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## Shared Space

James Griffith

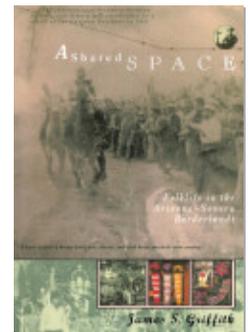
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## Acknowledgments

The essays in this book are the result of over twenty years of experiencing, seeing, doing, and asking. None of this was accomplished alone. My old friend and colleague Bernard Fontana has been companion on many field trips and provider of excellent ideas and data. Richard Morales has taught me much about his cultural traditions, including the meaning of the word *respeto*. My wife Loma and my children Kelly and David have all shared in much of the learning process. Loma accompanied me on numerous field trips in Arizona and Sonora, and read and commented on the manuscripts several times in a highly constructive way. Debbie Boecher made the fine map, working well on short notice.

The essay on the arts of death in Ambos Nogales was originally prepared to accompany an exhibition at the Pimería Alta Historical Society in Nogales, Arizona. The director of that institution, Susan Clarke Spater, was and is an extremely supportive friend and colleague. Teresa Leal O. and Alberto Suárez Barnett, both of Nogales, Sonora, were helpful in the original field work and have remained good friends in the intervening years. The trustees of the Pimería Alta Historical Society, the original publishers of the essay along with the Southwest Folklore Center, have graciously permitted its republication here.

I have been interested in the reverse glass painting tradition of Magdalena de Kino since the early 1970s. Many people have accompanied me on my collecting and data-gathering trips. Among these, Richard Morales stands out. Excellent travelling companion, thoughtful friend, and concerned colleague in the recording and understanding of his own regional traditions, he has had a hand in much of the work that resulted in this book. Pack Carnes, Bernard Fontana, Donna Howell, Keith McElroy, John P. Schaefer, and Dr. Felipe de Jesús Valenzuela have all accompanied me in the field over the course of this work. Robert Quinn provided information on the European tradition of *Hinterglasmalerei*. Special thanks must go the *pajareros* themselves: the late Jesús León and his son Anastacio, Álvaro Moreno, and Olga Ruiz, who taught me about their artistic traditions.

My work on cascarones also started with an exhibition, this one at the Tohono Chul Gallery in Tucson. Vicki Donkersley of that institution is an extremely talented and enthusiastic curator, and always a pleasure to work with. Cascarón makers Lou Gastelum, Virginia Islas, Feliciano Martínez, Ángela Montoya, and Ernesto Quiroga all consented to interviews concerning their cascarón-making traditions. My daughter Kelly Aserappa introduced me to Egg Bonkers. I am indebted to Venetia Newall of the *International Folklore Review* for permission to publish revised versions of this essay and the following one on El Tiradito and Juan Soldado, which were first published in that journal.

Once again, Richard Morales was with me in the initial stages of the study of Juan Soldado and has provided help and ideas all the way through. Randall Legler recalled for me what El Tiradito looked like in the 1920s, and the late Jim Elliot introduced me to some early written descriptions. Cate Bradley, Jim Clark, Renee Haip, Maggie Harris, and José Quijada accumulated much useful historical and contemporary information on El Tiradito during their coursework at the University of Arizona in 1989. Alan E. Bernstein of the University of Arizona Department of History introduced me to Jean-Claude Schmitt's fascinating book *The Holy Greyhound* and thus indirectly to the account of St. Martin of Tours and the spurious Christian martyr. Celestino Fernández, Macario Saldade, and Arturo Carrillo Strong provided information regarding Jesús Malverde.

James E. Officer of the University of Arizona helped me understand the historical account of the Black Christ of Ímuris, while various individuals named in the essay contributed other insights and narratives. Arquitecto Jorge Olvera of Mexico City led me to much information concerning el Señor del Veneno.

Many people contributed to the study of "The Mormon Cowboy." David Fisher and Norma Kelsey first suggested the idea and put me in touch with Norma's aunt, Blanche Hill. Mrs. Hill (widow of "Teet" Hill, "the Mormon Cowboy" himself) granted me an interview. Carl T. Sprague wrote, telling me what he knew concerning the song. Cliff Edwards offered tantalizing recollections of a possible earlier version. Colleagues Barre Toelken and William A. Wilson sent me useful information, and Hal Cannon, Michael Korn, and Pack Carnes discussed problems of interpretation and presentation with me. John Fitch of the University of Arizona School of Music transcribed the melody of the Sprague version and made helpful comments on matters of style. Finally, the following present and former Gila County

residents took the time to respond with valuable information to a newspaper appeal: Paul Blumer, Don Haines, Jack Henderson, Mrs. Nash Jones, Larry Kellner, Helen Lard, Robert F. McCusick, Phil Meadows, "Old Timer," Charlie Saunders, Mrs. Loretta Shepherd, and Mrs. Carl Vance. Paul Wells, editor of the *John Edwards Memorial Foundation Quarterly*, in the last issue of which the article originally appeared, gave permission to republish it here.

Jim Officer accompanied me on my first visit with Leonardo Yañez, "el Nano," and put me in touch with Ralph Romero Jr. and Arnold Elias, both of whom contributed important information. Officer was also with me on my visit to Rafael Romero Sr. Celestino Fernández was with me on most subsequent visits to "el Nano," as well as to Trini Ramírez. Many other individuals have shared their thoughts and memories of the famous race and its aftermath with me. Kathleen Sands accompanied me to a race that didn't happen in Phoenix, while Donna Howell was with me at one that did in Pitiquito, Sonora. Donna Howell also translated the corrido texts which Leonardo Yañez so kindly prepared for the Southwest Folklore Center. These translations were checked and commented upon by Celestino Fernández and Lorraine Varela. I am indebted to the Yañez family for their gracious permission to publish the texts of don Leonardo's songs.

Robert Quinn introduced me to the joys and fascinations of the Spanish colonial baroque style in Mexico back in the 1960s and has since acted as mentor and friend. His comments on the manuscript have provided helpful insights and a broader perspective. Arquitecto Jorge Olvera has remained a constant source of ideas and information. Richard Morales added his understanding of his culture to this, as he has to all the other projects. The late Robert K. Thomas and Bernard Fontana accompanied me in the field and discussed the project with me.

David Burkhalter, a sensitive documenter of the borderlands, took some photographs for me, allowed me to use his own prints, and printed some of my negatives. Helga Teiwes and the patronato San Xavier generously permitted me to use Helga's photograph of the retablo mayor of San Xavier del Bac. I am grateful to both these artists for their assistance.

All the people mentioned here and elsewhere in this book have contributed greatly to the various projects; I reserve to myself the responsibility for whatever errors of reporting, understanding, and interpretation might be in the essays.

Finally, special and heartfelt thanks must go to the various tradition bearers of the Arizona-Sonora borderlands. It was they who created and preserved their traditions, they who lived the lives I comment upon, they who have so graciously welcomed me into their midst with my camera and tape recorder, my sometimes odd enthusiasms, and my questions. Quite obviously this book would not exist without them.

