

## Friday, December 12

### **Alinka Echeverría** (Photographer)

"Faith and Vision": Artist's Talk

Bio: Alinka Echeverría (b. 1981 Mexico City) works primarily in photography and video. Usually presented as large scale immersive installations, her work questions the role of the image and perception in religious and political belief systems. Named 'International Photographer of the Year' of 2012 by the Lucie Awards, she previously won the HSBC Prize for Photography in 2011 and has been nominated for the Paul Huf and Prix Pictet Awards. Her work has been widely exhibited at over sixty international venues, including the Venice biennale, the Maison European de la Photographie in Paris, the National Portrait Gallery in London, The California Museum of Photography and the Moscow Photobiennale. She earned her MA in Social Anthropology at the University of Edinburgh before studying photography at the International Center of Photography in New York.

### **Luís León** (Department of Religious Studies, University of Denver)

"Pilgrimage and the Virgin of Guadalupe."

Bio: Luís León is Associate Professor of Religious Studies at the University of Denver. He joined the department in 2006 after completing a postdoc at the Stanford Humanities Center and teaching as a visiting scholar at UC Berkeley for three years. He has also taught at Arizona State University and Carleton College. His work focuses on the intersections of religion, race, class, gender, social inequality, and sexuality. He is the author of *La Llorona's Children: Religion, Life, and Death in the United States--Mexican Borderlands* (UC Press, 2004); and co-editor with Gary Laderman of the *Encyclopedia of Religion and American Cultures* (Santa Barbara: ABC-CLIO, 2003). He is currently writing a book entitled *The Myth of Cesar Chavez: Crossing the New Global Spiritual Line*, also for UC Press; and working on a critical study of "machismo" focusing on the intersection of spirituality and eroticism among Latino men, tentatively entitled *American Machos: Religious Erotics among Latino Men*. With Laura E. Pérez he is co-editing a collection of essays on De-Colonizing Spirituality and Sexuality.

Abstract: This work resonates with the photographic exhibit by Alinka Echeverría. Based on ethnographic field work on the pilgrimage to Tepeyac, I will read from my first book, *La Llorona's Children*. In it I write a thick description of the devotional events unfolding on December 11 and 12 in honor of Our Lady of Guadalupe. I suggest that the atmosphere evolves into an erotic "communitas," wherein pilgrims experience themselves and each other's bodies as one discrete organism. On the twelfth, indigenous dancers command the atrium space, creating a distinctive environment of the carnivalesque. This work dialogues with Mexican writers' perspectives on the pilgrimage, particularly that of Carlos Monsiváis.

### **Jennifer Scheper Hughes** (Department of History, UC Riverside)

"*Mysterium Materiae*: The Mystery of Matter in Latin American Religion."

Bio: Jennifer Scheper Hughes is associate professor in the Department of History at the University of California, Riverside and is the founding co-director of UC Riverside's Institute for the Study of Immigration and Religion. Her research and teaching focus on the history of religion in Latin America, especially religious conversion and indigenous Christianity in Mexico.



## Saturday, December 13

### Morning Plenary

**Karl Taube** (Department of Anthropology, UC Riverside)

"The Living Stone of Kings and Queens: The Symbolism of Jade among the Ancient Maya."

Bio: In addition to extensive archaeological and linguistic fieldwork in Yucatan, Professor Taube has participated on archaeological projects in Chiapas, Mexico, coastal Ecuador, highland Peru, Copan, Honduras and in the Motagua Valley of Guatemala. Taube is currently serving as the Project Iconographer for the San Bartolo Project in the Peten of Guatemala. Taube has broad interests in the archaeology and ethnology of Mesoamerica and the American Southwest, including the development of agricultural symbolism in pre-Hispanic Mesoamerica and the American Southwest, and the relation of Teotihuacan to the Classic Maya. Much of his recent research and publications center upon the writing and religious systems of ancient Mesoamerica.

Abstract: This presentation discusses recent discoveries of jadeite sources in the Motagua river region of eastern Guatemala, including the "Olmec Blue" jade known for Costa Rica as well as well the ancient Olmec, all derived from mountainous areas both north and south of the Motagua. Taube will also address technical aspects of working this extremely hard stone, along with its sensual qualities concerning touch and sound as well as sight. In addition, Taube will describe some of the major symbolic themes of jadeite among the ancient Olmec and Maya, including being a very solid, material form of the ethereal soul spirit of breath and wind. In addition, jadeite also symbolizes verdant maize as well and the corn field, constituting a model of the cosmos pertaining to the four directions as well as world center.

**Charlene Villaseñor Black** (Department of Art History, UCLA)

"Materiality and Mother of Pearl in Mexican Colonial Paintings of the Madonna."

Bio: Charlene Villaseñor Black, whose research focuses on the art of the Ibero-American world, is Associate Professor of Art History and Chicana/o Studies at UCLA. The author of the prize-winning and widely-reviewed 2006 book, *Creating the Cult of St. Joseph: Art and Gender in the Spanish Empire*, is finishing her second monograph, *Transforming Saints: Women, Art, and Conversion in Mexico and Spain, 1521-1800*. Her edited book, *Chicana/o Art: Tradition and Transformation*, is forthcoming in February 2015. She is also currently co-editor of a special edition of *The Journal of Interdisciplinary History* entitled *Trade Networks and Materiality: Art in the Age of Global Encounters, 1492-1800*, with Dr. Maite Álvarez of the J. Paul Getty Museum. She has held grants from the Getty, ACLS, Fulbright, Mellon, Woodrow Wilson Foundations and the NEH. While much of her research investigates the politics of religious art and global exchange, Villaseñor Black is also actively engaged in the Chicana/o art scene. Her upbringing as a working class, Catholic Chicana/o from Arizona forged her identity as a border-crossing early modernist and inspirational teacher.

Abstract: *Enconchados*, artworks combining oil painting and mother-of-pearl inlay, are considered a unique product of colonial New Spain, produced by such eminent artists as Miguel González and others in the late seventeenth and early eighteenth centuries. Whereas art



presents is that they summarize the hopes of their sponsors as they may be considered as symbols of appreciation for the given graces and miraculous favors. We will point out the acts of faith that motivated the creation of this particular kind of objects which nowadays could be considered as exvotos, works of art, and as examples of adoration, veneration and cult of an image. Finally, we will show that this kind of offerings underlined the dignity of the devotees as they summarized the social relevance that resulted from its material characteristics, symbolic implications and its relation with the Virgin.

**Lauren Kilroy** (Department of Art, Brooklyn College)

"The Holy Sun: Christ's Brilliant Body in Colonial Mexican Copper Paintings."

**Bio:** Dr. Kilroy-Ewbank is Assistant Professor of Art History at Brooklyn College and the Graduate Center of the City University of New York (CUNY). Her forthcoming book with the University of Texas Press, *Divine Anatomy: The Sacred Heart in New Spain*, explores the varied socio-political and religious meanings of the Sacred Heart in late-colonial Mexico. She has published in journals including *Colonial Latin American Review* and *The Americas*, as well as in edited volumes including *Vanishing Boundaries: Scientific Knowledge and Art Production in the Early Modern Era* and *Death and the Afterlife in the Early Modern Hispanic World*. Some of her current research focuses on the first self-portraits of the Americas created by Felipe Guaman Poma de Ayala and the visual culture of death and dying in New Spain. Currently, she serves as a contributing editor of Latin American material for Smarthistory on Khan Academy.

**Abstract:** In eighteenth-century New Spain, one of the most popular religious devotions was the Sacred Heart of Jesus. Often displayed as floating in the air, surrounded by brilliant rays of light, and bleeding from a wound, images of Christ's heart evoked his bloody martyrdom and divine resurrection. In the Catholic world more generally at this time, Christ was understood as a sacramental sun and solar divinity, as someone who burns with love and illuminates the world. This is suggested in eucharistic monstrances that frame the host with golden rays, and paintings and sculptures encasing Christ in a radiant mandorla. However, in the context of New Spain, did the notion of Christ as a sacrificed and resurrected sun become more complicated? Prior to the Spanish Conquest in 1521, certain Mesoamerican cultures, like the Mexica (Aztecs) offered the hearts of sacrificial victims to the sun to stave off cosmic destruction. It was also understood that each night the sun had to battle dark forces to be reborn triumphantly every day. After the Conquest, Christ was conflated with Mesoamerican solar deities and his symbolic status as the light of the world continued in this transformed atmosphere, captured in artworks made of iridescent materials. With the development of the Sacred Heart cult in the eighteenth century, images of Christ's pierced, bleeding heart encased by light and painted on copper continued to evoke solar associations. Is it possible then that the substitution of a heart for Christ's entire body resonated with Mesoamerican ideas about the sacrificed sun and even human sacrifice? Or was it too late in the viceregal era for these ideas to have continued? This paper addresses the heterogeneity of religious devotion in New Spain, as well as how copper paintings encoded notions of Christ as both sacrificed sun, heart offering, and resurrected god.

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experts, and devotees themselves in order to mitigate anxiety about Cuba's other recent disastrous events.

**Andrew Westover** (J. Paul Getty Museum and Claremont School of Theology)  
"Sacred Objects in Secular Spaces: Religion at the Limits of the Museum."

Bio: Andrew Westover currently works as an associate education specialist at the J. Paul Getty Museum and is completing a M.A. in Religion at Claremont School of Theology. Previously, Westover held teaching positions at the Hirshhorn Museum and Sculpture Garden, University of the Free State (Fulbright, Republic of South Africa '12), and Teach For America (Phoenix '09), among others. His research interests include philosophies of social learning, religion in public spaces, and pedagogical effectiveness. Westover holds a B.A. in History from Samford University and a M.Ed. from Arizona State University.

Abstract: This presentation discusses the challenges and opportunities that translating sacred objects in the museum presents. Observations from museum professionals provide concrete insights into the larger ramifications of the scholarly turn to religion and religious materiality. Between theory and practice, this presentation proposes new strategies for designing encounters and teaching with objects of devotion. This presentation's final concern with changing on-the-ground museum practice asks scholars, artists, and educators alike to consider how their individual cultural productions engage a broader public.

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### Morning Session II - Indigenous Iconographies and Materialities

**Celso D. Jaquez** (Department of Anthropology, UC Riverside, Ph.D. Student)  
"Chalcatzingo Monument 5: Sky Serpent Representation of Middle Formative Mesoamerican Conception of the Celestial Paradise."

Bio: Celso David Jaquez is a fourth year doctoral student in the Department of Anthropology at the University of California, Riverside where he received his M.A. in anthropology in 2012. Mr. Jaquez's research focus is in Mesoamerican archaeology with his dissertation research centered on the construction of Early and Middle Formative Olmec religion and cosmology. Celso's research also examines the means by which Olmec rulers appropriated key symbols, iconography and material culture as a means for legitimizing their right to rule over a period of over 600 years. His research posits that rulers drew on the construction of religious belief grounded in sacrifice and supernatural association between themselves and deities of maize and rain to further this legitimization. Mr. Jaquez works under the tutelage of Dr. Karl Taube of the University of California, Riverside.

Abstract: In 2004, Dr. Karl Taube of the University of California introduced a new concept to the study of Mesoamerican religion. In a groundbreaking paper entitled, "Flower Mountain: Concepts of Life, Beauty, and Paradise Among the Classic Maya," Dr. Taube outlined the ancient Maya belief in devotion to a celestial paradise where souls were transported after death. This presentation will focus on what I believe to be the earliest representation of sacred transport of souls to the celestial realm. Serpent representation, often depicted with floral adornment or exhaling flower blossoms, are commonly shown as either vehicles for the transport of souls to the afterlife, or as in the case of the cosmological murals at the late pre-Classic site of San



gourd and a larger, water-filled container, exercise a voice. This voice communicates via the vibrations of water. Miki Maaso, a Yoeme ceremonial singer asserts, "All the animals and Living things can talk, but only a few can listen". Within Yoeme culture, water is understood to originate from the Flower World--the realm of all beauty, home to the deer and flowers, all of which are precious and beloved components sustaining Yoeme life and tribal culture. This paper analyzes the continuing devotional practices that involve the waters of Rio Yaqui within the state of Sonora, Mexico as the Yoeme tribe deals with the on set drought the Mexican government has issued the tribe through the damming and diverting of the River. My project sheds light on the neoliberal policies effecting the Yoeme communities' devotional practices within everyday life and ceremonial practices. My theoretical frameworks draw from postcolonial, Native American, and Anthropological studies. My findings are that devotional practices in Yoeme culture are resilient despite the effects of neoliberal policies, which disenfranchise the Yoeme communities' ancestral and legal rights to the waters deriving from Rio Yaqui.

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### Morning Session III - Arts, Religious Practice and Performance

**Rhonda Taube** (Department of Art History, Riverside City College)

"Gifts for the Patrón: Santiago, Personal Sacrifice, and Contemporary Dance in Highland Guatemala."

Bio: Rhonda Taube is Associate Professor of Art History at Riverside City College. She works art and performance in highland Guatemala, has published many articles and book chapters. She she was invited to give the Faculty Research Lecture at RCC in 2014. Among other publications, she edited the book, *Mesoamerican Figurines: Small Scale Indices of Large-Scale Social Phenomena*.

**Cyndy Garcia-Weyandt** (Department of World Arts & Culture, UCLA, Ph.D. Student)

"How I Imagine Heaven: Urban Wixárika and the Devotion for Jesus Nazareno in Huaynamota, Nayarit."

Bio: Cyndy Garcia-Weyandt is a MA/PhD student from the World Arts and Culture Department at the University of California Los Angeles. Her MA thesis discusses the participation of urban Wixárika women in ceremonies and rituals and the impact of the lack of women to the collective formation of identity. She approaches the study of women from colonialism theories and engages in the conversation of women's production of knowledge by the use of corporealities theory. Some of her areas of interest are indigenous women in Mexico, ceremonies and rituals and indigenous adaptations to colonialism. She conducts fieldwork in Nayarit Mexico among urban Wixárika families.

Abstract: The indigenous Wixárika community, commonly known as the "Huichol," from Western Mexico continues practicing pre-Columbian traditions. Many families have left their original lands to re-establish communities in towns near larger metropolitan cities to move toward urban centers. As members of the community move to urban areas, many families adopt mestizo way of living education and modes of production primarily. This shift to new cultural practices requires changes in the ritual and ceremony. Thus, Wixárika families extract elements from Catholicism to ensure their survival as an indigenous community in mestizo



on nineteenth-century Mexican written and visual culture with an emphasis on the intersection of religion and politics. Tentative titled, "Revolutions and Revelations: An Archeology of Political Imagination in Nineteenth-Century Mexico," her current book project explores the political impact of cultural artifacts, tracing the ways in which written and visual objects represented and even intervened in the struggle for social transformation.

Abstract: The paper will explore the Tomochic and Yaqui rebellions that took place on the northern border of Mexico by the end of the 19th century, inspired on the preachings and figure of Teresa Urrea, the Saint of Cabora. The presentation will focus on analyzing the different ways in which photographs were mobilized for religious-based rebellion and how this use of photography confronted a different use of the same medium, and even same images upheld by the State and the press on both sides of the border. The objective of the paper is to discuss how modernity –understood as the introduction of new technologies- was a disputed phenomenon, were rural indigenous and mestizo communities intervened by appropriating these technologies and investing them with their own meaning.

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#### Morning Session IV - Spanish Language Discussion: Faith and Devotion to the Virgin of Guadalupe over Centuries

**Alinka Echeverría** (Photographer)

**Andrés De Leo** (Instituto de Investigaciones Estéticas, UNAM, Curator at Church of San Pedro at Andahuayllillas, Peru)

**David Vasquez** (Nahuatl Language and Culture Expert)

Bio: David Vasquez is a member of the Mexica Nation and is a resident of Santa Ana, California. Vasquez is an expert in Nahuatl language, culture, and customs and has lectured and offered language instruction at UC Riverside and UCLA among others. He teaches community classes in ancient Mexican indigenous and spiritual philosophies.

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#### Afternoon Plenary: Vision of the Virgin in Southern California

**Alma Lopez** (Artist, Chicana/o Studies, UCLA)

"Queer Santas: Holy Violence."

**Alicia Gaspar de Alba** (Chicana/o Studies, English, and Gender Studies, UCLA)

"Devotion at the 50-Yard Line: Reflections on El Día de la Virgen in East LA."

Bio: Alicia Gaspar de Alba is a Profesor of Chicano Studies at UCLA and a founding faculty member and former chair of the department. Her work explores gender and sexuality, Chicana/o art and border studies. She is a celebrated novelist and poet who has been awarded numerous literary prizes for her works. Among these, Desert Blood; The Juarez Murders, La Llorona on the Longfellow Bridge, and Making a Killing: FEmicide, Free Trade, and La Frontera.



**Abstract:** This paper treats the Marian apparitions at Our Lady of the Rock in southern California. On the 13th of every month, a woman named Maria Paula Acuña travels into the desert near California City, CA (about two hours' drive north into the desert from LA) to a place she has named Nuestra Señora de la Roca. At around 10.30 in the morning, Maria Paula sees the Virgin Mary before hundreds—sometimes thousands—of men, women, and children. Witnesses cannot see Mary; they watch Maria Paula see her. St Paul called this scrutiny the “discernment of spirits.”

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**Afternoon Session I - Iconographies of Los Angeles**

**4:00-5:30 pm - Black Box Theater**

**Chair: Jennifer Nájera (Department of Ethnic Studies, UC Riverside)**

**Thomas Evans** (Claremont Graduate University, Ph.D. Student)

“Relics, ‘Cristero-ification,’ and Mexicanidad: Santo Toribio in SoCal.”

**Bio:** Thomas G. Evans completed a BA in Religious Studies with Departmental Honors and a BA in International Studies, cum laude, from Utah State University. Tom completed a Senior honors thesis that analyzed the Roman Catholic population in Utah and their struggles and triumphs living in the Mormon heartland. He then completed an MA in Religious Studies from the University of Denver focusing on world religions and Latino/a religion. He is currently a PhD Student at Claremont Graduate University working on religion in the U.S./Mexican Borderlands, saints in the history of Christianity, and the methodology of Mormon Studies, especially in regard to non-mainstream Mormons. His dissertation will focus on the Mexican martyr-saint Santo Toribio Romo. Tom has travelled extensively in Mexico and the United States trying to understand the content and scope of this veneration.

**Abstract:** Santo Toribio Romo (1900-1928) was murdered by Mexican forces during the Cristero Rebellion and, after being canonized by the Roman Catholic Church in 2000, became known popularly as “The Patron of Immigrants.” Santo Toribio has been reported to miraculously visit those crossing the Border and assist them in a variety of ways. In August 2014, a statue of Santo Toribio containing a piece of his ankle bone toured several churches in the greater Los Angeles area. This relic tour symbolized and solidified Southern California as the center of Santo Toribio devotion outside of Mexico. More importantly, it showed how the institutional church is trying to shape and control the narrative. Relics of other Cristero martyrs have visited California before, but this tour was unprecedented in terms of size and public attention. This paper will explore the relationship between the relics of Santo Toribio, his veneration in California, and the shifting narratives surrounding his sainthood. The relic demonstrates, like countless others throughout the centuries, that significant religious, economic, and political interests have united to identity, shape, and perpetuate powerful narratives. Santo Toribio has risen in the vacuum of liberation theology and the lack of other Roman Catholic narratives that explain and theologize the crisis of immigration across the U.S./Mexican Border.

**Carlos A. Rivas** (Department of Art History, UCLA, Ph.D. Student)

“El Cristo Mojado: Central American Immigration and Transnational Devotion of the Black Christ of Esquipulas, Guatemala in Los Angeles, California.”



communities and legitimized by city and Catholic officials, but utilized by marginalized members of the Salvadoran communities as a sacred space.

**Daisy Vargas** (Department of History, UC Riverside, Ph.D. Student)  
"When the Spirits Arrive: The Struggle for Recognition in Santa Ana's Day of the Dead."

Bio: Daisy Vargas holds a Master's degree from the University of Denver in Religious Studies and is completing her doctoral studies in History at UC Riverside. Her current research examines United States histories of immigration, race, and gender through the lens of religious performance in Latin@ communities. Her work considers the ways in which Latin@ religious practices shape concepts of assimilation and citizenship, as well as how they are informed by American spiritualism. Daisy serves as an ethnographic field researcher for the Institute of Immigration and Religion, as well as UCHRI's Day of the Dead festivals project.

Abstract: Using Jacques Derrida's idea of hauntology, this paper approaches the politics of Santa Ana's Day of the Dead festival, Noche de Altares, using the language of haunting and specter. As gentrification and economic redevelopment threaten immigrant spaces and histories in Santa Ana, community members claim their place in the city through performances of Mexican cultural identity, which invoke spirits of dead ancestors. I argue that the invocation of spirits as participants in Noche de Altares points to material and historical injustices of Mexicanos in Santa Ana, providing alternative frameworks for contesting racial inequalities.

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### Afternoon Session II - Artist Talk

**Adriana Salazar** (Artist)  
"Mechanical Displacements of Life and Death: Artists Talk."

**Tyler Stallings** (Artistic Director, Culver Center of the Arts, Sweeney Art Gallery)  
"Response to Adriana Salazar: 'Mechanical Displacements of Life and Death.'"

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### Afternoon Session III - Votive Visions: Visual and Material Cultures of Latin America

**Emily Floyd** (History of Art, Tulane University, Ph.D. Student)  
"Beyond Purgatory: Indulgences and Local Religion in Viceregal Peru."

Bio: Emily C. Floyd is a PhD candidate in the joint program in Latin American Studies and Art History at Tulane University. She earned her BA in Art History and Religion in 2009 from Smith College and her MAR in Religion and Art in 2012 from the Institute of Sacred Music at Yale Divinity School. Floyd is Editor for the Initiative for the Study of Material and Visual Cultures of Religion at Yale University ([mavcor.yale.edu](http://mavcor.yale.edu)). She previously served as Associate Editor for *Frequencies*: an online genealogy of spirituality. Her PhD dissertation project, currently in progress, is titled "Matrices of Devotion: Seventeenth- and Eighteenth-Century Limeñan Devotional Prints and Local Religion in the Viceroyalty of Peru." The project centers on devotional prints made in Lima that depict saints and advocations of Christ and the Virgin



mission's 1846 inventory, which states that an Indian artist made it. Thus, scholars have identified motifs and stylistic traits within the painting that they associate with local Chumash culture. I will re-examine the painting and raise new questions regarding its significance as an object of Franciscan devotion. Was this painting originally part of a series of archangel portraits? Why is a portrait of Saint Raphael located at a mission named after a female martyr? Can we interpret the saint's unique appearance as a reflection of the artist's ethnic identity? Did California's first peoples associate the archangels with local beliefs? These are questions I will address in my study of indigenous reactions to Franciscan devotions in California in the late eighteenth and early nineteenth centuries.

**Martha Egan** (Pachamama, Santa Fe, Research Associate, Museum of International Folk Art) "Relicarios: Latin America's Forgotten Jewels."

Bio: Martha Egan has bought and sold Spanish Colonial antiques and Latin American folk art for forty years through her business, Pachamama de Santa Fe. She has also been a Research Associate of the Museum of International Folk Art since 1999 in Mexico City. She has authored articles for magazines, museum catalogues, lectures, anthologies, and her own books--Milagros: Votive Offerings from the Americas (MNM Press 1991; and Relicarios: Devotional Miniatures from the Americas (MNM Press, 1993). Her four fiction books have won multiple awards. In 2000, she received the first Van Deren Coke Award for informing the public about Latin American Folk Art from the Friends of Latin American Folk Art. She reads, writes, speaks, and lectures in both Spanish and English. In 1967 she received a BA from the University of the Americas in Mexico City. From 1967-1969 she served as a Peace Corps volunteer in rural Venezuela, in microlending projects.

Abstract: When ships sailed from Europe to the New World in the early 16th century, those aboard carried few personal possessions. From cabin boy to the admiral of the fleet, however, most all would have had devotional items with them—crosses, breviaries, painted or sculpted images of the Virgin or the saints, and often, small devotional pendants called relicarios—reliquaries. These jewels, with tiny relics, served as amulets and as manifestations of allegiance to a certain saint or the Virgin. Spaniards valued relicarios so highly that even before Cortes had conquered Mexico, he asked the Indian sovereign, Moctezuma, to have his artisans fashion such jewels. Their work greatly impressed the Europeans. The colonial period in the Americas was one of public piety and official religion. Relicarios for personal use and protection were made by silver- and goldsmiths throughout the colonies. Although tons of saints' relics were imported into the New World, primarily for placement in the altar stones of new churches, and relics were collected from new saints, the Cult of Relics never became as pervasive as it had been in Europe. New World relicarios rarely contain relics. Rather, the images displayed on two sides of the locket behind glass are religious prints, paintings, or bas-relief carvings in boxwood, orangewood, tecali (native alabaster), wax, paste or ivory. In subsequent years, when migrants from Mexico traveled north in hopes of a better life, to escape the Inquisition, or to serve the colonial government as soldiers, administrators or missionaries, they, too, carried relicarios among their few personal possessions, for protection and out of devotion to the saint or Virgin depicted. Very few of these jewels, whether humble prints framed in tin or exquisite miniature paintings encased in bejeweled carved gold lockets, have survived into present times. The Independence movement of the 19th century ushered in a secular era in the former Spanish colonies. Lockets containing portrait miniatures of loved ones, heroes, and public figures, painted on thin sheets of bone or ivory, replaced devotional relicarios, although some artists continued to make them. Relicarios were rarely worn in public. The few that survived were



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