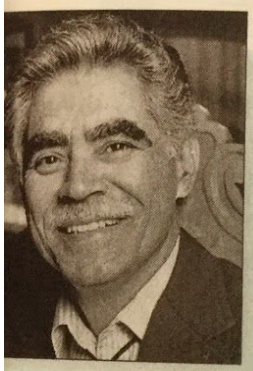


2020-2029		
2030-2039		
2040-2049		



## Rudolfo A. Anaya

1937-

- Other Works**  
*Bless Me, Ultima*  
*Heart of Aztlán*  
*Tortuga*  
*The Legend of La Llorona*

**Write from the Heart** Anaya's writing springs from who he is and where he came from. Born and raised in New Mexico, where he still resides, Anaya focuses on his New Mexican background. A fascination with the oral tradition of Spanish *cuENTOS* (stories) and the mystical elements within these tales has also influenced his work, leading to his translation of a group of tales in *Cuentos: Tales*

*from the Hispanic Southwest.* Anaya is best known for his first novel, *Bless Me, Ultima*, the story of a boy growing up in a small village in New Mexico.

**Life and Literature** Though the son of a laborer, Anaya was sent during the summer to learn farming from his grandfather. He later attended the University of New Mexico, where he earned a B.A. and M.A. in English and an M.A. in guidance and counseling. Anaya went on to work as a public school teacher, counselor, and university professor. His novels have received numerous honors and have been translated into several other languages. In 1992, he and his wife, Patricia Lawless, established a literary prize, the Premio Aztlán, for new Hispanic writers.

# A Celebration of Grandfathers

Memoir by RUDOLFO A. ANAYA

“Simple lessons  
from a  
simple man.”

## Connect to Your Life

**Generation to Generation** Think about the elderly people in your life—perhaps relatives, neighbors, or friends of your family. How would you describe their values and view of the world? In what ways are these different from the values and worldview of your own generation? Discuss your thoughts with a small group of classmates, giving examples of the different attitudes and values of the two generations.

## Build Background

**Pride of Place** Rudolfo Anaya’s Mexican-American heritage and the landscape of New Mexico, the state in which he was born and still resides, are important elements in most of the author’s writing. This southwestern state is a place of geographical contrasts. Central New Mexico is part of the Rocky Mountains, and Taos—the Native American pueblo settlement in northern New Mexico that Anaya believes was home to his ancestors—is near the highest mountain in the state, Wheeler Peak. In sharp contrast, the eastern portion of the state is an extension of the Great Plains. It was on this flat terrain, along the Pecos River, that Anaya’s grandfather settled and worked the land. Until the late 1940s, the life described in Anaya’s story was still quite common, but after World War II, as more people moved to New Mexico, many of the small agricultural villages were deserted.

## Focus Your Reading

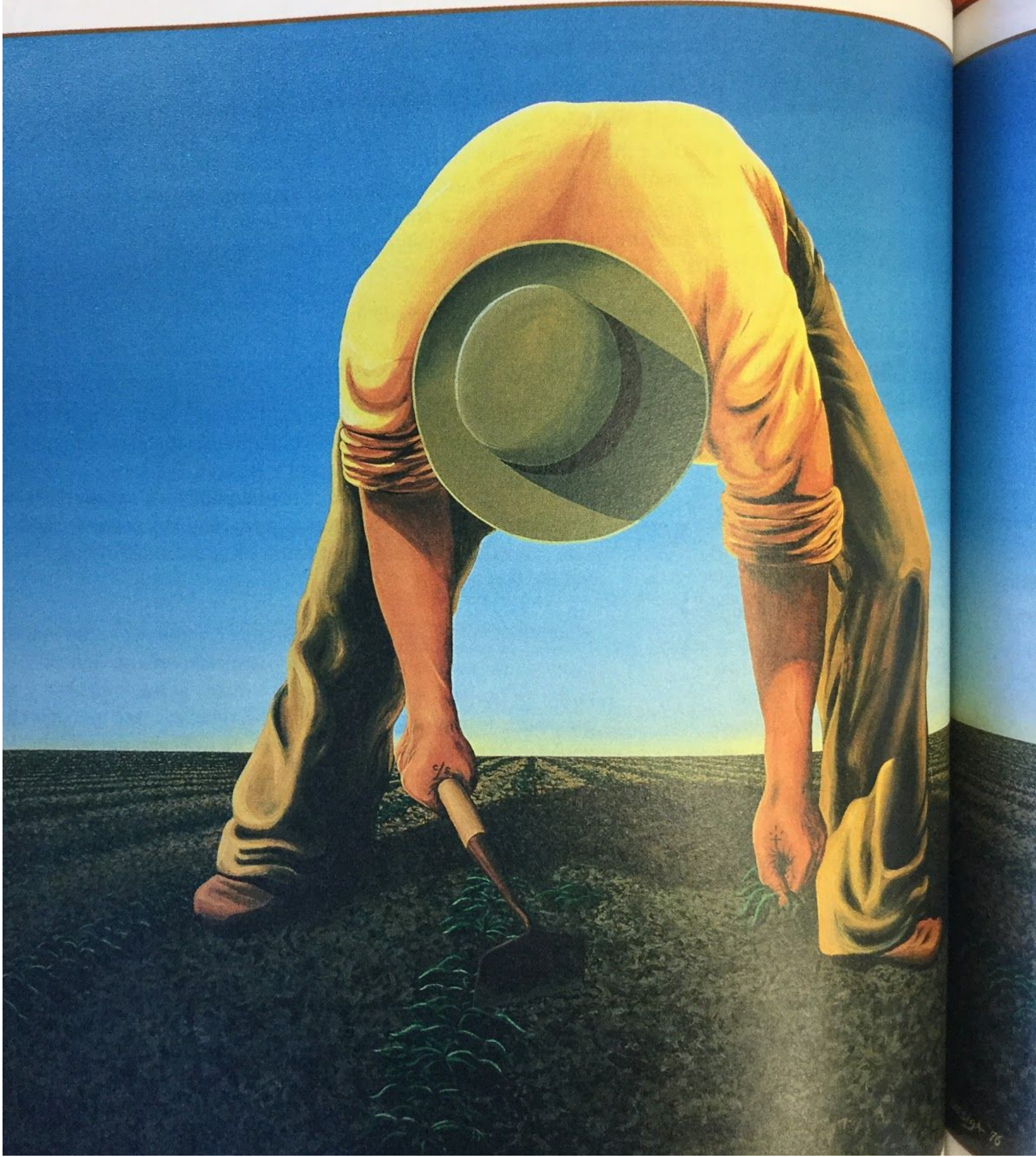
**LITERARY CONCEPT AUTHOR’S PERSPECTIVE AND TONE** The language and details a writer chooses help to create **tone**, the attitude a writer displays toward a subject. The tone of a work can help you recognize and understand an **author’s perspective**—what the author thinks and believes. As you read this memoir, think about how Anaya’s attitude toward his grandfather reflects his own beliefs and ideas.

**ACTIVE READING IDENTIFYING AUTHOR’S PURPOSE** The author’s purpose refers to a writer’s main reason for writing. Generally, a writer of nonfiction writes for one or more of the following purposes: to inform; to express ideas, opinions, and feelings; to analyze; to persuade; or to entertain. To help you determine Anaya’s purpose(s) in writing this memoir, look for the following as you read:

- facts about places or people (inform)
- comments the author makes about the facts he has reported (express ideas, opinions, and feelings)
- statements that explain how a subject is defined or how it works (analyze)
- statements that seem to be trying to convince you of something (persuade)
- passages that you find particularly enjoyable (entertain)

**READER’S NOTEBOOK** As you read the selection, jot down any statements that appear to indicate the author’s purpose(s).

# A Celebration



# of Grandfathers

Rudolfo A. Anaya

*“Buenos días le  
de Dios, abuelo.”*

God give you a good day, grandfather. This is how I was taught as a child to greet my grandfather, or

any grown person. It was a greeting of respect, a cultural value to be passed on from generation to generation, this respect for the old ones.

The old people I remember from my childhood were strong in their beliefs, and as we lived daily with them, we learned a wise path of life to follow. They had something important to share with the young, and when they spoke, the young listened. These old *abuelos* and *abuelitas*<sup>1</sup> had worked the earth all their lives, and so they knew the value of nurturing, they knew the sensitivity of the earth. . . . They knew the rhythms and cycles of time, from the preparation of the earth in the spring to the digging of the *acequias*<sup>2</sup> that brought the water to the dance of harvest in the fall. They shared good times and hard times. They helped each other through the epidemics and the personal tragedies, and they shared what little they had when the hot winds burned the land and no rain came. They learned that to survive one had to share in the process of life. . . .

My grandfather was a plain man, a farmer from the valley called Puerto de Luna on the Pecos River. He was probably a descendant of those people who spilled over the mountain from Taos, following the Pecos River in search of farmland. There in that river valley he settled and raised a large family.

*Campeño* [Farmer] (1976), Daniel Desiga. Oil on canvas, 50 1/2" x 58 1/2". Collection of Alfredo Aragón. Courtesy UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles.

1. *abuelos* (ä-bwě'lôs) . . . *abuelitas* (ä-bwě-lē'täs) Spanish: grandfathers . . . grannies.
2. *acequias* (ä-sě'kyäs) Spanish: irrigation ditches.

Bearded and walrus-mustached, he stood five feet tall, but to me as a child he was a giant. I remember him most for his silence. In the summers my parents sent me to live with him on his farm, for I was to learn the ways of a farmer. My uncles also lived in that valley, there where only the flow of the river and the whispering of the wind marked time. For me it was a magical place.

I remember once, while out hoeing the fields, I came upon an anthill, and before I knew it I was badly bitten. After he had covered my welts with the cool mud from the irrigation ditch, my grandfather calmly said: "Know where you stand." That is the way he spoke, in short phrases, to the point.

One very dry summer, the river dried to a trickle; there was no water for the fields. The young plants withered and died. In my sadness and with the impulse of youth I said, "I wish it would rain!" My grandfather touched me, looked up into the sky and whispered, "Pray for rain." In his language there was a difference. He felt connected to the cycles that brought the rain or kept it from us. His prayer was a meaningful action, because he was a participant with the forces that filled our world; he was not a bystander.

A young man died at the village one summer. A very tragic death. He was dragged by his horse. When he was found, I cried, for the boy was my friend. I did not understand why death had come to one so young. My grandfather took me aside and said: "Think of the death of the trees and the fields in the fall. The leaves fall, and everything rests, as if dead. But they loom again in the spring. Death is only this small transformation in life."

These are the things I remember, these fleeting images, few words.

I remember him driving his horse-drawn wagon into Santa Rosa in the fall when he brought his harvest produce to sell in the town.

What a tower of strength seemed to come in that small man huddled on the seat of the giant wagon. One click of his tongue and the horses obeyed, stopped or turned as he wished. He never raised his whip. How unlike today, when so much teaching is done with loud words and threatening hands.

I would run to greet the wagon, and the wagon would stop. "*Buenos días le de Dios, abuelo,*" I would say. . . . "*Buenos días te de Dios, mi hijo,*"<sup>3</sup> he would answer and smile, and then I could jump up on the wagon and sit at his side. Then I, too, became a king as I rode next to the old man who smelled of earth and sweat and the other deep aromas from the orchards and fields of Puerto de Luna.

We were all sons and daughters to him. But today the sons and daughters are breaking with the past, putting aside *los abuelitos*. The old values are threatened, and threatened most

where it comes to these relationships with the old people. If we don't take the time to watch and feel the years of their final transformation, a part of our humanity will be lessened.

#### ACTIVE READING

**QUESTION** What things about his grandfather strike Anaya as being most important, and what does this tell you about the **author's perspective**?

D

I grew up speaking Spanish, and oh! how difficult it was to learn English. Sometimes I would give up and cry out that I couldn't learn. Then he would say, "*Ten paciencia.*" Have patience. *Paciencia*, a word with the strength of centuries, a word that said that someday we would overcome. . . . "You have to learn the language of the Americanos," he said. "Me, I will live my last days in my valley. You will live in a new time."

A new time did come; a new time is here. How will we form it so it is fruitful? We need to

3. *mi hijo* (mē ē'hô) Spanish: my boy.

know where we stand. We need to speak softly and respect others, and to share what we have. We need to pray not for material gain, but for rain for the fields, for the sun to nurture growth, for nights in which we can sleep in peace, and for a harvest in which everyone can share. Simple lessons from a simple man. These lessons he learned from his past, which was as deep and strong as the currents of the river of life.

He was a man; he died. Not in his valley but nevertheless cared for by his sons and daughters and flocks of grandchildren. At the end, I would enter his room, which carried the smell of medications and Vicks. Gone were the aroma of the fields, the strength of his young manhood. Gone also was his patience in the face of crippling old age. Small things bothered him; he shouted or turned sour when his expectations were not met. It was because he could not care for himself, because he was returning to that state of childhood, and all those wishes and desires were now wrapped in a crumbling, old body.

"*Ten paciencia*," I once said to him, and he smiled. "I didn't know I would grow this old," he said. . . .

I would sit and look at him and remember what was said of him when he was a young man. He could mount a wild horse and break it, and he could ride as far as any man. He could dance all night at a dance, then work the *acequia* the following day. He helped the neighbors; they helped him. He married, raised children. Small legends, the kind that make up every man's life.

He was ninety-four when he died. Family, neighbors, and friends gathered; they all agreed he had led a rich life. I remembered the last years, the years he spent in bed. And as I remember now, I am reminded that it is too easy to romanticize<sup>4</sup> old age. Sometimes we forget the pain of the transformation into old age, we forget the natural breaking down of the body. . . . My grandfather pointed to the leaves

falling from the tree. So time brings with its transformation the often painful wearing-down process. Vision blurs, health wanes; even the act of walking carries with it the painful reminder of the autumn of life. But this process is something to be faced, not something to be hidden away by false images. Yes, the old can be young at heart, but in their own way, with their own dignity. They do not have to copy the always-young image of the Hollywood star. . . .



I returned to Puerto de Luna last summer to join the community in a celebration of the founding of the church. I drove by my grandfather's home, my uncles' ranches, the neglected adobe washing down into the earth from whence it came. And I wondered, how might the values of my grandfather's generation live in our own? What can we retain to see us through these hard times? I was to become a farmer, and I became a writer. As I plow and plant my words, do I

#### ACTIVE READING

**EVALUATE** How do you feel about the "old values" Anaya describes?

nurture as my grandfather did in his fields and orchards? The answers are not simple. "They don't make men like that anymore," is a phrase we hear when one does honor to a man. I am glad I knew my grandfather. I am glad there are still times when I can see him in my dreams, hear him in my reverie. Sometimes I think I catch a whiff of that earthy aroma that was his smell. Then I smile. How strong these people were to leave such a lasting impression.

So, as I would greet my *abuelo* long ago, it would help us all to greet the old ones we know with this kind and respectful greeting: "*Buenos días le de Dios.*" ♦

4. romanticize: view in an unrealistic or sentimental way.