Virtual Saints: Moving the Regis University Santo Collection Online
Tom Riedel, Regis University (triedel@regis.edu)
SANTOS AND SAINTS
The Religious Folk Art of Hispanic New Mexico

Thomas J. Steele, S. J.

Santo Niño de Atocha
Unknown felon, ca. 1990
José’s Real Estate
Charlie Carrillo, 2009
Pope John Paul II Decanter
THE REGIS UNIVERSITY COLLECTION

of

NEW MEXICO and COLORADO SANTOS

How to use this book

Each santo in the Regis Collection has a page in this book.

The page number is identically the collection number -- so, for example, RU 144 is described on page 144 of this book.

The page provides all the information known about the santo -- except, of course, its cash value.

There is an index of subjects at the end of this book.

2000
RU 85. San Antonio de Padua. Bulto. 19 x 6 x 4.3 atop base 1.3 x 9.5 x 4 cms. by Andrés García.

It seems surely to be the work of Fray AG, alias Provincial Academic II style or The Master of San José --

1983 -- gift from David López of Marble NW

sealed with Solvar sept `86

S&S subj. # 59. *San Antonio de Padua (Saint Anthony of Padua)
Lived 1195-1232
Born in Lisbon, became a Franciscan, was trained by San Francisco himself, became a great preacher and miracle-worker. New Mexicans sang several hymns in his honor.
Dressed in a blue Franciscan robe, holding a palm, a lily, or a flowering branch, occasionally a heart; he holds the Niño who is dressed in red; San Antonio is clean-shaven and wears the tonsure. Finder of lost articles, and probably of lost animals; patron of animals, especially burros and cattle; patron of the home; invoked by married women who want to have children, by girls to find a worthy husband, for orphans, patron of miracles.

73 = 19, 45, 5, 4.


close analogue to this one in the Luis Gonzaga House in Los Griegos

the reliquary at the bottom contains a second-class relic of the saint -- a tiny piece of the robe in which he was buried

Chicago, IL: DePaul University, Jan.-March 2008
Pueblo, CO: Sangre de Cristo Arts Center, Jan.-May 2009
the regis university santo collection

The collection, which currently numbers over 500 items, is housed at Dayton Memorial Library on the Denver (Lowell) campus. Father Thomas J. Steele, who retired as a Regis College faculty member in 1993, assembled the collection from the mid-1980s until his death in 2008. A selection of santos from the collection is on display in the library's third floor gallery whenever the library is open. Other santos are on display in the Adult Learning Center on the Lowell campus, and at the Interlochen, Colorado Springs and Henderson (Las Vegas) campuses.

Santo, translated literally from the Spanish, means saint, although these devotional objects include saints as well as other Roman Catholic holy persons. Santos generally are in the form of retablos, or paintings on wood panels, or busts, which are sculptural carvings in the round.

A distinctive santo style develops in southern New Mexico and southern Colorado in the 16th and 17th centuries. Using materials at hand, such as pine and cottonwood, and creating pigments from natural materials, santos (santo-makers) pried their craft making objects for use in religious observances as well as for home devotion. Some santos were itinerant and created santos on commission. Santos were actively generated as
A distinctive style developed in northern New Mexico and southern Colorado in the 18th and 19th centuries. Using materials at hand, such as pine and cottonwood, and creating pigments from natural materials, santiros (santo makers) pried their craft making objects for use in religious observances as well as for home devotions. Some santiros were itinerant and created santos on commission. Santos were usually venerated as intercessaries—that is, they were prayed-to for particular reasons according to their individual powers. For example, Saint Barbara might be prayed-to for protection against fire; Saint Isidro might offer special protection against drought or other problems facing farmers.

Traditional santo production waned in the late 19th century as mass-produced consumer goods, including painted plaster saints, made their way into New Mexico via the Santa Fe Railroad. While a few traditional santos continued to work into the early 20th century, the tradition was no longer being passed along in a sustainable way. At the same time, a group of Anglo patrons in Santa Fe began collecting traditional santos as art objects while they encouraged New Mexican artisans to revive their ethnic traditions, primarily as a means to improve their economy through production and sale of tourist arts. During the Great Depression, traditional santos were recorded and reproduced, and other various forms of santos created under the auspices of the Federal Art Project of President Franklin Roosevelt's New Deal. One enduring result of the early 20th-century revival is the annual Spanish Market featuring the work of contemporary santos, held the last weekend of July in Santa Fe.

All the santos represented by New Mexico santos from the eighteenth century until the end of the nineteenth are listed in the following categories: divine subjects, titles of Mary, angels, male saints, female saints, and other. Each listing gives pertinent biographical and devotional information about the saint or holy person, his or her iconographic properties, and any information about patronage. The lists are illustrated with examples from the Regis University Santos Collection.

santo subjects - a list of saints

The following subject descriptions are taken from Santos and Saints: The Religious Folk Art of Hispanic New Mexico, by Thomas J. Steele, S.J. (Santa Fe: Ancient City Press, 1994). The material is used with the permission of Father Steele and Ancient City Press (Gibbs Smith, Publisher).

All the saints represented by New Mexico santos from the eighteenth century until the end of the nineteenth are listed below. They are divided into six categories: **divine subjects, titles of Mary, angels, male saints, female saints**, and **other**. Each listing gives pertinent biographical and devotional information about the saint or holy person, his or her iconographic properties, and any information about patronage. The lists are illustrated with examples from the Regis University Santo Collection.

**ANGELS**

52. San Gabriel Arcángel (Saint Gabriel the Archangel)
Source: Biblical (Dan. 8:16, 9:21, Lk. 1:11-15, 36-38)
Feast day: March 23 or 24
Patronage: Enlightenment, informing God of our good works, announcing our arrival in heaven, protecting small children.
Gabriel is the prominent messenger, appearing to Daniel to explain things to him and to Zachariah and Mary to announce and explain the coming births of John the Baptist and Jesus. The Franciscans revered him greatly because of his association with Christ's humanity. Hence he is also associated with the Eucharist and often holds a monstrance. The angelito on a few New Mexican crucifixes who holds a chalice to catch the blood from the wound in Jesus' side should probably be identified as Gabriel.

Winged, holding a monstrance, a chalice, a censer, or the trumpet with which he will announce the end of the world; he sometimes also holds a lily or a palm and is occasionally crowned.

53. San Miguel Arcángel (Saint Michael the Archangel)
Source: Biblical (Daniel 10:13; Rev. 12:7)
Feast day: May 8, September 29
Patronage: Opponent of the devil (see Brown, Hispanic FolkArt of New Mexico, pp. 131-32) and all evil, patron of soldiers, guardian of small children.
Michael's main task is battle against the devil and all his symbols.

Clad in armor and crowned, holding balance-scales and a sword or spear, standing on a snake-like monster. He weighs souls in the pans of his balance scales, sometimes marked with a cross for eternal life and a zero for punishment. As guide of the soul in its journey to heaven, he may hold keys. In a few retablos, there is an as-yet-unexplained bracket over his left wing.

54. San Rafael Arcángel (Saint Raphael the Archangel)
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### Create New VRA Core Record

**Member of Collections:** College for Professional Studies, CPS - MBA, CPS - Service Learning, CPS Nonprofit Management Resources, Glass Slide Collection, Ocean Carriers Case Introduction, Regis College Honors Theses, Regis University Dayton Memorial Library

**Collection**

**Source**

**Work**

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- **Translated Title**
- **Created Date**
- **Creator (Name)**
- **Creator (Dates)**
- **Cultural Context 1**
- **Location (Creation)**
- **Location (Physical)**
- **Concept Topic 1**
- **Descriptive Topic 1**
- **Iconographic Topic 1**

**Publish** | **Submit for Approval** | **Save** | **Abandon Workflow**
| **Document type:** | VRA Core |
| **Collection:** | Regis University Santa Collection |
| **Browse Collection:** | Previ: Saint Joseph  
|  | Next: Nuestra Señora de los Dolores |

| **Source** | Regis University Santa Collection |
| **Refid** | RU0027 |
| **Style Period** | Spanish Colonial |
| **Work Type** | retablos |
| **Title** | Nuestra Señora de los Dolores |
| **Translated Title** | Our Lady of Sorrows |
| **Creator (Name)** | Laguna Santero |
| **Creator (Dates)** | Active 1790-1800 |
| **Cultural Context** | Spanish Colonial |
| **Location (Creation)** | New Mexico |
| **Location (Physical)** | Regis University |
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|  | retablos |
| **Iconographic Topic** | Nuestra Señora de los Dolores  
|  | Our Lady of Sorrows |
| **Materials** | painted wood panel |
| **Description** | Mary standing with her hands folded, a sword or scissor swords piercing her heart, wearing a red gown and a cloak, very infrequently she wears a crown. Mary endures the sorrows predicted in Luke 2:35, especially that of the crucifixion of Jesus; the adoration arose about 1390, perhaps when the mourning figure of Mary was separated from a "Calvario" (crucifix with Mary and John) and made a distinct object of veneration. |
| **Note (Acquisition)** | 2009 |
| **Note (Conservation History)** | Framing restored by Gustavo Victor Goler, 2009 |
| **Note (Exhibition History)** | Aurora, CO: Aurora History Museum, May-Aug. 2009 |
| **Notes** | source: Thomas J. Steele, S.J.: The Regis University Collection of New Mexico and Colorado Santos |
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| **Type of Resource** | three dimensional object |
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| **Title (Image 1)** | Our Lady of Sorrows, full view side A |
| **Digital Origin (Image 1)** | born digital |
31. **Nuestra Señora de los Dolores (Our Lady of Sorrows)**

Feast day: Friday before Palm Sunday and September 16

Patronage: Strength in suffering, compassion for others in sorrow; help with children, help in childbirth; for sinners. There is a definite penitential interest, as Chapter III (Sanabria and Santibañez) stated, since it is usually the Dolores who is engaged in the Encuentro enactment as the Jesus Nazareno buttock moves in procession toward Calvary.

This is Mary enduring the sorrows predicted in Luke 2:35, especially that of the crucifixion of Jesus. The devotion arose about 1390, perhaps when the mourning figure of Mary was separated from a "Calvario" (crucifix with Mary and John) and made a distinct object of veneration, see Worsh, *Images of Penance, Images of Mercy*, p. 75.

Mary standing with her hands folded, a sword or seven swords piercing her heart, wearing a red gown and a cowl, very infrequently she is crowned.

32. **El Corazón de Nuestra Señora de los Dolores (The Heart of the Sorrowful Mother)**

Feast day: Friday before Palm Sunday and September 16

Patronage: For the same needs as Nuestra Señora de los Dolores. This is merely a de novo naming of the heart of Dolores on the model of presentations of the Sacred Heart of Jesus or the Immaculate Heart of Mary that show only a heart.

A disembodied heart with a sword or seven swords piercing it.

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

Feast day: December 12

Patronage: For general favors in sickness; against all evil, particularly war, patroness of the Mexican and Indian peoples

The account of this apparition was examined at length in Chapter Five.

Mary, sometimes with identifiable Indian features, standing in a body halo, supported upon a dark, clouded crescent and a winged angel. She often wears a crown (an early addition to the original, removed in the 1800s).

34. **Nuestra Señora de Loreto (Our Lady of Loreto)**

Feast day: March 1

Legend declares that the Holy Family’s house at Nazareth flew to several places in Dalmatia and Italy before coming to a final landing at Loreto, on the Adriatic coast of the old Papal States.

Our Lady of Loreto is crowned with a papal crown, wears a brocaded gown which completely hides her arms; the crowned Niño who holds a globe is tucked into her bodice. There is often a cross on her dress. See Espinosa, *Saints in the Valleys* (1990, 1997), pl. 4.

35. **Nuestra Señora de la Luz (Our Lady of Light)**

Feast day: May 21

Patronage: Rescue from Hell or Purgatory; illumination of the mind by her wisdom; return of those who have left the church or of a husband who has abandoned his wife.
San Ignacio de Loyola
José Rafael Aragon, ca. 1850-60

Father Thomas J. Steele, S.J.
1933-2010