

**PUBLISHER:**

Ty and Barb Belknap

**EDITOR & CREATIVE DIRECTOR:**

Barb Belknap

**PRODUCTION ASSISTANT:**

Laura Wurman-Robbins

**BUSINESS MANAGER:** Ty Belknap

**ADVERTISING:** Office Staff, Lorna Smith

**CARTOONIST:** Rudi Klimpert



**CONTRIBUTING EDITORS:**

**MUSIC:** Laura Wurman-Robbins

**POETRY:** Laurie Macrae

**MOVIES:** Keith & Riha Rothberg

**BOOKS:** Marc Winderman,

David J. Corwell

**THEATER:** Diane Coady-Ramsay

**FOOD:** Rolf Yak



**CONTRIBUTING WRITERS:**

Sophie de los Arboles, Carl Hertel,

Helen Summers, Nina Suzanne Ross,

L. E. Smith, Michael F. Herrmann



**SUBMISSION OF ART**

Sandoval County artwork and photography is being sought for possible publication in future issues of *Sandoval Arts*. Please call our office for details.



*Sandoval Arts* is a transcultural paper, published monthly (except for a combined January/February issue) and distributed by the first week of the month. Advertising space reservation - the 28th of the month.

For advertising information, rate packages may be obtained by writing, faxing or calling our office at: (505) 867-8802 or (fax) (505) 867-3810



**SUBSCRIPTIONS:** Available for \$24 per year.

Please send check or M.O.

with address information to:

*Sandoval Arts*,

P. O. Box 889, Placitas, NM 87043



*The staff of Sandoval Arts would like to thank Martha Liebert, the Corrales Bosque Gallery, the members of the Corrales Historical Society and Preservation Committee and the Corrales Cultural and Visual Arts Councils for their support, informative conversations and assistance.*

The opinions expressed in articles appearing within *Sandoval Arts* are those of the individual authors and do not necessarily reflect those of *Sandoval Arts*.

©November 1994 by *Sandoval Arts*.

No part of this publication may be reproduced in any manner without written permission of *Sandoval Arts*.

# Sandoval Arts

A MAGAZINE OF THE ARTS AND CULTURAL GUIDE  
FOR SANDOVAL COUNTY, NEW MEXICO  
FEBRUARY 1995 ♦ VOL. 1, NO. 2

Letters 4

Insights

**Seized by Beauty 5**

BY NINA SUZANNE ROSS

Studio Visit

**A Dip into Wax Poetic 7**

BY BARB BELKNAP

Gallery Visit

**Los Colores Farewell 10**

BY L. E. SMITH

"Darling, there's an art world outside of Santa Fe!"



"Yes. I know."

Poetry

**Into Winter & Yellowstone 17**

BY GREG LEICHER

Culinary Arts

**Good Eats in Placitas 20**

BY ROLF YAK, THE FOOD CRITIC

Music

**Placitas Artist Series 21**

BY LAURA WURMAN-ROBBINS

Readings

**Voices of the Land 22**

REVIEWED BY CARL HERTEL

## Contents



Tips & Techniques

**8 In the Shadow of Summer's Weaving**

BY HELEN SUMMERS

The Art World

*Outside of Santa Fe*

**12 Corrales -**

**Sandoval's Tesuque**

BY LAURA WURMAN-ROBBINS

PHOTOGRAPHY BY PAULA HENDRICKS

**13-16 Calendar; Museums, Studio & Gallery Listings**

Art Show Reviews

**18 Southwest Arts & Crafts Fair**

BY MICHAEL F. HERRMANN

**State Fair Fine Arts**

**Gallery Show**

BY SOPHIE DE LOS ARBOLES

Books

**22 The Legend of La Llorona**

REVIEWED BY DAVID J. CORWELL

**23 Classified Ads**

# "LA LLORONA"

## Tale of Woman's Ultimate Sacrifice



BY RUDOLFO A. ANAYA  
REVIEWED BY DAVID J. CORWELL

She is called the "wailing woman." Some storytellers talk of a ghostly apparition fluttering along ditch banks, searching for her lost children. Others describe a disembodied voice, heard in cemeteries of smaller New Mexican towns, where children and parents alike fell to the deadly ravages of disease. Still others have confessed to seeing a visage dressed in black, dragging chains. But all whisper about an unearthly cry that pierces the still night air.

Most people would shake their heads and say, "Just another folktale," ignoring the tingle of crawling flesh on their arms. But is there fact behind the fable?

In "The Legend of La Llorona," Rudolph Anaya brings a human, historical dimension to the famous story. Following the maxim: "All myth is based in reality", Anaya explores the real-life horrors of a Native American woman struggling to survive in a time of enormous historical upheaval.

The year is 1516, the place Mexico. The Aztecs and their subjugate peoples anxiously await a new cycle of time, especially the return of Quetzalcoatl, God of Light. But in truth, the Aztecs have much more to fear. The end of their era is upon them.

The Spaniards who soon arrive are seen as the god's messengers. Malinche, a coastal chief's daughter, knows better. Gifted with the powers of shamanism as well as language, she learns the Castile of the "pale" men. Her intelligence earns the Captain's favor... and his love. Malinche returns her love freely; she feels destiny has united her with this warrior from the sun.

Unfortunately, her dedication blinds her to the stark realities of the situation: the imprisonment and execution of Moctezuma, the Aztec god-king; the death of thousands of her people due to war and small-pox; and the real motivations of the Captain himself.

The Spanish subversion of Aztec culture is an important consideration throughout the novella. The disastrous results of asserting one culture over another are seen from

the very beginning. During their first meeting, Malinche's original Indian name, Malintzen, is translated to the Spanish equivalent by the Captain. Though impervious to the change, Malinche's sense of identity is lost from the start. Matters only get worse. Through promises of peace, the Captain deceitfully plays the tribes against one another until all are enslaved. "To destroy the will of the people you must destroy what they believe," says the Captain. True to his word, the natives' way of life is forcefully altered. Old temples are torn down. Their games are ridiculed. And a once-mighty nation is humbled, a culture nearly obliterated.

Malinche is very much a tragic figure. Drawn by the promises of a better future for her people, she realizes too late that she has betrayed them into slavery. Despite this shameful burden, Malinche retains her nobility and strength. Her consolation lies in Olic and Tizoc, her twin sons. Raised in the old ways, they are the promise of an illusive peace, a future freedom for her people. Yet in the bitterest betrayal of her love, the Captain snatches them away. Olic and Tizoc are to return with him to Spain. Malinche is to be given away as property to another soldier.

When all her attempts fail to dissuade the Captain from his heartless plan, Malinche turns to the God of War, Huitzilopochtli. His prophesy is the only escape. Malinche's final sacrifice is so terrifying that the lines of "truth" and myth instantly blur together. Malinche's nobility descends into madness, and her wails are all that remain, haunting the darkness. The closing scene is so stunning, so compelling that even the Captain kneels and prays to God for forgiveness. Like the mariner in Coleridge's "Rime of the Ancient Mariner," the Captain's guilt will impel him to repeat the tale, thus making Malinche a legend among both peoples.

How did the story reach New Mexico? There probably are as many variations of the legend's spread as there are versions of the tale itself. Perhaps it traveled north with Coronado's expedition as he searched for Cibola, the seven lost cities of gold. Since the novella is at best only fiction, it seems the mystery will forever remain unsolved.

David J. Corwell is a member of the Southwest Writer's Workshop and the Horror Writer's Association. ♦

# VOICES OF THE LAND Speaking of Garlic and Truffles

BY CARL HERTEL

Nationally acclaimed authors Stanley Crawford and Gary Paul Nabhan gave a joint reading titled "Voices Of The Land" at the Indian Pueblo Cultural Center to a large, friendly audience. The event was a benefit for Native Seeds/Search which Nabhan directs. As I view it Crawford and Nabhan seem to represent something like the tame and the wild in their approaches to the land, gardens and food. Crawford (the tame) began the evening with a piece on "meetings" forthcoming book to complement his classic Mayordom and the later A Garlic Testament about his famous garden farm in Dixon. His text, tongue in cheek, revealed of meetings "that nothing good can come from them" or that "all the world's mistakes have been made in meetings." Meetings, he said, "are about power. . . meetings are about change." These musings came from Crawford's work with the famous Los Alamos Study Group, a multicultural, lay group of citizens who have prevailed upon the Los Alamos Lab to conduct an environmental impact report after forty years of operating without accountability for the effects of the lab on the surrounding natural environment, towns and neighborhoods. So, some good came of meetings after all. The vignette reveals a great deal about Crawford the good neighbor, the humorist, the farmer and the activist. Both Nabhan and Crawford fulfill the role of artists and writers who pay careful attention to the whole environment and what is really going on so that they can use their art to reveal problems and to suggest solutions for world's ills - at the same time as they give expression to their individual aesthetic muses. Crawford closed with a reading from his celebrated A Garlic Testament, "The finally planted fields resemble embossed pieces of fabric or paper, in large. There are the herringbone tracks of the eighteen-inch-wide tires, a yard and a half apart, and between them the raised and grooved tracks of the canted wheels of the transplanter, twin lines twenty-two and some inches apart beneath which lie the naked cloves." *Precise, ordered images of the imprint of human intervention into nature, soaked in deep feeling for the beauty of the earth intertwined with human existence.* —cont. on next page