalata (Tin frame)
Central Mexico, 19th century
Tin and glass, 13 in. x 10 in.
221. Marco de hojalata (Tin frame)
Central Mexico, 19th century
Tin with paper and glass, 19 in. x 12 $\frac{3}{4}$ in.

Lenders to the Exhibition

Harold & María E. Allen

Robert W. Anderson

Bill Caskey

Antonio V. & Norma L.A. García

Domingo & Delores García

Edward L. Goettler

William Goldman

Robert & Mary Koenig

Ken & Chris Kokrda

George Schneider

Susan Schroeder

Jack A. Smeltzer

Mary Stoppert

Ron & Chris Tracy

John D. Wilson

Gloria Fraser Giffords

Ms. Giffords received her B.A. in Fine Arts from the University of Arizona. She also holds a Master of Arts in art history specializing in Spanish colonial art.

Ms. Giffords has published *Mexican Folk Retablos*, University of Arizona Press (1974), plus numerous articles dealing with various aspects of Mexican art and culture.

She is presently a practicing art conservator.

