

National Hispanic Cultural Center “MUNDOS DE MESTIZAJE”

IMAGE GUIDE: PART THREE

This image guide provides descriptions of the images in Frederico Vigil’s “Mundos de Mestizaje” buon fresco, located in the Torreón on the campus of the National Hispanic Cultural Center, with historical and other relevant information.

NORTHEAST WALL



Sacred Heart, Sacred Heart Church (NE1)

In 2001, the Sacred Heart Catholic Church in Albuquerque, New Mexico, began construction of a new bell tower to house a recently found bell that had been lost for decades. The bell is over 100 years old and honors Nuestra Señora de

Guadalupe de Sagrado Corazón. After the devastating attacks in New York City in September 2001, two steel beams from the World Trade Center were brought to Albuquerque and permanently housed in the church’s Memorial Chapel. These are depicted here along with an image of a biological sacred heart, and bells.

1565 (NE2)

The number 1565 refers to the founding of St. Augustine, a city established in northeastern Florida. The city got its name because Pedro Menéndez de Avilés arrived there on St. Augustine’s feast day on August 28, 1565. Prior to the arrival of the Spanish, French settlers came to the area in 1562, establishing trade with the native Timucua people who resided there. In an age of competitive colonization, the Spanish conquistador Pedro Menéndez de Avilés arrived in 1565 to overtake France’s settlement efforts and take control of the area for Spain. Spanish conquistadors secured the area with military force, the enslavement of Native Americans, and the introduction of Catholicism, however, the area was a site for continued colonization by many European nations over three centuries. St. Augustine is the oldest continuously occupied European settlement of Indigenous origin in the United States.



Palace of the Governors (NE3)

The Palace of the Governors, also referred to in Spanish as El Palacio, or El Presidio de los Gobernadores, in Santa Fe, New Mexico, is a building with a history spanning 400 years. The Palace is located on the Santa Fe plaza – a public area characteristic of traditional Spanish architecture, usually found in the center of town. The Palace was originally built to house the royal Spanish governor Pedro de Peralta, who founded Santa Fe as the capital of the Spanish “Kingdom of New Mexico”. Construction of the Palace of the

Governors began in 1609, with completion in 1610. Included in the building’s construction is a viga (a rough-hewn timber rafter) with the date 1607 carved into it. Over the years, the Palace has been home to sixty state governors and has hosted five governments: Spanish, Pueblo, Mexican, Confederate, and United States. The Palace served as a refuge for Spanish colonists during the Pueblo Revolt of 1680, and was the place where Lew Wallis wrote part of the novel *Ben-Hur*. In 1960, the Palace was registered as a National Historic Landmark. Now part of the Museum of New Mexico, it is one of the oldest public

buildings in the country. The date 1607 is depicted above the image of the Palace of the Governors in the fresco.

Black Woman (NE4)

Within the broad Hispanic identity is a spectrum of ethnic and racial experiences that often go unrecognized in the common narrative. After the immense impacts of the Trans-Atlantic Slave Trade initiated by Spanish colonizers in the 15th century, some argue that Latinx history is also Black history. As a legacy of this history, today one in four Latin Americans and a quarter of U.S. Latinx adults identify as being of African descent, and Brazil has the largest population of African descendants outside of the African continent. There are many terms used in Hispanic/Latinx cultures to describe the degrees of miscegenation that have occurred throughout time. At the Regional Conference against Racism in 2000, Latin American and Caribbean representatives officially coined the term “Afro-descendant” in place of other, more harmful terms; however, not all Afrolatinx descendants embrace this term to describe their identity. This is just one linguistic example of a shift in visibility, and recognition of these people’s voices. Although these important advancements are being made, Latinx women of African descent continue to face marginalization, discrimination and social inequity. As a celebration of these women, July 25 marks International Afrolatinx Women’s day, originating at the First Meeting of Afro-Latin American and Afro-Caribbean Women in 1992. This day is celebrated in various ways in many countries; in Spain in 2017 the holiday was commemorated with the documentary *Afrolatino: La historia que nunca nos contaron* (Afro-Latinos: The Story that They Never Told Us); Brazil holds a parade called “Marcha das negras e indigenas” (March of Black and Indigenous Women); and in Washington D.C., July 25 has become known as “Afro-Latina Women of the District Day”. The unnamed woman of African descent depicted in the fresco was included by Vigil to represent the contributions of African descendants to the world today.



Enslavement in the Caribbean (NE5)

When the Spanish arrived in the Caribbean in the 15th century, they were not expecting resistance from or struggle with the Indigenous people who resided there. With a rise in disease, war, and death, colonizers sought the enslavement of Africans to aid their economic and industrial enterprises. At its beginning phase, the Spanish dominated the slave trade with sugar and coffee production in the Caribbean. At the same time that enslavement was happening in the Caribbean, other European colonizers carried out the same inhumane acts in colonies in North and South America, commencing the 400-year period of the Trans-Atlantic Slave Trade. From 1501 through the late 1800’s, approximately 17 million men, women, and children were forced to leave their homes in Africa, deported overseas, and sold to the Trans-Atlantic Slave Trade. During this time, three times more Africans than Europeans migrated across the Atlantic. The free labor provided by the enslavement of Africans by Europeans was pivotal in the creation and development of the Americas and the Atlantic world. It is important to note that the millions of Africans who were displaced and enslaved, did not do so without rebellion or attempted liberation. The image of an enslaved African kneeling and holding sugar cane in the fresco was included to recognize these men, women, and children’s involuntary role in shaping the world systems and economy which are still benefited from today. This image also reflects the historical legacies of colonization and enslavement in the Americas; including but not limited to new definitions of ethnicity, the development of white supremacy, the evolution of racism, and the beginning of civil rights and social justice movements.

Banner: Isabel como Fernando, Monta Tanto Tanto Monta (NE6)

The banner reading, “Isabel como Fernando, Tanto monta monta tanto,” was included by the artist to reference the marriage of Catholic monarchs Isabella I of Castilla and Ferdinand II of Aragón. They were married as teenagers, within a week after meeting for the first time. “Monta tanto, tanto monta,” was the alleged motto in the prenuptial agreement between them. The saying roughly translates to, “As much as one is worth, so much is the other,” and is said to represent the equality that the two vowed to share in their joint reign. Tanto Monta, the actual motto of Ferdinand, has its origins in the classical story of the cutting of the Gordian knot by Alexander the Great and the associated proverb, “Tanto monta cortar como desatar”; cutting amounts to the same as untying. The phrase “cutting the Gordian knot,” refers to solving a seemingly unsolvable problem; the phrase between Isabel and Ferdinand then signifying a resolution of equality in their relationship. While the attribution of the longer version to the prenuptial agreement may be a romantic myth, this version did appear subsequently on the Royal Standard of the Catholic Monarchs. The marriage of Ferdinand and Isabella was a turning point for the Iberian Peninsula, as it joined the kingdoms of Castilla and Aragón and provided a foundation for the formation of Spain. Among their infamous achievements as monarchs were initiating the Spanish Inquisition, the Reconquista which regained Granada from the Moors, conversion of the masses to Christianity, and funding Christopher Columbus’ voyages and supporting colonization and trade across the Atlantic.



Abril 17 1492 (NE7)

The date April 17, 1492 depicted in the crease of the banner refers to the Conquest of Granada; an event which ended the nearly 800-year Christian Reconquista of Spain and ceased the rule of



Muslim dynasties in the Iberian Peninsula. For 200 years, The Emirate of Granada had been the only lasting Muslim emirate in the growing Catholic kingdoms of Castilla and Aragón. As the Spanish began closing in on the area, civil wars broke out in the last existing Muslim territories, presenting the opportunity for Queen Isabella I and King Ferdinand II to take over with military force. The Spanish subsequently conquered the cities of Ronda and Málaga, reducing the territory occupied by the Muslims to only a city and a mountain. Without control of any coastlines, military success was practically impossible for the Muslim forces, and in the end the superior artillery of the Spanish and civil wars within the Muslim state sealed the fate of Granada. In 1491, Ferdinand and Isabella laid siege to Granada and the Muslims finally surrendered in 1492, mere months before Christopher Columbus set off for his first voyage across the Atlantic. The surrender came with terms defined by Ferdinand and Isabella, granting freedom of religion and a chance to continue living in Christian Granada, with a three year window to depart from Spain via passage to North Africa.

Banner: Capitulaciones de Santa Fe (NE8)

The Capitulaciones, or Capitulations, of Santa Fe was the contract between Catholic monarchs Isabella I of Castilla and Ferdinand II of Aragón, and Christopher Columbus. After Columbus’ initial proposal to chart an alternate, western route to the “East Indies” (what he believed would be South and Southeast Asia) had been rejected by the Spanish rulers, Queen Isabella convened another assembly of experts to determine whether the distances that he had calculated were realistic. The assembly believed the journey to be impossible, but a group of advisors to the royal court convinced the monarchs that they had little to lose and much to gain. They ultimately agreed to the contract, which outlined the conditions for Christopher Columbus’ voyage across the Atlantic Ocean. Included in the negotiations, Columbus was granted the titles of Admiral of the Ocean Sea, Viceroy, and Governor General of the land he might discover, as well as ten percent of all the riches he might obtain from the voyage. The Capitulaciones de Santa Fe was signed on April 17, 1492 in the town of Santa Fe in Granada - then the royal headquarters

within a still Moorish Spain. After a five-week journey, Columbus successfully reached the Bahamas. Due to his lack of cooperation after landing there, his contract was broken and the negotiations were no longer honored. Up until his death, Columbus refused to believe that he hadn't discovered Asia.



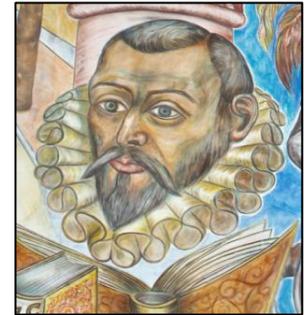
Our Lady of La Leche (NE9)

Our Lady of La Leche, also referred to as Nuestra Señora de la Leche y Buen Parto (Our Lady of the Milk and Happy Delivery) is a sacred symbol of divine maternity. The fresco image is meant to reference a shrine at the historic Nombre de Dios mission in St. Augustine, Florida, the site where the first parish Mass was held, and site of the first Marian shrine in the United States. The shrine features a statue of the Virgin Mary nursing the infant Jesus. It was brought over from Spain with the settlement of Florida in the early 1600's. This shrine is reminiscent of the Milk Grotto in Bethlehem, a similar Catholic pilgrimage site. The Grotto is venerated, according to legend, because when Mary and the Infant Jesus took refuge there, a drop of her milk fell to the earth while nursing, and

turned the Grotto white. The shrine in Florida is also a replica of the Our Lady of La Leche statue placed in a cathedral in Madrid, Spain by Phillip III. The shrine in St. Augustine, Florida continues to be a popular religious pilgrimage site, with many visitors seeking blessings and intercessions for successful pregnancy and delivery.

Miguel de Cervantes (NE10)

Miguel de Cervantes Saavedra was born in Alcalá de Henares, near Madrid, Spain in 1547. He is regarded as one of the greatest writers in the world of Spanish literature. In his youth, Cervantes studied with the well-known humanist Juan López de Hoyos. Moving to Rome to continue his studies, in 1570 he enlisted as a soldier in a regiment of the Spanish Navy Marines stationed in Naples, Italy. He fought against the Ottoman Empire the following year in the Battle of Lepanto, where his left hand was permanently disabled. In 1575, he was captured and enslaved by Algerian pirates and spent the next five years as a prisoner. He would later use this experience to write two works, *The Treatments of Algiers* and *The Bath of Algiers*. Upon his return to Madrid, Cervantes found himself in dire financial straits. His situation improved in 1607 when Part I of *Don Quixote* was published; Part II was published in 1615. Considered to be the first modern European novel as well as one of the best works of fiction ever written, *Don Quixote* is a satirical look at the chivalric traditions of the Middle Ages. It also explores and critiques issues of religion, wealth, greed, and violence through the characters of Don Quixote and his illiterate but clever servant, Sancho Panza. Cervantes continued to write plays, poetry, and short stories throughout the rest of his life. He died in Madrid in 1616. Cervantes is depicted in the fresco wearing a ruff collar, characteristic of 16th and 17th century European clothing. An orange and yellow book below this depiction displays a version of a quote from Cervantes; "El que lee mucho y anda mucho, ve mucho y sabe mucho," meaning "He that reads much and walks much, sees much and knows much."



Antonio de Nebrija, Gramática de la Lengua Castellana 1492 (NE13)

Gramática Castellana, or Grammar of the Castilian Language was written and published in 1492 by Antonio de Nebrija (1441-1522). Antonio de Nebrija was a lexicographer, humanist and philologist whose first work was *Introductiones latinae*, Introduction to Latin. He realized this Latin text would be better understood if readers first gained a deeper understanding of the technicalities of their own mother tongue, thereafter changing his focus to become a scholar of Castilian Spanish (a dialect widely spoken on the mainland of the Iberian Peninsula). The *Gramática Castellana* along with Nebrija's comprehensive dictionary were important, as they were some of the first

textbooks of their kind in Spain; created around a time where there was the growing popular belief that

a common language would unify Spain, establish political authority, and create a national identity. The spine of this grammar book is depicted in the fresco to reference Nebrija's textual contributions to the Castilian dialect of the Spanish language.

Aqueduct of Segovia (NE12)

The Aqueduct of Segovia is one of the most intact Roman aqueducts in Europe. The structure spans approximately 14 kilometers, with 2,667 ft (0.8 km) above ground through the city of Segovia in central Spain. The structure, which features 167 arches and contains over 20,000 blocks of granite, is thought to have been built sometime in the 1st or 2nd centuries C.E. With little to no mortar, the structure stands because of the skilled arrangement of the stones and the forces of balance. It has supplied water to the city of Segovia from the Frío River as recently as the 20th century. The Aqueduct of Segovia is a long-lasting example of Roman architectural ingenuity, as well as the Empire's expansion into Spain. According to local folklore, it was not the Romans who built the aqueduct, but the Devil. Legend has it that a young girl, tired and frustrated from having to drag her water pitcher up and down the mountain, made a deal with the Devil; if he could build some means to have water brought to the city within one night, he could have the girl's soul. Regretting her offer, the girl prayed until exhausted to take it back. Ultimately, the Devil failed to complete the aqueduct by morning, leaving the last stone unplaced just before the cockerel crowed. The girl was able to keep her soul and after washing the bridge in holy water, the city was able to use the aqueduct. In early 2019, the aqueduct, or Devil's Bridge, stirred up controversy. The Segovia city council commissioned a sculpture inspired by the devil's legend. The artist, José Antonio Abella, created a smiling, selfie-taking bronze Devil, which some residents found offensive. Plans for the sculpture have since been postponed pending a judge's review of the complaint.



Santiago Peregrino (NE13)

Santiago Peregrino is the Spanish name for St. James the Apostle. Santiago Peregrino is often depicted riding a horse and holding a banner, portrayed as defending the Christian faith. St. James is closely associated with the pilgrims of the Camino de Santiago de Compostela in Spain and their spiritual journeys, undertaken for centuries. Today the Camino terminates in St. James' reported burial place of Santiago de Compostela in Galicia, Spain, traveled by people from all over the world. Santiago as a symbol can be found throughout Europe and the Americas, showing how the saint traveled with movements of people as a symbol of faith. Santiago is a complex saint with multiple identities; he is not only depicted as defender of the Christian faith in the fresco, but his stance on a white horse raising a sword also suggests reference to other interpretations of him. The depiction of Saint James in the fresco is decorated typical of his iconography, with seashells on his cap and cloak to represent his blessing of water to journeying pilgrims, where shells were used as a drinking vessel. The tip of Santiago Peregrino's sword happens to be the only spot in the fresco that has no pigment because the artist didn't want the sword to be piercing the biological heart above this image.

Great Mosque of Córdoba (NE 14)

The red and white arch depicted in the fresco was included by the artist to reference the Prayer Hall in the Great Mosque of Córdoba, also known as the Mosque-Cathedral of Córdoba, in present-day Spain. Construction of the Great Mosque began under Umayyad caliph Abd ar Rahman I. The Umayyad Caliphate played an important role in expanding the Islamic empire to reach the Iberian Peninsula in the 8th century CE. Abd ar Rahman was the caliph who established the city of Córdoba as part of the Umayyad dynasty, which began with the construction of the Great Mosque. The Mosque sustained further development and expansions with Abd al Rahman II al Nasir in the 10th century CE, making it one of the largest medieval Islamic architectural sites in the world. The Prayer Hall where the red and white brick arches are included was built in hypostyle, characterized by the numerous polychrome columns and arches that fill the Hall. Some scholars believe that this style of ribbed arches vaulting the ceiling space, as seen in the Prayer Hall, informed later



Gothic-style architecture. In the 13th century, as European rule returned to the Iberian Peninsula, the Islamic Caliphates would shift and eventually diminish out of the area. During this time, the monumental Great Mosque was preserved and later a cathedral would be erected in the center of this site. Today, the Great Mosque-Cathedral of Córdoba offers an interesting reminder of the cultural and religious contributions and influences that synthesized and shifted with time in the Iberian Peninsula.



Roman Man & Bull (NE16)

The Roman Empire ruled over the Iberian Peninsula through the 1st and 2nd centuries BCE. The Romans established their dominion during this time with several tactics. They reinforced infrastructure in the territories under Roman rule which improved both communication and the ability to control the population of these areas. The improvement of cities and general urbanization, largely due to this infrastructure, was also driven by public utility services and leisure practices previously unknown to the peninsula. These included aqueducts, sewers, baths, theaters, amphitheaters, and circuses. Lastly, the Romans created colonies of resettlement as a reward for retired soldiers, as well as designed estates

for extensive agricultural production, owned by wealthy families who either came from Rome and its surroundings or the indigenous families who quickly adapted to Roman customs. To many today, Roman society and culture is often depicted as the start of civilization. However, many of the Roman practices, often overlooked, would be considered far from civil. One example of this was the sacrificing of bulls through a practice referred to as taurobolium; beginning in the 2nd century CE, this practice involved the use of blood from a sacrificed bull to fulfill a vow or to gain renewed life, and also developed later into Spanish bullfighting. Vigil included a depiction of a Roman man and a bull in the fresco to depict the duality of the civilized society we imagine Roman rule to have imparted, and the uncivilized practices that were actually included in that same culture. This image is juxtaposed with the image of Montezuma and the jaguar, referencing the similarity between the strong civilizations of the Aztecs and Romans, and their co-existing sacrificial rites. Vigil intended to allude to the way in which the American telling of history unfairly sanitizes the Romans and focuses intently on the “uncivilized” practices of the Aztecs. The Roman man depicted is not a particular historical figure. The color purple depicted on the Roman’s robes, however, connects to the image of the Phoenicians, who were known for their purple-dyed garments.

Mos Maiorum (NE15)

The direct translation of mos maiorum is “customs of the ancestors.” As a code of law and conduct, mos maiorum preserved and emphasized the importance of the ancestral Roman ways of life. These beliefs were unwritten, yet culturally understood among the Romans as an outline of the social practices of private, political, and military life in their society. The Romans thrived for 400 years in Hispania, which was the Roman name for the Iberian Peninsula. Their contributions and advancements in law, the military, water and transportation systems, and development of language gave way to the many successes that make Spain what it is today.



Lex Duodecim Tabularum (NE15)

Lex Duodecim Tabularum, or the Laws of the Twelve Tablets, formed the foundation of Roman law and the constitution of the Roman Republic. Ancient Roman tablets were a form of preserving and documenting written text, usually on wax-covered wooden blocks. In 451 BCE, a commission of ten men was appointed to write the code of law for Rome. The men were sent to Greece to study the legislative system of Athens, and from this ten laws were inscribed on tablets. This first attempt to capture the legal needs of their society

dissatisfied the demands of Roman citizens and a second commission was formed in 450 BCE, where two more tablets of laws were added to the original ten. The laws were carved into 12 tablets and placed for the public to view in the Roman Forum, where they would collectively become known as *Lex Duodecim Tabularum*. The 12

statutes outline general laws, social protections, and civil rights within Roman society; the laws dealt with crime, theft, property, family, marriage, and inheritance.

Holy Grail (NE18)

Holy Grail symbolism in Christian faith began in the 13th century, although the legend of the Holy Grail is believed to be Celtic in origin. In the fresco, it is positioned under the image of Santiago, representing the divine union of the Catholic Church and Spain. The concept of God, the crown, and gold were the three pillars of the Spanish Empire's Golden Age. The Holy Grail in the fresco was meant to symbolize the foundation of the church at the base of these three pillars. Much as the United States adopted the principles of Manifest Destiny, the Spanish believed that it was their divine right and duty to conquer new territories, and their spiritual and political obligation to "enlighten" the peoples of the newly acquired territories in the Americas through the Catholic religion. Inside the Holy Grail, Vigil included a spiral with a sphere to represent the movement of the solar system.



Rabbi Moses ben Maimon, Maimonides (NE20)

Moses Maimonides, also Rabbi Moshe ben Maimon (1135-1204 CE), was a Spanish-born medieval scholar of Judaism, astronomer, and physician to Islamic military leaders. Maimonides' work, which was written in Judeo-Arabic, was foundational to the fields of philosophy and Judaism. He is most known for writing the Mishneh Torah, a 14-volume codification of Jewish law, and *The Guide to the Perplexed*, a work relating logic and reasoning to religion. In Maimonides' teenage years an Islamic sect took control of the city of Córdoba, forcing his family to flee. They migrated from Spain to Morocco, then Palestine, and later to Egypt, where he spent the rest of his life as a leader to the Jewish

community there. It is said that Maimonides was a student of Ibn Rushd; for this reason the artist depicted the two scholars side by side in the fresco.

The Guide to the Perplexed (NE20)

The Guide to the Perplexed written by Maimonides in 1186 CE, addresses the relationship between philosophy and religion. Maimonides employs Aristotle's belief that something cannot exist if it is not understood; applying this construct to explain the relevance of Judaism, by giving it a rational explanation. His attempt to harmonize philosophy with Jewish faith met with opposition among the more Orthodox members of the Jewish community.

Judaism flourished for a time in Spain sometimes referred to as the Golden Age of Jewish culture.

Maimonides' text played a role in explaining and rationalizing the Jewish faith to an evolving Christian society.



Averroes or Ibn Rushd (NE21)

Abu'l Waleed Muhammed Ibn Ahmad Ibn Muhammad Ibn Rushd, also known as Averroes, was a religious philosopher and scholar born in Córdoba, Spain in 1126 CE. During his lifetime, Ibn Rushd became known as one of the best philosophers and scientists of the 12th century. Rushd was greatly influenced by Greek philosophy and wrote many commentaries on Aristotle's work. Rushd was both a

pious man and a fierce defender of philosophy and logic. Throughout his career he attempted to integrate Aristotelian philosophy with Islamic traditions. A common theme throughout his writings is that religion and philosophy are compatible when both are understood. His most famous work is *Tahafut al Tahafut*, or "Incoherence of the Incoherence". In addition to being a philosopher, Rushd was also an astronomer, and physician to caliphs (religious leaders). It is believed that Ibn Rushd was a mentor to Maimonides; for this reason the artist depicted the two scholars side by side.

Tahafut al Tahafut (NE23)

Tahafut al Tahafut meaning the “Incoherence of the Incoherence” was written by the Spanish-Arabic philosopher Ibn Rushd, also known as Averroes. It was written in response to *Tahafut al-Falasifa*, or “The Incoherence of the Philosophers” written by the renowned Muslim philosopher Abu Hamid al-Ghazali in 1095. Ghazali’s piece condemned philosophical thought as a belief system contrary to Islam, denouncing Aristotelian and other philosophies because of their inability to prove the existence of God. In *Tahafut al Tahafut*, Ibn Rushd argues against Ghazali’s position, defending the use of Aristotelian philosophy within Islamic theology. Toward the end of his life, Ibn Rushd’s defense of Aristotle and science was perceived as irreligious. Although his writings were met with heavy criticism by Islamic scholars, they had a great influence on European thought during the Middle Ages and the Renaissance. This and other textual contributions of Arabic Muslims of the time later informed many aspects of Spanish literature.



Pythagorean Theorem (NE23)

Above Ibn Rushd’s left shoulder is an image of an orange triangle-shaped object, representing the Pythagorean Theorem which originated in 6 CE. Pythagoras’ Theorem, with the equation, $a^2+b^2=c^2$, created an understanding of the relationship between the sides of a right triangle. The word theorem derives from the word theoreo in Greek, meaning contemplate – thus the contributions of Grecian mathematics led to contemplation of natural phenomena, religious beliefs, and philosophy.

Arabic Words and Phrases (NE22)

The men depicted are Rabbi Maimonides on the left, who wrote the Mishneh Torah and *Guide to the Perplexed*, and Ibn Rushd, the Islamic scholar, to his right. Between the men is “brotherhood.” Moving clockwise, to the right of Ibn Rushd’s shoulder is “chess.” Below chess is the writing for “zero.” In-between the lions, is “algebra.” Above the lion on the left is, “water.” Finally, near the Ibn Rushd’s other hand is “ray of light.” The Arabic writing highlights both men’s lives of logic, philosophy, and piety, and also references the influence of the Arabic language and Arabic writing on Spanish language and literature.



Astrolabe (NE24)

The astrolabe is an instrument used to calculate astronomical measurements, time, and latitude for navigation on land. Its development has spanned centuries, beginning around 200 B.C.E. with the ancient Greeks. A Greek astronomer named Hipparchus (circa 190–120 B.C.E.) is often credited with its invention, though its origins are still unknown. It is believed that the astrolabe was a very common tool used among astronomers, astrologers, and navigators. Its name “star-taker” comes from the Greek words astron meaning “star” and lambanien meaning “to take”. They were most likely made of many different materials, though most versions that remain intact today are brass. From the Islamic world, contributions of new and improved ways of thinking and calculating in the fields of science included an update to the astrolabe. Abd al-Rahman al-Sufi (903–986) was one scientist who wrote about the astrolabe and its many uses, outlining 1000 examples. In the 11th century, Spanish-Arab astronomer Abu Ishaq Ibrahim al-Zarqali (1028–1087) developed a version of the astrolabe called a safihah. This updated instrument allowed measurements to be taken anywhere in the world, unlike previous ones which had to be used at a specific location. To continue its improvement, Portuguese mathematician Pedro Nunes (1502–1578) invented a simple attachment for the astrolabe, the nonius, making it possible to read more precise measurements. It could now calculate fractions of a degree of an arc. This provided a more accurate way of measuring the angles of altitude of celestial bodies.

The creation of the astrolabe and its many revisions throughout history has lent itself to the innumerable navigational inventions and technology developed independently today; allowing for the exploration of not only our world, but celestial ones as well.



Patio of the Lions (NE25)

The Patio of the Lions is located at the center of the Alhambra palace in Granada, Spain. The Alhambra, also referred to as al-Andalus, is the royal palace from which the Moors governed Spain during the Nasrid period (the last Moorish dynasty in the Iberian Peninsula). The Patio of the Lions is estimated to have been built between 1365 and 1390 by Mohammed V, one of the last rulers of the Nasrid dynasty. The Patio of the Lions includes a courtyard featuring a dodecagon-shaped white marble fountain surrounded by twelve lions and a poem inscribed on the rim of its basin. The fountain spills water from the mouths of the lions and distributes water to the courtyard gardens. The poem around the rim of the fountain was inscribed by Ibn Zamrak. Although the true significance of the twelve lions is unknown, scholars believe they may have been symbolic of the hours of the day, or the twelve tribes of Israel. This image demonstrates the Moorish Islamic architectural influences in Spain, and the management of water in castle gardens of this historical period.

SOUTHEAST WALL



Juan de Oñate (SE1)

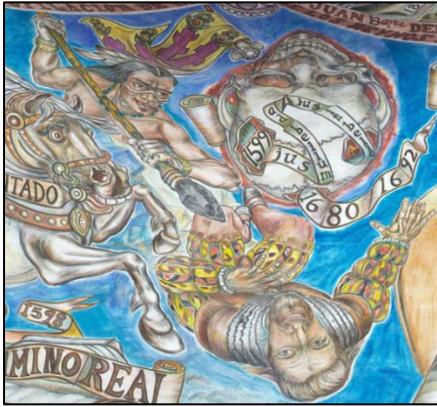
Juan de Oñate (1550-1626) was born in Zacatecas, Mexico of an aristocratic mining family. In his adult life, Oñate became involved in the colonial advances of the Spanish Crown. In 1598 Oñate assembled 400 men and 130 families to colonize New Mexico. On April 30, 1598, he made a formal declaration near Ohkay Owingeh, formerly known as San Juan Pueblo during the Spanish colonial period, for the control of New Mexico. When the colonists' expectations of riches did not materialize, dissent plagued the colony and threatened Oñate's success, causing him to become an unyielding governor. Oñate's administration is infamously known for the Battle of Acoma Pueblo. Oñate's

nephew had been killed in an incident at Acoma prior to this three-day battle—a breaking point for the governor, whose subsequent punitive expedition resulted in the deaths of several hundred Acoma men, women, and children. Oñate is purported to have ordered the severing of the right foot of men over the age of 25, who were later enslaved along with many younger men and women. Allegations of brutality came to the attention of the Spanish Crown and Oñate was exiled from New Mexico. This battle has remained a long-standing source of contention between Pueblo peoples and Hispanic communities in New Mexico. Despite the terror and harm that Oñate caused to the Indigenous inhabitants of New Mexico, he is still revered by Spanish descendants today as the founder of the larger cities in the state. The Indigenous groups affected by his reign are still working to achieve justice and sovereignty today, and are active against efforts to erect statues and monuments in praise of the Spanish conquistadors. There are statues present in New Mexico today that erase this history. Oñate is pictured in the fresco wearing metal armor and riding a horse, with toes shown removed to recognize this history.

Banner (reigns of Oñate's horse): Adelantado

Adelantado, meaning Spanish governor, was a title given to those on the frontiers of the Spanish conquest of the Americas. Juan de Oñate was one of these "adelantados".





The Pueblo Revolt (SE2)

The Pueblo Revolt of 1680 was the first revolution where Puebloans united to successfully banish Spanish colonizers from New Mexico to El Paso del Norte. During the preceding century of colonial presence in New Mexico, the Spanish imposed the encomienda and repartimiento systems which forced Pueblo people into enslavement, and required them to provide crops for the Spanish colonies. It was not without mandatory conversion to Catholicism and suppression of the Pueblo peoples' traditional religious practices that the Spanish enforced these colonial systems. Seeking freedom, respect, peace, and land and food sovereignty, some Pueblos attempted smaller uprisings before the

final Revolt of 1680. A Tewa religious leader named Po'pay of Ohkay Owingeh Pueblo was the forerunner of this revolution. Nearing the revolt, Po'pay communicated with other Pueblo leaders to devise a plan that would go undetected by the Spanish. Puebloans communicated the timing of the Revolt through carrying animal hides with several knots representing each day before it would ensue. At the turn of the Pueblo revolution, Spanish settlers retreated first to the Palace of the Governors in Santa Fe. After running out of water and supplies, they were finally exiled to El Paso where they remained until 1692. The success of the Pueblo Revolt resulted in the continued preservation of Pueblo cultural and religious practices. A statue sculpted by Cliff Fragua of Jemez Pueblo commemorating Po'pay's leadership during this revolution stands today in the U.S. Capitol Building in Washington D.C. With the return of the Spaniards to New Mexico during the Reconquista (Reconquest), some Puebloans incorporated Catholic traditions into their own; this combination of cultural nuances is still evident within the Pueblo communities of New Mexico today. The Puebloan and Spaniard depicted in this image are representative of the events which occurred in 1680, and do not represent anyone in particular.

Skull (SE3)

This skull represents the bloodshed and deaths that ensued from the years of cultural misunderstanding and conflict between the Spanish colonizers and the Indigenous nations and Pueblos living in New Mexico.

Banner: 1599, jus ad bellum just in bello 1680, 1692 (SE3)

The banner woven through the skull includes specific dates of conflict between the Spanish colonizers and the Pueblos of New Mexico. The date 1599 is significant of Oñate's decision to attack the Acoma Pueblo. The Latin phrase in the banner, "jus ad bellum jus in bello" refers to the concept of just war; the set of criteria and ethics that are to be consulted before engaging in military action. It is said that Oñate relied on this concept to justify initiating war with Acoma. 1680 is the year of the Pueblo restoration, where Po'Pay of Ohkay Owingeh Pueblo led the various Pueblos and Indigenous nations of New Mexico to rise against the Spanish colonial subjugation that was imposed upon them for years. The Pueblo uprising effectively drove Spaniards out of New Mexico, and restored peace for the next twelve years until the Reconquest of 1692. In 1692, Spanish governor Diego de Vargas led the Reconquest, reestablishing the presence of Catholic missions and settlements to the area.





Compadrazgo (SE4)

This image of two children holding the banner reading “compadrazgo” references a form of ritual co-parenthood within the Catholic religion, in which godparents are chosen by the family and present at a child’s baptism. The cultural practice of compadrazgo was introduced to New Mexico when Spanish governor Diego de Vargas returned to New Mexico twelve years after the Pueblo Revolt. This practice played a complicated role in the Spanish colonial history of the Southwest, as compadrazgo was used to promote the perception of a desire for peaceful

relationships between the colonial settlers and Indigenous groups. In reality, Spanish colonists often used this religious practice as a means for adopting or enslaving Indigenous women and children and employing them as intermediaries or translators. For some, becoming kin through religion was a means of social, political, or economic integration into the reemerging Spanish colonies.

Rebuilding After the Pueblo Revolt (SE5)

Upon the return of the Spanish to New Mexico during the Reconquista of 1692, the Spanish sought to rebuild the missions and settlements they had intended to develop before the Pueblo Revolt. Depicted are two men carrying vigas, or wooden beams, along with buildings behind them to reference the rebuilding of adobe churches and colonial settler communities.



Franciscans (SE6)

The Franciscans are a Christian religious order founded in 1209 by St. Francis of Assisi, who left a wealthy upbringing to dedicate himself to a life of poverty and preaching to the masses. Franciscans first came to the Caribbean with Christopher Columbus’ second voyage in 1493. In the fresco image, the Franciscans are depicted in blue robes unique to the New Mexican Franciscan orders, as opposed to other parts of the world where Franciscans typically wear brown robes. The Franciscan with a cord around his robe holds three knots at the end of the cord; these knots represent the Franciscans’ three vows of poverty, chastity, and obedience. A similar rope motif is featured around the bottom rim of the fresco. The Franciscan next to him is depicted holding a Celtic cross, which Vigil

included to reference the person who modeled while he painted the image. In 1598, the Franciscans accompanied Spanish settlers on their expedition northward onto Indigenous lands throughout the South and Southwest. Friars of the Order of the Holy Gospel built numerous missions at the Pueblos in New Mexico, bringing their religious traditions with them. Over the following century, the relationship between the Pueblo people and Spanish settlers was complicated. Despite this time of struggle, many Pueblo people integrated aspects of Catholicism into their own spiritual beliefs. The role of the Franciscans diminished after the Pueblo Revolt of 1680. Not until the late 1800s did the Franciscans return with a strong presence in the state.

Banner: El Camino Real (SE7)

From 1598 to 1885, El Camino Real de la Tierra Adentro, or the Royal Road of the Inland, connected Mexico City to north of Santa Fe at Ohkay Owingeh Pueblo. This stretch of land and surrounding trails had already been traversed and cultivated by Native Americans before the arrival of Spanish settlers. What became the “royal roads” throughout the



Southwest were worn by wagons and pack trains to connect the colonial Spanish capital of Mexico City with its provinces. To the South, the Camino Real extended to the Port of Veracruz in the Gulf of Mexico. The northern extension of the Camino Real entered New Mexico with the expedition of Juan de Oñate in 1598, which is the portion of the Camino Real referred to as El Camino Real de la Tierra Adentro. The route was in constant use, connecting New Mexico to the world and vice versa, until the arrival of the railroad in 1885. This historic trail is still considered an integral part of U.S., Native American, Mexican, and Spanish history, creating cultural and economic exchange that changed the region forever. The banners of El Camino Real and Atrisco are placed adjacent to each other to refer to the Spanish settlers and their families (Pobladores) who came through the Camino Real to settle in New Mexico, and their descendants who were the recipients of the Atrisco Land Grant.



Pobladores (SE8)

The people depicted next to the banner of El Camino Real in the fresco are referred to as Pobladores; the Spanish- and Nahuatl-speaking settlers of the 18th century who populated New Mexico. Vigil depicted two women with a child to remind the viewer that they were among the many who came into New Mexico from Mexico. The artist intended to show some of the many items that would have been brought with settlers coming into New Mexico; including the wagon

with oxen, horses, pigs, and sheep. The sheep in this image is shown with four horns, representing the Navajo-Churro breed of sheep. This breed is a descendant of the Iberian Peninsula and was a popular source of food and fiber within the blended native and settler communities. Women on the New Mexican frontier shared the labor of herding, tending, butchering, and skinning such animals in the community pastures and children also played a large role in planting and harvesting crops. The Pobladores depicted are intentionally shown with darker skin tones, to reflect the harsh sun under which they traveled on their journey to New Mexico.

Banner: 1703, Attixo Atrisco, 1905 (SE9)

The Atrisco Land Grant, originating in 1692, is a document signifying Spanish familial land ownership. The name Atrisco was likely named by Nahuatl-speaking settlers, deriving from the Nahuatl word “atlixco,” meaning surface of a body of water. The grant covered 41,000 acres in the Atrisco Valley along the Rio Grande in present-day Albuquerque. Prior to the arrival of Spanish colonizers, this area of land was occupied by the Tiwa people. Spanish colonial settlers, as well as the Indigenous Mexican families that traveled north with them, displaced the area’s native inhabitants and claimed stake to what became the Atrisco Valley. These settlers became known as Atrisqueños, establishing farms, ranches, and haciendas along the fertile lands of the Rio Grande.

In earlier days, claiming land was a matter of verbal contract; however, with the Spanish government establishing control, land claims began to require legal documentation. By the 18th century the community of Atrisco was recognized as a town. In 1703, Fernando Durán y Cháves was one of the first patriarchs to apply for land rights of both the Angostura (land on the west bank of the Rio Grande) and Atrisco areas, which his father homesteaded nearly 60 years earlier, for his family name.

The Atrisco Land Grant is one of few land grants that have survived from the 17th through the 21st century over an expanse of land that saw its share of displacement, uprising, and struggles for power and ownership. The date 1905 in the fresco refers to the year in which the United States issued a patent officially recognizing the families’ ownership of the land. The land is still owned in part by the heirs of the Spanish settlers today, although a large portion of the lands were sold to a housing development company of Irvine, California in 2006.





San Isidro, the Penitente Brotherhood (SE10)

The man depicted is a contemporary version of San Isidro; the patron saint of agriculture, farmers, and ranchers. He is also the patron saint of Madrid, Spain. Here, he is depicted holding a banner with the dicho, “Para nos, para vos, y para los animalitos de Dios.” On the figure’s chest is a fraternal badge referencing the Penitente Brotherhood. San Isidro Labrador, also known as Saint Isidore the laborer, is often depicted wearing farmer’s work clothes, holding a farming tool, or posed with a plow, and surrounded by animals, crops, and land or water imagery.

Banner: Para vos, para nos, y para los animalitos de Dios (SE11)

A dicho is a saying or proverb belonging to Spanish-speaking cultures. For most of New Mexico’s history, the area’s inhabitants have been hunters, gatherers, and subsistence farmers whose cultural stories and tales of morality live on through the oral tradition. This New Mexican dicho in the fresco translates as “For you, for us and for all God’s little creatures.” This dicho is the artist’s reminder to respect and share with each other and the environment; the belief that resources are to be shared and are communal among all living things. The practice of sound environmental management goes back hundreds of years, encompassing all aspects of farming, harvesting, and protecting natural resources; from hunting and fishing to water use. As an additional message from the artist, this dicho can also be interpreted as an offering of stories, histories, and cultural perspectives to be shared with everyone through this fresco.



The Penitente Brotherhood (SE10)

The fraternal badge on San Isidro’s chest in the fresco signifies the Penitente Brotherhood (Los Hermanos de la Fraternidad Piadosa de Nuestro Padre Jesús Nazareno, or The Brotherhood of Our Father Jesus of Nazareth). The Penitente Brotherhood, or hermandad, is a male religious society established in northern New Mexico in the late 1790s. Some scholars believe that Penitente societies in New Mexico developed as a continuation of the Third Order of St. Francis or derived from groups once present in medieval Europe. The original societies believed that sin could be absolved only through the suffering of self-inflicted penance and flagellation.

Members of the Brotherhood, known as Hermanos, came to New Mexico with the waves of missionaries and conquistadors in the 1800s. Confraternities like the Penitentes became integral parts of colonial religious life, maintaining Holy Week and Christmas traditions and establishing schools and hospitals to further Catholic education and ensure the support of the Native American inhabitants in the area. Beginning in the latter part of the 19th century, the Penitentes were criticized for their practice of self-flagellation and passion plays (extremely detailed reenactments of the crucifixion) and pressured by the church to conduct their rites in secrecy. To maintain their privacy, Penitentes hold meetings in small gathering spaces called moradas; typically windowless buildings made out of adobe or rock with a small door, a flat roof, and one simple wooden cross. The fraternity was eventually recognized by the Catholic Church in 1947. The Penitente Brotherhood still exists in northern New Mexico as well as southern Colorado. Charity, humility, and secrecy remain crucial to their practice as they navigate public misconceptions of their religious values.

Female Figure with Basket (SE12)

This image was intended to represent women who work the land. On the colonial New Mexican frontier women were often responsible for the planting, harvesting and cooking of food. The figure in this image is tending to a basket representative of foods brought from the Iberian Peninsula to the Americas; apples, peaches, pears, apricots, plums, cauliflower, cabbage, garlic, and onions. The introduction of new and different crops from Europe changed the diet of the Indigenous peoples in the Americas, requiring an adjustment of farming and cooking practices. This image is in contrast with the image of foods that already flourished in the Americas, depicted in a basket on the Northeast Wall. The scarf around the depicted figure's head resembles a rebozo; a garment believed to have originated in the Mesoamerican Aztec civilization, still worn by women in Central America today. A rebozo is traditionally made by and gifted to women, to be worn and utilized in various ways through the many stages in a woman's life.



Banner: Language from New Mexican Pueblos (SE13)

There are 19 Native American Pueblos and three tribes (Navajo, Jicarilla Apache and Mescalero Apache) in New Mexico. Languages from New Mexican Pueblos were included in the fresco to represent their independence, continued sovereignty, and cultural preservation. The Pueblos, meaning "towns," were given their name because the Spanish conquistadors thought the communities

they saw dispersed throughout the Southwest looked like small towns. The banner in the fresco features five of the 19 Pueblos of New Mexico, depicted in their native Tiwa-, Tewa-, or Spanish-derived names. New Mexico has always been one of the most culturally diverse states, owing to the number of communities that have been in existence for centuries prior to contact with European colonial settlers. Although the Pueblos have been given a collective name, each has its own language, religion, and cultural traditions that are not necessarily shared. Native languages that were spoken when the Spanish arrived in New Mexico and continue to be spoken today include Keres, Tewa, Tiwa, Towa, and Zuni, as well as Diné (Navajo) and Apache.

Sun Dagger (SE14)

The Sun-Dagger is a sacred Ancestral Puebloan petroglyph located at Fajada Butte in Chaco Canyon, New Mexico. Ancestral Puebloans carved this spiral into the rock slabs at this site thousands of years ago; a dagger-like line appears down the center where the sun shines through the rock formation. This symbol is included in the fresco to reference Indigenous understandings and knowledge of engineering, astronomy, and the cosmos. Architecture at other Chaco cultural sites is similarly crafted with attention to the movement and cycles of the sun and the moon.



Kiva (SE15)

Kivas are sacred ceremonial spaces belonging to the Pueblos of the Southwestern United States. These structures, built partially or completely underground, are similar to the round pit houses used by Ancestral Puebloans from whom present-day Puebloans are thought to have descended. Puebloans continue to purpose the earth's natural resources to connect them to the elements of the earth. The earliest known kivas were built from 500-700 CE and are located in Chaco Canyon. The spiral images on the kiva in *Mundos de Mestizaje* represent the Sun Dagger.



Horno (SE16)

Hornos, or ovens, are bee-hive or mound shaped outdoor ovens used by the Native Puebloans of the Southwestern United States. Hornos, and the wheat they were originally used to bake, were introduced in New Mexico by Spanish colonists; some scholars believe this style of oven derived from the Moorish influence in Spain. When using hornos, bakers light slow-burning cedar to heat the oven and moderate the temperature by spreading the ashes. To cool the interior, the ashes are swept out. Bakers gauge the heat by tossing oats into the horno; if the oats blacken, the oven temperature is too high and must be cooled. If the oats brown nicely, the horno is ready to bake bread. Hornos are still used for baking bread in Pueblos of the Southwest today.