

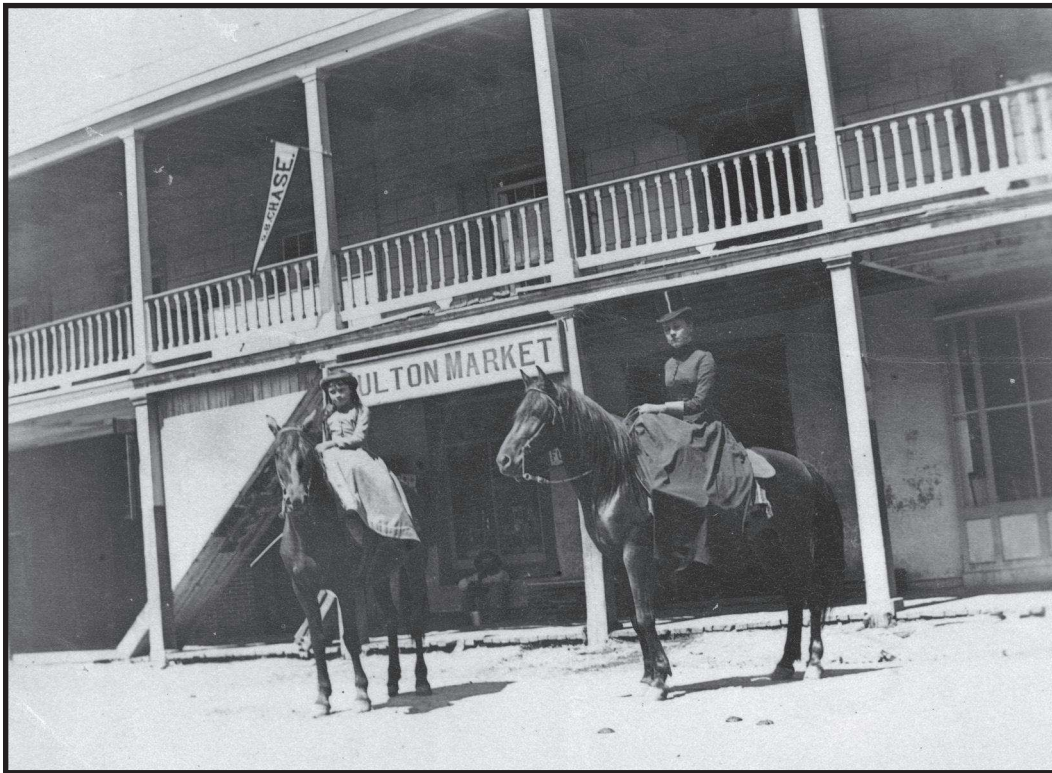
Chronicles of the Trail



Quarterly Journal of El Camino Real de Tierra Adentro Trail Association

Vol. 7, No. 1

Winter 2011



Eva Scott Muse and her daughter, Leonora, on the Santa Fe Plaza, c. 1889

NOTES FROM THE THE EXECUTIVE DIRECTOR

March 2011



Jean Fulton and Gabrielle "Gabe"
Glynn-Ferrarone

Dear Members—

Thanks to funding provided by the Bureau of Land Management, with vital assistance from National Historic Trails Lead Sarah Schlanger, CARTA is fortunate to host Student Conservation Association (SCA) intern Gabrielle "Gabe" Glynn-Ferrarone through May 2011. Graduating from Amherst Regional High School last June with honors, Gabe took a year off before entering Bard College. She joined SCA, interviewed with BLM and CARTA, won out over tough competition, and here we are!

Leaving mountains of snow behind in New England, Gabe hit the ground running in New Mexico. She is taking the lead in orchestrating our involvement with "El Camino Real" Heritage Preservation Month, Archaeology Day at the Branigan Cultural Center on 2 April, a planned series of radio announcements dubbed "CaminoReal Dates" (in the same vein as National Public Radio's popular "StarDate"), and in energizing our up-and-coming Facebook page. Gabe will also help with the June BLM Landscapes workshop, the March and April NPS filmmaking workshops, and September Symposium planning. I am delighted to have this opportunity to collaborate with Gabe, and will make a point of getting her out and about to meet as many of our members and partners as possible during the course of her various assignments.

Over the years, the SCA program has enlisted tens of thousands of high school and college-age interns to protect and restore national parks, marine sanctuaries, cultural landmarks, and community green spaces in all fifty states. SCA's mission statement is "to build the next generation of conservation leaders, and inspire lifelong stewardship of our environment and communities by engaging young people in hands-on service to the land." For additional information on the Student Conservation Association, please visit the sca.org website, or call (603) 543-1700.

The unexpected back-to-back resignations of CARTA's new bookkeeper and Treasurer in early December 2010, due to personal time constraints, left a real void. Fortunately, the Board responded quickly by hiring the accounting firm of Everett and Boetticher (Las Cruces). We are very grateful to Board member **Ron Kneebone** for agreeing to serve as Interim Treasurer, and for his offer to help identify grant leads for increasing CARTA's cash flow.

Please allow me to welcome our new members: **Roxanne Alvarado** (Montebello, CA); **Cornerstones Community Partnership** (Santa Fe); **Dorothy "Dotty" Davis** (Santa Fe); **Pamela Herman** (Santa Fe); **James Hulsey** (Las Cruces); **Frank Kurland** (Santa Monica, CA); **Charles Marsh** (Santa Fe); **Herb Price** (El Paso, TX); **Marissa Rogers** (El Paso, TX); and **Sevilleta Wilderness Refuge** (Magdalena). Encourage your friends and family members to join, please, and do consider giving CARTA memberships as gifts.

Our updated website, thanks to volunteers **Stephanie Long** and **Rebecca Slaughter**, features a new PayPal link, Board biographies, information about the National Park Service/CARTA filmmaking for youths workshops, Spanish translations of two *Chronicles* articles, Scott Green's Camino Real signage project, information about our Facebook page, and three 'virtual' Trail tours created by the Bureau of Land Management, cultural geographer **Hal Jackson**, and Spanish linguist **Daniel Villa** and his students at NMSU. Coming soon is a "Classroom" link on the home page that will take students and educators to an award-winning teacher's guide for presenting El Camino Real in the schools, and two downloadable coloring books for our youngest Trail-traveling enthusiasts. Please watch also for our El Camino Real National Scenic Byways geocaching tour that we hope to have ready for the 2012 Centennial celebration.

SCA intern Gabe and I look forward to accomplishing our goals with you. We'll see you at the upcoming New Mexico Heritage Preservation Alliance and Historical Society of New Mexico conferences, each featuring lively CARTA panel presentations!

Respectfully yours,

Jean

Chronicles of the Trail

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CARTA

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FRONT COVER: *Eva Scott Muse and her daughter, Leonora Muse Curtin, Santa Fe Plaza, c. 1889.*
Photographer unknown. Curtin-Paloheimo Collection, Acequia Madre House, Santa Fe, NM (Please see page 8.)

BACK COVER, *Vistas del Camino: La Bajada Hill, 2008.*
Photography © Martin Stupich and HABS/HAER. The notched black frame in the original negative is retained here for documentation.

EDITORS: Catherine López Kurland & Jean Fulton

Chronicles of the Trail is a quarterly publication of
El Camino Real de Tierra Adentro Trail Association.

Membership in CARTA is open to all. Please see the insert or our website for a membership form.

Save the date!

CARTA SYMPOSIUM 23–25 September

Bernalillo, New Mexico

CALL FOR PAPERS: Friday, 15 April

(Please see inside back cover)

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EDITORS' LETTER



Dear Readers,

As winter gives way to spring, we await the full calendar of preservation events that May brings us during New Mexico's annual Heritage Preservation Month—especially this year, in light of the theme: “Honoring El Camino Real de Tierra Adentro”! Tom Drake of the Historic Preservation Division summarizes why they are honoring El Camino Real, and previews some of the related happenings, many sponsored or organized by CARTA.

Two other preservation highlights this spring are the annual New Mexico Heritage Preservation Alliance Conference in Las Vegas (NM), and the Historical Society of New Mexico Conference in Ruidoso. Drawing attention to our heritage is especially important this year, with economic pressures threatening some of the institutions that are the foundations of historic preservation. More than ever, we need to pay attention and stay informed. One way we can do this is by taking advantage of the offerings at the Southwest Summer Institute for Preservation and Regionalism at UNM, which its director, Chris Wilson, describes in this issue.

Chronicles is also pleased to recognize Women's History Month, March, with Virginia Scharff and Carolyn Brucken's rich story of three generations of women who played key roles in preserving the cultural heritage of the region: Eva Scott Féynes, Leonora Muse Curtin, and Leonora Frances Curtin Paloheimo. The authors are the co-curators of the knock-'em-dead exhibition *Home Lands: How Women Made the West*, opening in June at the New Mexico History Museum in Santa Fe. The show is previewed in this issue along with historian Sandra Lauderdale Graham's review of Scharff and Brucken's accompanying book.

New Board member Michael Miller offers a thorough and amusing history of “La Vara,” and how this little stick had a big effect on the cultural landscape of New Mexico. Moving forward a century or two, CARTA member Larry Castillo-Wilson shares his personal down-and-dirty tale of the joys and tribulations of being a genuine “rut nut” in “Mystery and Discovery Along the Camino Real.”

Before moving on to the current *Chronicles*, we have a message to deliver regarding the previous issue: Dr. Luis Laorden in Madrid, Spain, asks us to inform our readers that “the text of the article ‘Hilo de la Memoria: Early Maps and Trails,’ published in *Chronicles of the Trail*, Fall 2010, was written solely and entirely by R. B. Brown, without any participation by Dr. Laorden. The article does not contain opinions or comments from Dr. Laorden.” Dr. Brown “deeply regrets any inconvenience that he has caused.”

We would like to express our gratitude to Michael Miller and Julie Newcomb for their valuable editorial assistance with this issue of *Chronicles*.

Take Notice and Save the Date: although CARTA's biennial Symposium is months away (23–25 September), the “Call for Papers” deadline (April 15) is drawing near. We urge you to submit topics and to encourage friends and colleagues to do the same. Please check the inside back cover for specifics. El Zócalo, on El Camino Real in historic Bernalillo, is the venue. We look forward to seeing you there in September.

Respectfully,

Catherine L. Lund

Jean Fulton

The purpose of this journal is to stimulate interest in El Camino Real de Tierra Adentro and encourage readers to join in the adventure of memorializing and exploring one of the great historic trails of North America. We look forward to receiving manuscripts for *Chronicles of the Trail*, and also welcome your photographs of El Camino Real for *Vistas del Camino* on the back cover. We prefer material in digital format, and photographs at 300 dpi. Please send manuscripts and photographs to jeanfulton@earthlink.net.

CARTA's mission is to facilitate goodwill, cooperation, and understanding among communities, and to promote the education, conservation, and protection of the multicultural and multiethnic history and traditions associated with the living trail, El Camino Real de Tierra Adentro.

CHRONICLES ONLINE:

Chronicles of the Trail, with Spanish translations of selected material, is on our website: www.caminorealcarta.org.

EL CAMINO REAL HONORED DURING PRESERVATION MONTH

By Tom Drake

Perhaps no road changed the cultural and physical landscape of New Mexico more than El Camino Real. Eleven segments were recently listed in the State Register of Cultural Properties, and the Historic Preservation Division (HPD) is honoring the Camino's influence in New Mexico during Heritage Preservation Month in May.

"The Preservation Month theme, 'El Camino de Tierra Adentro,' is not only meant to draw attention to one of New Mexico's most pivotal cultural resources, but also to help communities set the stage for commemorating the state's Centennial in 2012," said Jan Biella, interim State Historic Preservation Officer at HPD.

When the Spanish codified what many believe had been part of Native American trade trails into the "Royal Road" linking Mexico City first to Ohkay Owingeh Pueblo, then to the eventual northern capital of Santa Fe, they brought changes that forever transformed the cultural and physical landscape of New Mexico.

The State Register listing—now being considered by the National Park Service for the National Register of Historic Places—highlights numerous innovations we take for granted that first appeared in the state by coming up the Camino Real. They include architecture now manifested in the Spanish Pueblo Revival style, a new language, sheep, cattle and other domesticated livestock, and agricultural practices and crops from Europe and Mesoamerica. New art forms, religious expression, music, household furnishings, textiles and clothing, and means of transportation that had never before been used in New Mexico, first appeared with settlers who came up what some refer to as the nation's first international highway.

"For three centuries, the Camino Real facilitated the interchange of ideas, values and customs . . . that created the social, religious, economic and political landscape of the border region," according to the State Register nomination written by Merlan Associates, LLC, a consulting and historical research firm based in Santa Fe.

The Trail passes through some of the state's most dramatic landscapes. The *Jornada del Muerto*, sometimes translated as "dead man's walk" or the "walk of death," was a ninety-mile cut-off from the main route along the Rio Grande. It ran through mostly flat, arid lands in Sierra and Socorro counties, and often was likened to an arid sea ringed by distant mountains.

One of the earliest southernmost settlements along the Camino was the Village of Doña Ana, which recently the Doña Ana Preservation Society, Senator Mary Jane Garcia, the legislature, and HPD worked together to preserve. The road passes through numerous cities, towns and historical sites, including Las Cruces, Mesilla, Fort Selden, Fort Craig, Socorro; the pueblos of San Ildefonso, San Felipe, Santo Domingo, Isleta, Tesuque and Pojoaque; and Belen, Los Lunas, Albuquerque, Bernalillo and Santa Fe.

The Camino was a significant transportation route for nearly 300 years, until approximately 1881, when the Atchison, Topeka & Santa Fe Railway supplanted it. Today, I-25 from El Paso roughly follows the Camino's route, and the road is home to the state's latest transportation endeavor, New Mexico Spaceport, which is built alongside the Trail near Truth or Consequences.

Preservation Month is celebrated every May in New Mexico and coordinated at the national level by the National Trust for Historic Preservation. HPD publishes an annual poster that has won national awards and appears in offices and homes across the country.

CARTA is working with several partners in planning and hosting public outreach events in communities along the full 300-mile length of the trail.* Excursions to the new wayside exhibits along the Jornada del Muerto, near Upham, a watercolorists' "Paintout!" in the Jornada and in participating Camino Real neighborhoods, and a panel presentation at the Historical Society of New Mexico Conference in Ruidoso are among the May events being planned.

**Editors' note: El Camino Real Scenic Byway Trail is 300 miles long; the National Historic Trail is 404 miles.*

TOM DRAKE coordinates Heritage Preservation Month, one of his many responsibilities at the NM Historic Preservation Division, where he is public outreach coordinator, graphic designer, public relations specialist and spokesman, publications manager, and webmaster. Drake was director of the MainStreet Project in Silver City and, before coming to New Mexico, chief political writer for UPI in Madison, Wisconsin.

Please see page 24 for the special Preservation Month calendar of events.

NEWS AND NOTES

Up & Down El Camino Real

"EL CAMINO REAL" THEME FOR ANNUAL HERITAGE PRESERVATION MONTH MAY 2011!

Each May the New Mexico Heritage Preservation Division selects a theme for the annual Heritage Preservation Month. This year it is "Honoring El Camino Real de Tierra Adentro." As we go to press, exciting El Camino Real events and tours are slated to coincide with the NM Heritage Preservation Month celebration:

Guided Saturday trips to the new wayside exhibits in the Jornada del Muerto are scheduled in partnership with Galactic Transport and Tours, LLC, and the Southwest Environmental Center (14, 21, and 28 May)

A Broad Canyon Ranch "BioBlitz" near Radium Springs co-sponsored by CARTA and the Audubon Society, featuring travel trunks containing artifacts (15 May)

A Trail "Paintout!" with participating watercolorists, photographers, and artists

Film documentation class for youths at Mikey's Place (Las Cruces), including a field trip to El Camino Real as part of the continuing National Park Service workshop series (28–29 May)

PowerPoint presentation on "People of El Camino Real," Las Cruces Branigan Cultural Center (12 May)

Guided tour of the Valverde Civil War battle site near Socorro, NM (21 May)

Additional events and tours will be listed on the websites of the Historic Preservation Division (nmhistoricpreservation.org) and CARTA (caminorealcarta.org), and advertised through local media. This is a rare opportunity to publicize the significance of El Camino Real.

Please submit your Camino Real community event ideas to Jean Fulton, jeanfulton@earthlink.net, or mail them to: PO Box 15162, Las Cruces, NM 88004.

NEW MEXICO HERITAGE PRESERVATION ALLIANCE CONFERENCE, 6–9 April (Las Vegas, NM)

The NM Heritage Preservation Alliance (NMHPA) Conference, "Championing Sustainability: Preserving New Mexico's Heritage," 6–9 April, Plaza Hotel, Las Vegas, NM, will feature a CARTA panel presentation moderated by Board Vice President **Sim Middleton** on Friday, 8 April, 9:00–10:30 a.m. Presentations include: **George Torok** (CARTA past president), El Paso Community College, "Sneaking Local and Regional History into the Community College Classroom;" **Michael Taylor**, Cultural Resource Specialist, National Park Service, "Getty Research: Our El Camino Real and International Cultural Routes;" and John Kiseda, Animal Curator, "Updating the Real, Live 'El Paso Zoo Camino Real Paraje Exhibit!'" CARTA members are encouraged to attend this important conference. For more information go to nmheritage.org, or call Tom Chávez at (505) 345-9684.



HISTORICAL SOCIETY OF NEW MEXICO (HSNM) CONFERENCE, 5–7 May (Ruidoso)

On Friday, 6 May, 1:30–3:00 p.m. at the Ruidoso, NM, Convention Center, CARTA past President **Patrice "Tisa" Gabriel** will moderate the following CARTA member presentations: **Tom Harper** will share the results of his team's project to identify and document Trail segments using unmanned aerial vehicles in the Sevilleta Wildlife Refuge near Socorro, NM; **Terry Reynolds** will discuss the freighting business of Don Martin Amador, whose routes extended to St. Louis, Chihuahua City, and Western mining camps; and archaeologist **Edward Staski** will describe the physical evidence of the Trail and what it tells us about patterns of occupation and cultural change. Please view the full conference schedule and register at hsnm.org, or call David Caffey at (575) 769-2496.



NEW MEXICO SCENIC BYWAYS GRANT APPLICATION

As you may recall, CARTA applied for Scenic Byways (**Laurie Frantz**, Program Director) grant monies for a consultant to work with El Camino Real communities to develop a Cultural and Heritage Tourism Corridor Management Plan using funds provided by the Federal Highways Administration.

Rather than forwarding or declining our proposal, the Scenic Byways grant application selection committee asked CARTA to resubmit the application this coming fall, citing concerns regarding consultant qualifications and the budget. Board member **Paul Deason**, as part of his graduate work in cultural anthropology at New Mexico State University, will help finalize the application as his spring semester project for faculty advisor Beth O'Leary's Cultural Resources Management (CRM) class.

This arrangement will allow us to work closely with our federal partners in producing the final version, and will provide ample time to refine the budget and garner additional letters of support. This will also allow CARTA the luxury of developing a draft Request for Proposals (RFP) that conforms to state regulations for committee review. With input from the Bureau of Land Management and the National Park Service, and with Paul's assistance, we feel confident that we will earn a top ranking for our second attempt.

LOOKING FOR GRADUATE STUDENTS TO RESEARCH POSSIBLE COLLABORATION WITH EARTHWATCH INSTITUTE

CARTA is looking for graduate students and qualified volunteers to prepare a proposal to the international Earthwatch Institute (earthwatch.org) to conduct a series of field schools and a long-range heritage tourism feasibility study for two nationally significant Pueblo-Spanish contact sites near Socorro, NM. We will model our effort after the excellent proposals and reports crafted by Human Systems Research, Inc. (Las Cruces), for their revolutionary archaeological investigations at Cañada Alamosa. The importance of the proposed undertaking cannot be overstated—please help us accomplish something extraordinary!

NATIONAL REGISTER OF HISTORIC PLACES NOMINATIONS

New Mexico Cultural Properties Review Committee (Alan "Mac" Watson, immediate past chair) recently approved listing eleven Camino Real de Tierra Adentro Trail segments on the State Register of Cultural Properties, and recommended that the nominations prepared by Mike Marshall, John Roney, and Tom Merlan also be forwarded to the Keeper of the National Register of Historic Places in Washington, DC. We are told that the Historic Preservation Division staff will post extensive excerpts of the actual nomination narratives (with sensitive locations redacted) to their website. Once the information is made public, CARTA will post the National Register nomination narratives to our website as well.

INSIDERS' TOURS

Beginning with the Lt. Abert retracement and the Armendaris Ranch excursion last year, CARTA will continue the series of Insiders' Tours of significant Trail segments and associated sites. A trip proposal form is being developed for prospective tour guides to lay out descriptive itineraries and budgets for Board approval. The final form will be posted on our website. Tentative tours and guides already in the works for this year and next include the El Paso Mission Trail (**Jean Fulton**); Fort Fillmore and the Village of Doña Ana Cemetery (**Mary Kay Shannon**); Fort Selden and Fort Thorn (**Rob Spence**); Wayside Exhibits in the Jornada del Muerto (**Rob Spence**); Valverde 2011 (**Tom Harper** and **Jim Andress**); and a Centennial Valverde 2012 Tour and panel session (**Paul Harden**).

NMSU "WRITING AND ADVOCACY" VOLUNTEERS ON THE TRAIL

New Mexico State University (NMSU) instructor Heather Frankland is improving writing skills and combining classroom work with community outreach in her innovative English 211 "Writing and Advocacy" class. Each student is required to perform six service hours with a local nonprofit. Three students, Lynette Rincon, Casey Lange, and Joe Loreda, will serve as Trail advocates this semester by sharing photographs and written descriptions of their upcoming trip to the Jornada del Muerto on CARTA's new Facebook page! We hope that other young people will be inspired to follow in their footsteps by hosting their own expeditions to El Camino Real.

INSIDE THE BOARD ROOM: Highlights of 22 January Board Meeting

With nearly every Board member present at the 22 January 2011 meeting at New Mexico Tech (Socorro, NM), much ground was covered and solid friendships forged. The Board was joined by Aaron Mahr (NPS), CARTA members **Kara Naber** and **Anna Appleby-Harper**, past Vice President **John Bloom**, and El Camino Real Tierra Adentro International Heritage Center (ECRIHC) Foundation Board and CARTA members **Earle Bursum** and **Paul Harden** (ECRIHC Foundation President).

Strategic Plan

President **Tom Harper** has developed a format for our Strategic Plan (in progress) that doubles as a business plan for accomplishing CARTA's three top priorities: (1) Increasing and Diversifying Membership, (2) Identifying, Protecting, and Promoting El Camino Real de Tierra Adentro National Historic Trail, and El Camino Real National Scenic Byway, and (3) Ensuring Organizational Sustainability. To this end, several programs are in the works, with Board members volunteering in lead roles.

Speaker's Bureau

CARTA Vice President and Membership Lead **Sim Middleton** is working with the Executive Director and with volunteer **Heather Crane** to develop a PowerPoint presentation for use in upcoming public presentations. Sim is also developing plans for other events to help achieve the goal of doubling membership by the end of 2012.

Private Funding Sought to Avoid Cash-Flow Problems

Since CARTA operates on a reimbursable basis with our federally funded projects, including Challenge-Cost-Share grants, Interim Treasurer **Ron Kneebone** has graciously offered to help the Executive Director develop a plan for identifying and applying for private foundation funding, and for soliciting individual donations. We will need about \$20K in the bank to use as a cash reserve to bridge the gap between paying invoices and receiving reimbursements, especially if we are awarded the Federal Highways Administration-NM Scenic Byways grant funding next year. We are asking for volunteers to help us research and apply for grants; we are confident that additional non-federal sources will be identified.

"Branding"

Products "branded" with the CARTA logo will be available for sale soon. Board member **Paul Deason** is brainstorming with the Executive Director and with website volunteer **Stephanie Long** to develop a business plan for creating and marketing products including caps, buttons, bandannas, and other prospective items for sale, and for use as "branding" giveaways. With our website's PayPal account already up and running, watch for a CARTA Store link in the near future!

Symposium, 23–25 September 2011, Bernalillo

The Board voted to hold CARTA's 2011 biennial symposium in Bernalillo at the historic El Zócolo, located on El Camino Real. Board members **Francisco Uviña**, **Wendy Suarez**, and **Ben Brown** are working with the Executive Director to develop a business plan for the symposium to maximize attendance from both sides of the border, and to create a rewarding experience for all. Cutting-edge research presentations, special social events, and guided field trips will be key in making this the best symposium ever. A block of rooms has been reserved at the Days Inn in Bernalillo. The deadline for the Call for Papers is 15 April.

2012 National History Day

Board member and Secretary **Claire Odenheim** will help develop a business plan detailing CARTA's participation during next year's 2012 National History Day process.

International Heritage Center Collaboration

Collaborating with ECRIHC's Foundation, **Tom Harper** and **Jean Fulton** will try to find ways in which ECRIHC and CARTA can work together on upcoming events and shared purposes. **Tom Harper** and **Paul Harden** of ECRIHC are in the process of preparing a business plan for a successful collaboration.

Please watch CARTA's website for announcements regarding future meetings. All CARTA members, their guests, and our federal partners are encouraged to participate at each quarterly Board meeting.

FEDERAL PLACE

BLM/CARTA LANDSCAPES DOCUMENTATION TRAINING PROGRAM WORKSHOP IN JUNE

Using Bureau of Land Management Challenge-Cost-Share grant funding, CARTA will host an essential planning workshop (9–10 June 2011) to begin developing a binational, multi-year, Cultural Landscapes Documentation Training Program. The planning team will involve graduate students, cultural resource professionals, and faculty from the U. S. and Mexico.

The grant will pay for travel expenses, lodging, and per diem for some thirty attendees. Planners will convene at the El Paso Zoo's new Educational Center.



CARTA was recently contacted by the Zoo's animal curator, John Kiseda, for advice on refurbishing the zoo's

living El Camino Real Paraje exhibit using authentic livestock breeds and appropriate vegetation, including heritage plant varieties. It is hoped that a roomful of Trail specialists will inspire and inform the effort to rejuvenate the Paraje exhibit. CARTA members are welcome to attend on their own as engaged observers. Anyone willing to assist with improving the Paraje exhibit should call (575) 528-8267 or e-mail jeanfulton@earthlink.net.

NM SCENIC BYWAYS AND CARTA TO DEVELOP CENTENNIAL GEOCACHING ADVENTURE

New Mexico Scenic Byways, funded through the Federal Highway Administration, has asked CARTA to participate in developing a Geocaching Trail Tour along El Camino Real National Scenic Byway in time for the 2012 Centennial statehood celebration. The word Geocaching combines "geo," for geography, and "caching," the process of hiding a cache (stored provisions, information, or valuables).

Once the tour is designed and implemented using a global positioning system (GPS), NM Scenic Byways, CARTA, and our partners will share the exact latitudinal and longitudinal coordinates of each cache on the official Geocaching (pronounced *geo-cashing*) website, and on our own websites. Anyone with an interest in history, an adventurous spirit, a little free time, and a hand-held GPS device can then search and locate the caches.

CARTA's representative on the Centennial Committee, **Garland Courts**, has already helped develop several history-related geocaching trips for the Las Cruces Museums system, and will take the lead on this exciting endeavor. Please visit geocaching.com for more information on the hobby itself, and highroadnewmexico.com/byway/parks.html for a link to the geocaching tour installed along the High Road to Taos Scenic Byway.

NPS/CARTA FILMMAKING WORKSHOPS FOR YOUTHS TO RUN MARCH–JUNE

In a remarkable effort to combine site stewardship, youths, and filmmaking, the National Park Service has funded CARTA's request to work with Mikey's Place students to digitally document the Jornada del Muerto. Five Saturday–Sunday film workshops will be held the last weekend of each month, March through July. Each Saturday will be spent at Mikey's Place in the classroom and studio, with Sundays reserved for on-site filming in the Jornada. Each class will be limited to a maximum of ten middle school, high school, or college students.

El Paso Community College instructor and CARTA's founding president, **George Torok**, and at least three of his undergraduates will be among those participating in the first workshop, slated for 26–27 March. A stepped-up effort to get the word out, including posters, flyers, and a series of scheduled radio announcements should help fill the remaining classes.

Please visit mikeysplacenm.com and caminorealcarta.org, or call Mikey's Place at (575) 640-3869 for a draft syllabus or to register for the workshops. Tuition is \$45/student, made payable to Mikey's Place, 3100 Harrelson Street, Las Cruces, 88005.



THE THREE WISE WOMEN

By Virginia Scharff and Carolyn Brucken

These “three wise women” are featured in Home Lands: How Women Made the West, on view at the New Mexico History Museum in Santa Fe from 19 June to 11 September. Authors Scharff and Brucken curated the exhibition and wrote the accompanying book. (See page 30–32 in this issue.)

—Eds.

Eva Scott Muse Fényes, Leonora Muse Curtin, and Leonora Frances Curtin Paloheimo¹ left a magnificent mansion and a celebrated legacy in Pasadena, California, as patrons of the arts.² But their Beaux Arts mansion in the City of Roses was not their only home. For seventy-three years, they also lived in the Spanish Territorial Revival house they designed and built in New Mexico at the edge of Santa Fe’s Acequia Madre (“main ditch”), affectionately called the “house of the three wise women” by their friend, the California journalist and preservationist Charles Fletcher Lummis.³

Eva Scott was born in New York in 1849, the only child of Leonard Scott, a wealthy, self-made publisher, and his pedigreed wife, Rachel Briggs.

Eva moved to New Mexico at a time [c.1888] when men like Charles Lummis and LeBaron Bradford Prince, governor of New Mexico Territory, were just beginning to promote a romantic vision of a Southwestern region linked to a deeper Spanish past. In Santa Fe, Eva, who had supported native artists since the 1870s, was in the vanguard of a generation of late-nineteenth-century Anglo women who were learning to admire and champion native arts, and who collected and displayed Indian and Spanish artifacts as both a symbol of taste and an emblem of their progressive sympathies.⁴

Building on her mother’s work in Santa Fe, Leonora Curtin deepened the family’s connection to the American Southwest. A close friend of the archaeologist Edgar Lee Hewitt, the anthropologist Frederick Hodge, Mary Austin, and other promoters of Southwest regionalism, she deserves inclusion among those who created what historian Chris Wilson has

called “the myth of Santa Fe.” However, unlike Eva, whose philanthropy was rooted in social and personal connections, Leonora Curtin worked to professionalize the study of the Southwest. Serving on the board of regents for Santa Fe’s Museum of New Mexico and on the executive board of the School of American Research, as well as the board of directors of the Southwest Museum in Los Angeles, she stood among the growing number of women crafting new public identities as interpreters of the American Southwest.⁵

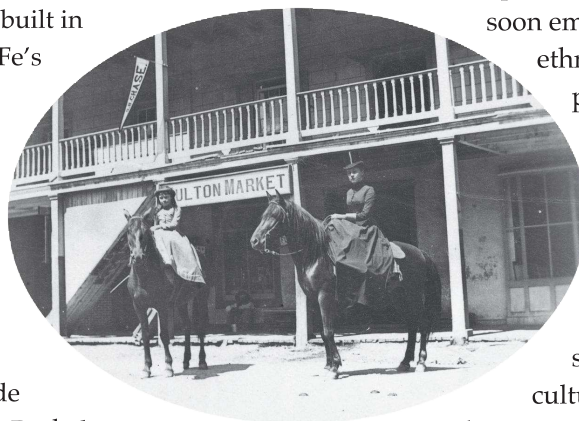
Leonora discovered a fascination with plants and became a founder of the Santa Fe Garden Club in 1914. Not satisfied to remain a ladylike hobbyist—

however passionate and civic-minded—she

soon embarked on serious work in ethnobotany, focusing on medicinal plants and studying Spanish in order to interview *curanderas* (women healers) in the villages of northern New Mexico. Working closely with the California linguist and ethnologist John Harrington, she approached both nature and culture as hybrid and historical. In

1931, she traveled to Morocco with her daughter to investigate the Arabic roots of Spanish words she heard in New Mexico.

In 1947, Leonora published *Healing Herbs of the Upper Rio Grande*, a book still in print. Her second book, *By the Prophet of the Earth* (1949), was the product of four seasons of fieldwork with native informants among Arizona’s Pima (now Akimel O’odham) tribe. In her daily visits to Indian women’s clubs with Elizabeth Hart, a U.S. government extension agent assigned to the reservation, Leonora traversed the countryside collecting plants and speaking to women who attended Hart’s teaching sessions on home economics, in hope of preserving their knowledge of native plants. “Always it was the older women who had the greatest knowledge of the native uses of plants,” she wrote. “Those of middle age would occasionally supply a recipe, but girls of high-school age would have no answer when questioned.” In an era when painters and photographers routinely treated indigenous people as



generic, titling their works “A Pueblo man” or “Apache woman,” Leonora made a point of listing the individual names of her native informants in the first pages of her book.⁶

Leonora both marked out a professional identity for herself and joined her mother and daughter in working for the revival of regional crafts. At the time, Mary Austin and the artist-writer Frank Applegate were leading an effort to revive craft work, and the three women quickly jumped on board. “Yesterday evening Lee [Leonora Curtin] and I went to a meeting, called by Mary Austin,” Eva wrote in 1926. Austin, she said, proposed to get “the ‘Spanish Colonials’ (new name for Mex. Populations) [*sic*] to produce the old arts & crafts. . . . It is good work,” she concluded. “Helps the poor Mex’s to help themselves.” If Eva saw the newly created Society for the Revival of Spanish Colonial Arts as an extension of her decades of collecting and philanthropy, Leonora Curtin and Leonora Frances would position themselves more visibly as experts and agents in the preservation of New Mexico’s heritage. Preservation deepened their connection to place.⁷

The Anglo members of the society (incorporated as the Spanish Colonial Arts Society in 1929) set out to “save” the disappearing craftsmanship of a Spanish past. As they approached the history of the region, they focused on a vision of humble villagers pursuing the arts of the home rather than celebrating the epic achievements of conquistadors and missionaries. In 1926, the society organized a Spanish arts and crafts exhibition as part of the city’s Fiesta celebration. It also tried, with little success, to create a shop that would provide a retail outlet for the newly revived crafts.⁸

As Anglo men and women promoted the arts of New Mexico’s Spanish and Mexican past, they engaged in paradoxical politics. Sincere enthusiasm for traditional crafts coexisted with a paternalistic view of uplift that, for the most part, ignored the ways in which the politics of Anglo American conquest had long stunted the economic growth of New Mexico’s rural villages. As patrons, they created new possibilities for craft workers, but at the same time, their promotion of pre-industrial culture invoked an Anglo fantasy of New Mexico’s past,

and in the end, fell far short of the goal of fostering village prosperity.⁹

Romantic images of New Mexican culture, however, proved, perhaps, too marketable. As early as 1926, Eva feared that “Santa Fe, like Pasa [Pasadena] is fast becoming ruined.” She complained that “The Harvey Tours and the ‘cultural associations’ will finish its destruction as a quiet out of the way spot.” And yet, sensing the commercial promise in the city’s tourist industry, the family purchased a lot on Grant Street, the main road to Taos, and built a gas station to fill up the tanks of tourists driving north.¹⁰

Like her mother, Leonora Curtin used home building to deepen family bonds. In 1932, two years after Eva’s death, she and Leonora Frances purchased El Rancho de las Golondrinas, a historic working ranch in La Cienega, fourteen miles southwest of Santa Fe. Despite the onset of the Great Depression, they had continued to invest shrewdly in the stock market and had plowed their profits into real estate. During this period, New Mexico’s villagers and farmers faced devastation; by 1933, one-third needed federal assistance for their survival. But the Leonoras took advantage of the economic crisis. “Land values had been brought down in New Mexico by years of drought and then, were further lowered by the money crisis,” the younger Leonora observed dispassionately. “This



The adobe house, La Loma, as it was when Leonora Curtin and her daughter Leonora Frances purchased El Rancho de las Golondrinas in 1933. Photographer unknown. Curtin-Paloheimo Collection, Acequia Madre House, Santa Fe, NM

was a situation which seemed to offer many favorable opportunities.”¹¹

In La Cienega, they found what they were looking for in Las Golondrinas, which they bought from sheep rancher Elfego Pino. They hired a manager for the ranch

and purchased a flock of sheep and a few cows and horses. Although they hoped to restore Las Golondrinas as a working farm and dairy, mother and daughter saw potential beyond grazing animals and irrigated fields of corn and alfalfa. Leonora Frances remembered how “at our first glimpse of the place we fell in love with it.”¹²

On a hilltop at the northern end of the property was an old, unoccupied building known to past owners

as La Loma. The building consisted of three rooms divided by a *zaguán*, or large foyer. At some point, previous owners had added two additional rooms and a second hall. Leonora Frances recorded her first impression of this long-neglected dwelling with walls “barely standing while the fences and woodwork and the roof were all falling this way and that.”

Mother and daughter restored the original adobe house, building a new roof, and hired a La Cienega woman they called Doña Adelaida and her relatives to hand plaster the walls using red earth brought from several miles away. Though they bought furniture and built a privy, they did not plan for electricity, plumbing, or any other utilities, imagining La Loma as a retreat from the town, a place to “refresh ourselves in the primitive simplicities of the country.” The house would remain without modern conveniences until 1950.¹³

In her history of La Loma, Leonora Frances wrote, “Ranching was not the only new business on which I was embarked in 1932. There was also Native Market in Santa Fe.” She had come to share her mother’s and grandmother’s passions for Spanish Colonial culture and art and the vast, desert landscape. “I am just saturated with the glory of New Mexico,” she wrote in 1922, “and have no mental capacity for anything else. Oh the infinite immensity and beauty of this magic land!”¹⁴

Leonora Frances grew up in her mother’s and grandmother’s circle of artists, archaeologists, and ethnographers. In the 1920s, she began publishing her

own poems in the Museum of New Mexico’s magazine, *El Palacio*, and the Southwest Museum’s publication, *Masterkey*, and participating in Santa Fe Poet Round-Ups, which combined poetry with fundraising for Indian causes. By 1931, she was listed as a regular at the artistic and literary gatherings at George Parks’s New Mexican café. She also became a talented linguist, working with John Harrington to study and record the

Navajo and Zuni languages. She would continue in the family tradition of combining business savvy with patronage to promote the folk arts of New Mexico.¹⁵

In 1934, Leonora Frances launched a store on West Palace Avenue in Santa Fe that would become known as Native Market. Reporter Ruth Laughlin of the *Christian Science Monitor*



Weaver and teacher Dolores Perrault Montoya (left), the first manager of Native Market, the store Leonora Frances Curtin opened in 1934 on West Palace Avenue. Photograph by T. Harmon Parkhurst, 1935. Curtin-Paloheimo Collection, Acequia Madre House, Santa Fe, NM

described Leonora’s belief that “the fine old examples of Spanish handicraft could be produced again in New Mexico if there was a market for them.” Leonora wrote promotional brochures obscuring her own role as a middleman between the consumer and the indigenous craftsman, advertising Native Market’s products as “from village to market to you.” Inside her store, tourists could meet villagers demonstrating their skills at metalwork, embroidery, spinning, and weaving.¹⁶

Whereas Austin and Applegate emphasized authenticity over marketing in their Spanish Arts Shop, an earlier effort, Leonora placed profit potential on equal footing with craft revival, and she encouraged artists to interpret old designs for modern needs. “The traditional crafts,” she believed, “would have to leap from the eighteenth and nineteenth century into the twentieth.” At Native Market, women applied *colcha*, a traditional embroidery style brought by Spanish settlers to the northern frontier, to the decoration of modern accessories such as throw pillows, purses, and curtain valances. Furniture was displayed in groups as it might appear in a bedroom or patio.¹⁷

Both Leonoras were founding members of the

Spanish Colonial Arts Society, but the society had become leaderless following the deaths of Frank Applegate in 1931 and Mary Austin in 1934. Leonora Frances determined in 1938 to revive the dormant association, hosting a meeting of the society at the Acequia Madre home. More than forty people attended, including prominent local promoters of the arts: Cleofas Jaramillo, Carmen Espinosa, Alice Corbin Henderson, Fabiola Cabeza de Baca Gilbert, John Gaw Meem, Nina Otero-Warren, Concha Ortiz y Pino, and Ina Sizer Cassidy. Hispanas such as Otero-Warren and Espinosa emphasized the historical and potential importance of vocational training in arts. Espinosa in particular argued, "The aim of the society should be to preserve all of the culture of the Spanish-speaking people, and not be limited to a few phases of it."¹⁸

The decline of the Spanish Colonial Arts Society had been followed by a move toward vocational training

to lobby for funds for craft training. New Mexico, consequently, became the first state to receive federal funds for vocational training in crafts.¹⁹

While the Native Market project bore a distinct resemblance to the curio stores, trading posts, and trinket stands that catered to tourists in Santa Fe, it alone offered opportunities for the training and economic development championed by elite Hispana, as well as Anglo women, Leonora realized. She endeavored to create common ground with Hispanas, including Espinosa, Cabeza de Baca, Otero-Warren, and Jaramillo, who worked to launch a counternarrative to negative stereotypes of Hispano character and to combat the erosion of village life caused by the dispossession of Hispanics who were forced into migrant labor and the service economy. In 1935, these prominent Hispanas founded the Sociedad Folklorico de Santa Fe, an organization dedicated to preserving the



Native Market on West Palace Avenue, a sales outlet for Hispanic craft artists. Dolores Perrault Montoya and Sheldon Parsons, painter and first director of the Museum of Fine Art, are seated in the foreground. Photograph by T. Harmon Parkhurst, 1935. Curtin-Paloheimo Collection, Acequia Madre House, Santa Fe, NM

in arts, which opened participation in the revival movement to Hispanics and people outside Santa Fe. Leonora Frances, working with University of New Mexico professor Brice Sewell, had been instrumental in this shift even prior to establishing her Native Market shop. In 1932, she had traveled to Washington, D.C.,

Spanish language and Hispanic folk traditions in New Mexico.²⁰

Two of the women attending the meeting of the reorganized Spanish Colonial Arts Society at Acequia Madre—Concha Ortiz y Pino and Nina Otero-Warren—had championed craft work as a path to self-sufficiency

and pride. Ortiz y Pino had helped to establish the Galisteo Colonial Hispanic Crafts School in 1929, and as New Mexico's state school superintendent, Otero-Warren also promoted student training in traditional Hispanic arts. These activists appealed to other Hispanics to take a more active interest in the preservation of culture as a means to resist cultural appropriation by Anglo Americans. As Jaramillo noted, "So far we have been seeing mostly what Americans have arranged."²¹

Leonora Frances worked closely with Anglo and Hispanic leaders in the craft vocation movement. With Sewell and Espinosa, she created a student instructional book for use in the state's vocational programs on colcha embroidery that drew on historic pieces her grandmother had collected. She also linked the West Palace Avenue store to training programs in schools throughout the state. She appointed Dolores Perrault Montoya, a weaver and teacher in the state's vocational training programs, as Native Market's first manager. At a time when land value was at its lowest, she saw in the tourist economy a potential means to sustain New Mexico's villages. In 1936, she opened a Native Market branch in Tucson and developed a mail-order business, with outlets in California and New York. She also organized a Spanish Colonial arts and crafts exhibition for New Mexico's Fine Arts Museum in 1938.²²

By 1937, Native Market provided income to over 350 villagers in northern New Mexico. During the Depression years, Leonora had subsidized the shop's losses with her own funds. In 1939, she passed control of Native Market, now in a new location three blocks south of the Santa Fe Plaza, to the craft guild Alianza de Artesanos. But the marketing of crafts could not ultimately sustain village economies in the face of a Great Depression, and without Leonora's financial support, the enterprise foundered. Spanish craft revival never caught on to the same extent as Indian arts. As historian William Wroth pointed out, interest remained limited to buyers in the Southwest and southern California, where the market for furnishings for Spanish Revival homes was strongest.²³

In 1946, at the age of forty-three, Leonora Frances married Finnish diplomat Yrjö Paloheimo. She re-established her connection to California two years later, when the Paloheimos moved into the family's Pasadena house, which also served as the Finnish consulate in Los Angeles for several years thereafter. With her husband, Leonora adopted four Finnish war orphans, created a small Finnish folk art museum on their Pasadena

estate, and founded an agricultural school for orphaned children in Finland. Both she and her mother continued to summer in Santa Fe. As wealthy industrialists in the eastern United States created agricultural history museums, such as Old Sturbridge Village and Historic Deerfield, the Paloheimos began working with architect John Gaw Meem in New Mexico to restore and reconstruct historic Mexican buildings on their Las Golondrinas ranch.²⁴

In 1969, the Leonoras donated their Pasadena home to the Pasadena Historical Society. Both women settled permanently in New Mexico, although the Paloheimos and their children continued to maintain home places in Finland and Carpinteria, California. Leonora Curtin died at their Acequia Madre home in 1972, the same year that Las Golondrinas opened as a living history museum, a symbol of three generations of "new women" who adopted, adapted to, and helped to shape the cultural and physical contours of the Southwest. Leonora Paloheimo continued to live at Acequia Madre until her own death in 1999, more than seven decades after these "three wise women" had built their house there.

ENDNOTES

1 Over their lifetimes, Eva Scott Muse Fényes, Leonora S. Curtin, and Leonora F. Curtin Paloheimo donated papers, objects, and even homes to the multiple institutions to which they were connected. In 1969, following the death of Leonora Curtin, Leonora Paloheimo donated their Pasadena home to the Pasadena Museum of History. Artwork, furnishings, correspondence, and business papers of Fényes, Curtin, and Paloheimo, including fourteen volumes of Eva's portfolios and sketchbooks, are housed in the Pasadena Museum of History. The Acequia Madre House, along with its original furnishings, letters, photograph albums, and artifacts connected to Native Market, is preserved and being catalogued by a trust established by the Paloheimos following the death of Leonora Paloheimo in 1999. This essay draws primarily from Curtin-Paloheimo collections preserved at the Acequia Madre House in Santa Fe, the Pasadena Museum of History in Pasadena, and the Braun Research Library, Southwest Museum of the American Indian in Los Angeles. We are grateful to have been allowed access to these collections and want to particularly thank Bunny Huffman, director and archivist of the Acequia Madre House, for her generous assistance.

2 Jane Dini, "A Salon of her Own: the Art Patronage of Eva Scott Fényes," *California Art Club: 91st Annual*

- Gold Medal Exhibition (Pasadena, CA: Pasadena Historical Museum, 2001), 7–13. For a general overview of the history of the house and additional photographs, see www.pasadenahistory.org/about/history.html.
- 3 Charles Fletcher Lummis to Leonora F. Curtin, January 13, 1927, in folder, Letters to LFC, 1908–1927, Curtin-Paloheimo Collection, Acequia Madre House, Santa Fe (hereafter cited as C-P Collection).
- 4 Carter Jones Meyer and Diana Royer, eds., *Selling the Indian: Commercializing & Appropriating American Indian Cultures* (Tucson: University of Arizona Press, 2001). For a critical analysis of the process by which native artifacts become viewed as authentic, see Erika Marie Bsumek, *Indian-Made: Native Culture in the Marketplace, 1868–1940* (Lawrence: University Press of Kansas, 2008) and Marvin Cohodas, *Basket Weavers for the California Curio Trade, Elizabeth and Louise Hickox* (Tucson: University of Arizona Press and the Southwest Museum, 1997).
- 5 For the role of women and gender in professionalization of Southwest Studies, see Barbara Babcock and Nancy J. Parezo, *Daughters of the Desert: Women Anthropologists and the Native American Southwest, 1880–1980* (Albuquerque: University of New Mexico, 1988); Nancy J. Parezo, ed., *Hidden Scholars: Women Anthropologists and the Native American Southwest* (Albuquerque: University of New Mexico Press, 1993); Molly H. Mullen, *Culture in the Marketplace: Gender, Art and Value in the American Southwest* (Durham, NC: Duke University Press, 2001); and Catherine Lavender, *Scientists and Storytellers: Feminist Anthropologists and the Construction of the American Southwest* (Albuquerque: University of New Mexico Press, 2006). For examples of individual women see Darlis A. Miller, *Matilda Coxe Stevenson: Pioneering Anthropologist* (Norman: University of Oklahoma Press, 2007), and Rosemary Zumwalt, *Wealth and Rebellion: Elsie Clews Parsons, Anthropologist and Folklorist* (Chicago: University of Illinois Press, 1992).
- 6 L. S. M. Curtin, *Healing Herbs of the Upper Rio Grande*, drawings by P. G. Napolitano (Santa Fe: Laboratory of Anthropology, 1947); quoted in “Introduction,” L. S. M. Curtin, *By the Prophet of the Earth: Ethnobotany of the Pima*, San Vicente Foundation, 1949, original edition published online by the University of Arizona Press.
- 7 Eva to Dr. Fényes, May 23, 1926, box 12, folder 11, Fényes-Curtin-Paloheimo Family Collections, Pasadena Museum of History (hereafter cited as F-C-P Papers).
- 8 For the early history of the Spanish Colonial Arts Society, see Marta Weigle, “The First Twenty-five Years of the Spanish Colonial Arts Society,” in *Hispanic Arts and Ethnohistory in the Southwest: New Papers Inspired by the Work of E. Boyd*, Marta Weigle, Claudia Larcombe and Samuel Larcombe, eds., (Santa Fe: Ancient City Press, 1983), 181–204; Donna Pierce and Marta Weigle, eds., *Spanish New Mexico: The Spanish Colonial Arts Society Collections* (Santa Fe: Museum of New Mexico Press, 1996), 1–36. For examples focusing on the Society’s impact on New Mexican craftspeople, see Charles L. Briggs, *The Wood Carvers of Cordova, New Mexico: Social Dimensions of an Artistic “Revival”* (Albuquerque: University of New Mexico Press, 1980), and Helen R. Lucero and Suzanne Baizerman, *Chimayo Weaving: The Transformation of a Tradition* (Albuquerque: University of New Mexico Press, 1999).
- 9 Flannery Burke, *From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan’s* (Lawrence: University Press of Kansas, 2008) 63–64; Nieto-Phillips, *The Language of Blood*, 2–8.
- 10 Eva to Dr. Fényes, 8 and 14 May 1926, box 12, folder 11; and letter, 6 October 1926, box 12, folder 14, F-C-P Papers, Pasadena Museum of History.
- 11 Henry J. Tobias and Charles Woodhouse, *Santa Fe: A Modern History, 1880–1990* (Albuquerque: University of New Mexico Press, 2001), 125; Leonora F. Curtin Paloheimo, “La Loma,” 1969, 1, typed manuscript, C-P Collection, Acequia Madre House.
- 12 Paloheimo, “La Loma,” 1969, 1, typed manuscript.
- 13 *Ibid.*, 7.
- 14 *Ibid.*, 3; Leonora F. Curtin to Eva, 8 May 1922, C-P Collection, Acequia Madre House.
- 15 Miss [Leonora Frances] Curtin to Eva, 24 November 1924, C-P Collection, Acequia Madre House; Marta Weigle and Kyle Fiore, *Santa Fe and Taos: the Writer’s Era, 1916–1941* (Santa Fe: Ancient City Press, 1982, 1994), 38–39.
- 16 Ruth Laughlin, “Home Building and Furnishing: Native Southwestern Handicrafts,” *The Christian Science Monitor* (February 6, 1937); Native Market brochure, n.d., C-P Collection, Acequia Madre House.
- 17 On Native Market, see Laughlin, “Home Building and Furnishing;” Sarah Nestor, *The Native Market of the Spanish New Mexican Craftsmen, Santa Fe, 1933–1940* (Santa Fe: Colonial New Mexico Historical Foundation, 1978); Wayne Mauzy, “Santa Fe’s Native Market,” *El Palacio* 40, no. 13 (1936), 65–73; and Weigle, “The First Twenty-five Years of the Spanish Colonial Arts Society,” 193–94. Leonora Frances quoted in Nestor, *The Native Market*, 12.
- 18 “Club Notes,” *The Santa Fe New Mexican*, February 11, 1938.

19 Charles H. Montgomery, *The Spanish Redemption* (Berkeley: University of California Press, 2002), 181; Suzanne Forrest, *The Preservation of the Village: New Mexico Hispanics and the New Deal* (Albuquerque: University of New Mexico Press, 1989), 73; Lucero and Baizerman, *Chimayo Weaving*, 74–75.

20 On elite Hispanas of Santa Fe, see Genaro M. Padilla, *My History, Not Yours: The Formation of Mexican American Autobiography* (Madison: The University of Wisconsin Press); Chris Wilson, *The Myth of Santa Fe* (Albuquerque, University of New Mexico Press, 1997), 146–58; Gloria Velasquez Treviño, “The Cultural Ambivalence of Early Chicana Prose Writers” (PhD diss., Stanford University, 1985); Joan M. Jensen, “Crossing Ethnic Barriers in the Southwest: Women’s Agricultural Extension Education, 1914–1940,” in *Promise to the Land: Essays on Rural Women* (Albuquerque: University of New Mexico Press, 1991), 220–30; Erlinda Gonzalez-Berry, *Paso Por Aqui: Critical Essays on the New Mexican Literary Tradition, 1542–1988* (Albuquerque: University of New Mexico Press, 1989); Tey Diana Rebolledo, “Tradition and Mythology: Signatures of Landscape in Chicana Literature,” in *The Desert Is No Lady: Southwestern Landscape in Women’s Writing and Art*, ed. Vera Norwood and Janice Monk, 96–124 (New Haven: Yale University Press, 1987); Merrihelen Ponce, “The Life and Work of Fabiola Cabeza de Baca, New Mexican Hispanic Woman Writer: A Contextual Biography” (PhD diss., University of New Mexico, 1995); Virginia Scharff, *Twenty Thousand Roads: Women, Movement, and the West* (Berkeley: University of California Press, 2003), 115–35.

21 Nestor, *The Native Market*, 6–8; Jaramillo quoted in Padilla, *My History, Not Yours*, 219.

22 “New Mexico Colonial Embroidery,” New Mexico Department of Vocational Education, Brice H. Sewell, State Supervisor of Trade & Industrial Education, State Capitol, Santa Fe, New Mexico (May 1935), Acequia Madre House; see also Nancy Benson, *New Mexico Colcha Club: Spanish Colonial Embroidery and the Women Who Saved It* (Santa Fe: Museum of New Mexico Press, 2008), 111–14. Nestor, *The Native Market*, 32, 51.

23 Tax records for Leonora Curtin Paloheimo and Native Market Association, Box 119, folder 8, F-C-P Collection, Pasadena Museum of History; Nestor, *The Native Market*, 52–53; William Wroth, ed., *Hispanic Crafts of the Southwest* (Colorado Springs: Taylor Museum of the Colorado Springs Fine Arts Center, 1977), 6.

24 The Paloheimos’ clear interest in Finnish folk culture offers interesting parallels to Americans’ growing interest in living history museums in the United States, which had roots in the Scandinavian concept of the open-air museum. For a fuller history

of the movement, see Warren Leon and Margaret Piatt, eds., “Living History Museums,” in *History Museums in the United States*; Warren Leon and Roy Rosenzweig (Chicago: University of Illinois Press, (1989); and Michael Wallace, “Visiting the Past,” in *Preservation Comes of Age: From Williamsburg to the National Trust, 1926–1939*, ed. Charles Bridgman Hosmer (Charlottesville: University of Virginia Press, 1981).

“Three Wise Women” is excerpted from “The House of the Three Wise Women: A Family Legacy in the American Southwest,” by Virginia Scharff and Carolyn Brucken, *California History* 86, no. 4 (2009): 44–59.

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El Rancho de las Golondrinas is located in La Cienega, a historic *paraje* (stopping place) on El Camino Real. This 200-acre living history museum is dedicated to the heritage and culture of 18th- and 19th-century New Mexico. It is open June through September, Wednesday–Sunday, 10 a.m.–4 p.m., with special festivals and weekend events. (505) 471-2261; <http://golondrinas.org/index.html>.

The 35-acre Leonora Curtin Wetland Preserve, adjacent to Las Golondrinas, is managed and maintained by the Santa Fe Botanical Garden. This rare natural cienega, or marsh, hosts a beautiful diversity of plants and wildlife. It is open from late spring through fall. For hours, call (505) 428-1684 or visit www.santafebotanicalgarden.org.

“THREE WISE WOMEN” ON THE HIGHWAY

Just south of Santa Fe at the La Bajada rest area, near El Rancho de las Golondrinas, on a section of the Interstate that is part of El Camino Real de Tierra Adentro National Historic Trail, two highway markers pay tribute to “Three Wise Women.”

“Eva Scott Fenyes (1849–1930) and Leonora Scott Muse Curtin (1879–1972)

Three generations of one family worked more than 100 years to preserve the cultural heritage of New Mexico. Eva Fenyes created an artistic and photographic record of missions and adobe buildings, and preserved Spanish Colonial and Native American crafts. Leonora S. M. Curtin wrote *Healing Herbs of the Upper Rio Grande*, which documented the ethnobotany of the region and the plants used by traditional healers.”

“Leonora Curtin Paloheimo (1903–1999)

Leonora Frances Curtin Paloheimo worked to preserve New Mexico’s varied cultures. She researched Native American languages for the Smithsonian. During the Depression, she founded The Native Market as an outlet for Spanish American artisans who handcrafted traditional furniture and household items. Leonora Frances and her Finnish husband, George Paloheimo, established New Mexico’s first living history museum, El Rancho de las Golondrinas, in 1972.”



New Mexico Historic Women Highway Marker honoring Leonora Curtin Paloheimo (see text at left), located at La Bajada rest area, I-25 northbound, mile marker 270. Photograph courtesy of Bunny Huffman

NEW MEXICO HISTORIC WOMEN MARKER INITIATIVE

The New Mexico Historic Women Marker Initiative was founded in 2005 by members of the New Mexico Women’s Forum in a statewide effort to recognize women’s contributions to New Mexico history on the state’s Official Scenic Historic Markers. The Initiative ensures that women’s diverse histories will be remembered and told, and will inspire and provide a guide for future generations. It is overseen by the Historic Preservation Division of the Department of Cultural Affairs and the New Mexico Department of Transportation. A complete list of Historic Women Markers can be found on www.nmwomensforum.com/images/NewMexicoHistoricWomenMarkers.pdf.

“WOMEN OF THE CAMINO REAL”

Ft. Craig Rest Area, I-25, mile marker 113, near Socorro

“In 1598 the first Spanish settlers in New Mexico traveled up the Camino Real from north-central Mexico. Of the 560 people so far identified on that expedition, at least 20 percent were women. They came on foot, on wagons or horseback, and were the first of thousands of women who suffered the arduous journey traveling back and forth, sometimes more than once, on the trail.

The legacy of these women is evident from place names, communities like Socorro, which bear their names. Some women came as heads-of-households while others followed their husbands and families. Some even came as slaves. They all played an important role in expanding and colonizing New Mexico. Women defined the culture, history and traditions of New Mexico throughout the 17th and 18th centuries.”

LA VARA: THE NUEVOMEXICO YARDSTICK

By Michael Miller

On 27 December 1888, the Surveyor General for the Territory of New Mexico, George Julian, publicly proclaimed that ninety percent of the land entries in the territory were fraudulent. A study conducted by the New Mexico State Planning Office in 1971 uncovered evidence showing numerous problems with land titles. This study concluded that two out of three land title transfers in the northern counties of the state were in need of either a quiet title suit or other corrective work. New Mexico has long been known for its unorthodox land history, and has been plagued in modern times by “land problems,” which can be traced to different philosophies of land tenure and systems of measurement in the past.

The first people to inhabit New Mexico were hunters and gatherers. They knew no boundaries as we know them today. As civilization progressed, the indigenous people in New Mexico learned to domesticate animals and plants. Some groups became sedentary and agriculture began to play a more important role in their daily lives. Many of these ancient people settled in the fertile valleys of the Rio Grande and they came to be known as the Pueblo culture. Boundaries became more defined. Ownership of land among the Pueblo cultures was communal. Hunting, gathering, logging, and other land classifications were for the benefit of all members of the pueblo. Individual ownership of agricultural lands was often held by the clan or family, and the customs of possession varied from pueblo to pueblo.

The arrival of the Spanish in Nuevo Mexico and the Southwest brought European methods of measurement and land ownership. The Spanish system of measurement was adopted over the centuries from the Phoenicians, the Greeks, the Romans, and the Moors. Many of these initial units of measurement were based on the length of *un brazo* (an arm) or *una pierna* (a leg), or the distance a man could walk in a specific length of time. At the time of the conquest of Mexico, nearly every province in Spain had an independent system of measurement that was not standardized, which only vaguely resembled the official standards in Castile. In the late 16th century, some order was introduced by royal decree and this official system was brought to the New World by Spanish officials and the settlers who

eventually entered Nuevo Mexico.

When Juan de Oñate arrived in Nuevo Mexico in 1598, he brought with him 129 soldier-colonists. His primary mission was to colonize and create permanent settlements. To accomplish this task, Oñate and other Spanish officials relied on the system of measurement governed by royal decree in Spain. This system was first called the *vara of Burgos*. It was developed by an inter-communal association of foresters called *Hermandad de los Pinares* (Brotherhood of the Pines). The meetings of the association were held in the village of Canicosa, in the province of Burgos. They were attended by elected officials, called *procuradores*, from each village in the association. The organization harvested and marketed the timber in the forests within the province of Burgos. By the year 1480, the *vecinos* (neighbors, or local residents) and their families in this communal organization had accumulated substantial wealth, which was shared equally among the members of the association. Later the system of measurement that the hermandad had developed became more widely accepted. “Vara of Burgos” was eventually changed to “Castilian *vara*,” and it provided a system of linear measurement for Spanish officials to measure and distribute lands, lay out buildings and towns, and conduct other official duties required for the settlement of a province in New Spain.

Although there was no universal consensus at the time, the vara was generally accepted as the equivalent of 32.909 inches by today’s standards. The official vara was made of heavy oak and was divided accurately into four sections by brass studs. These sections represented the reach of extended fingers and thumb or the hand’s breadth. The extreme right section was again divided into two spaces roughly equivalent to the breadth of two fingers. These lengths may be compared, in general, to the yard, the foot, and the inch of today.

To measure large distances, as in the case of land grants, the *legua* (league) was used. The legua, although not standardized throughout New Spain, was approximately 5,000 varas or 2.59699 miles in length. An additional unit known as a *cordel* (cord) was used to measure a variety of linear distances and terrains. The cordel represented several different measurements

in the Spanish system, ranging from an *estadio cordel* (sixty-nine varas) to a *cordel* of fifty varas, as well as the *cordel estadal*, which was ten varas.

To encourage settlement and colonization of the frontiers in northern New Spain, the Spanish government issued grants of land to its citizens and to many of the pueblos. To understand the land tenure system implemented by the Spaniards in the northern provinces, it is necessary to briefly review the community land-holding organization transmitted to the New World by Spain. Land, in the Spanish way, was held in a complex form of tenure involving individual and community rights. Individuals owned farm plots, but they were often incorporated into a cooperative system, especially in the management of irrigation waters. Consequently, community needs had to be considered in all land transfers. Included in this cooperative system was the communal right to use land for grazing, gathering wood, and hunting. The system provided for community subsistence, and all these factors were applied to the use and value of the land. The Spanish government also issued private grants to individuals who agreed to cultivate the land, raise livestock, and attract settlers. Justification for individual grants usually included recognition for specific services performed on behalf of the crown. Once they were settled by colonists, private grants often shared the same characteristics as the communal grant.

Small-holdings claims, a third class of landholding, were also issued. These parcels were usually not conveyed by a formal grant. Instead they were given by oral agreement with little or no official documentation. About one third of the population in colonial Nuevo Mexico resided on these small tracts of land, which were primarily used for small-scale farming.

Spanish methods of land measurement lacked the sophistication of today's standards. Officials relied on the use of actual landmarks on the surface of the earth,

as well as established boundaries of adjoining land held by others, to define the periphery of designated areas. For this reason, descriptions of land often read as follows: "A certain tract of land bounded on the south by *Ojo del Cuervo*, following its *cordillera* to *Ojo de Chico*, on the east by *Cerro de Pedernal*, on the north by *Ojo del Cibolo*, and on the west by *la altura de la Sierra*."¹ Spanish methods of land conveyance also lacked the accuracy of more technical American systems of recording.

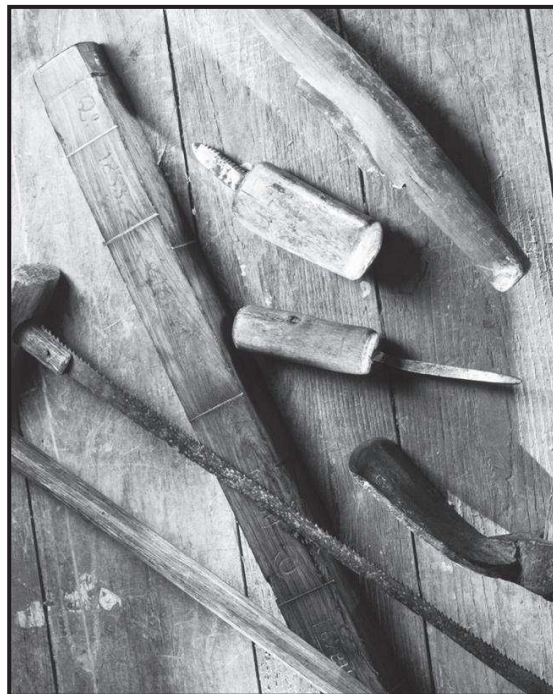
The procedure to obtain a Spanish or Mexican grant required a written petition to the governor describing the area. This was followed by an investigation by the local *alcalde* (mayor), who reported his findings to the governor. If the governor was satisfied with the results of the report, a title of possession was drawn up stating the limits of the land granted.

A ceremony of possession followed this procedure. The *alcalde*, with two witnesses, accompanied the grantees to the site. The grantees performed ceremonial acts of possession, such as pulling up weeds, scattering earth, throwing stones, and other acts, all the while giving thanks to God and the king.

The completion of this ceremony resulted in the issuance of a written document that described the method of delivery, the boundaries of the grant, and the sovereign's reason for giving the land. In order to obtain title, the grantee was required to live on the land and develop it for approximately four years. If

these conditions were met, the *alcalde* issued the final papers. Unfortunately for the heirs of many land grants in New Mexico, the submission of final papers was often ignored.

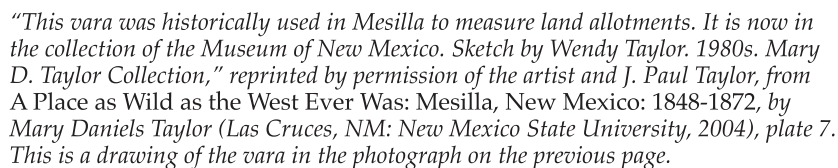
There are several intriguing examples in New Mexico's land conveyance history that illustrate the use of Spanish measurement techniques and the use of the *vara*, *legua*, and *cordel*. These incidents are preserved in the Spanish archives of New Mexico, serving to illustrate the importance of measurements in the daily life of colonial New Mexico, and to provide insight into



Vara, with other woodworking tools, New Mexico, 19th century. History Collection, New Mexico History Museum, DCA 9976.45

In a similar case at the Pueblo of Jemez, Salvador Montoya, the alcalde, measured a full league at the request of Rafael Garcia. In this case, he began at the church, measuring the legua with a hair rope of 50

The vara was used as a unit of measurement for centuries in New Mexico. Then, in 1846, the real confusion began when New Mexico became a territory of the United States and it became necessary to adopt and put in use the American system of measurement.



The transition was awkward and in some cases confusing, especially when the measurement involved land conveyance. Many *Nuevomexicanos* of mid-nineteenth-century New Mexico were familiar with the American system of land tenure and the methods of measurement used. However, the philosophies were in direct contrast to the traditional Spanish way. The United States land tenure system, with its linear measurement brought west to Spanish, Mexican and Indian New Mexico, was dependent upon the use of an imaginary grid plotted on paper. The physical features of the land were then correlated by the use of technical processes of surveying and cartography. Through this system, land became a precisely measurable entity divided into exact parcels that could be located on a map. Precise record keeping and technology were essential to the success of the system. Like its Old World predecessors, the Spanish system was concerned with the social and political aspects of land. Land as a dimension of society was more important than economics.

During the 19th century, the General Land Office (GLO) of the federal government established a program for surveying and distributing frontier lands to American settlers. In New Mexico, the GLO also created a mechanism for dealing with Spanish and Mexican land grants. Known as the Office of the Surveyor General and later as the Court of Private Land Claims, these judicial bodies ruled on the status of 282 land grants encompassing 34,653,340 claimed acres. The rejection of many of these land grants by the U.S. courts can be traced to contrasts in Spanish and United States methods of land tenure and measurement. The repercussions and evidence of those contrasts are still present in New Mexico land transfers today.

Although the Territorial Legislature of New Mexico attempted the passage of "An Act for the Adoption, Definition, and Establishment of Standard Weights and Measures for the Territory of New Mexico" in 1851, the law fell short of its intended purpose. The legislature proceeded to give equivalent American measures for all the Spanish and Mexican units except the vara, about which it said nothing. It seemed impossible at the time for officials to merge the two systems.

Even after more than 160 years of United States rule, the influence of the Spanish vara can be easily recognized in New Mexico today. The shape of farmlands, for example, is often rectangular, as opposed to the square grids in the American system. The fields are long, often three times longer than they are wide,

and frequently the plots are adjacent to the water source used for irrigation. Family garden plots are still known as *suertes* (lands separated by landmarks), which measure 400 by 200 varas.

In 1980, attorney Em Hall and ten-year-old Kenge Ruiz of Pecos set out with a rope that measured 277 feet in length. Their purpose on that cold Thanksgiving Day was to measure the length of the boundary at Pecos Pueblo. After a full day of surveying the rugged and majestic terrain, they arrived at the property of Steve Roybal. Roybal, eyeing this man and boy with the long, strange-looking rope, asked in Spanish, "What are you doing?" "*Agrimensando*" (surveying), the two replied as they stretched the final 100 varas across his field. On that day in 1980, a man and a boy shot the Pecos pueblo league for what may have been the last time. The next day, for the sake of history, Hall re-measured the 277-foot rope, which was battered, torn, and abraded after its workout the day before. The rope measured 296 feet long. The same measurement that eluded Villanueva many years ago had escaped this modern-day pioneer as well.

There is an old New Mexico *dicho* that is still used today, "*peso y medida mantiene en paz la vida.*" "Weight and measure keep the peace and make life a pleasure." So it was for the vara, the yardstick of the *Nuevomexicano*.

ENDNOTES

- 1 NMLG-SG, New Mexico Land Grants-Surveyor General, Microfilm Ed., 1987.
- 2 The pueblo league was the amount of land to which a pueblo was entitled.
- 3 Eleanor B. Adams and Fray Angelico Chavez, *The Missions of New Mexico, 1776*, (Albuquerque: University of New Mexico Press, 1956), 77.

SOURCES

Council of Trujillo, Sept. 22, 1536, Archivo Antiguo Trujillo, Beineke Library, Yale University, microfilm roll 1-3-78, #1

Land Records of New Mexico, NM State Records Center and Archives (NMSRCA): Jemez Pueblo, SG (A), Roll 7, and Pecos Pueblo, SG(F), Roll 7

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Twitchell, Ralph E. *Spanish Archives of New Mexico*, 2 vols. Cedar Rapids, Iowa: The Torch Press, 1914

This article can be found on the NM Digital History website: nm.digitalhistory.org.

THE LAY OF THE LAND: LONG LOTS

By Michael Miller

Visitors to New Mexico often comment on the long and narrow stretches of farmland found in the lush valleys of our state, notably in Rio Arriba. These elongated strips of land are, of course, a holdover from the customs of the Spanish colonial past and the era of the land grant. It's true that the layout of farms in the mountain valleys of New Mexico bear little resemblance to the north-forty farm plats of the Midwest.

Land in the Spanish way was held in a complex form of tenure involving individual and community rights. Individuals owned farm plots, but they were often incorporated into a cooperative system, especially in the management of irrigation waters. Consequently, the entire community had to be considered in all land transfers.

Included in this cooperative system was the communal right to use land for grazing, firewood, hunting, and planting. Because fertile lands were often situated in narrow mountain river valleys, families settled these areas first. Over the decades the lands were passed on to the next generation in the traditional way: the head of the household gave to each of his heirs a section containing each of these types of land: forest for firewood and hunting, lowlands for

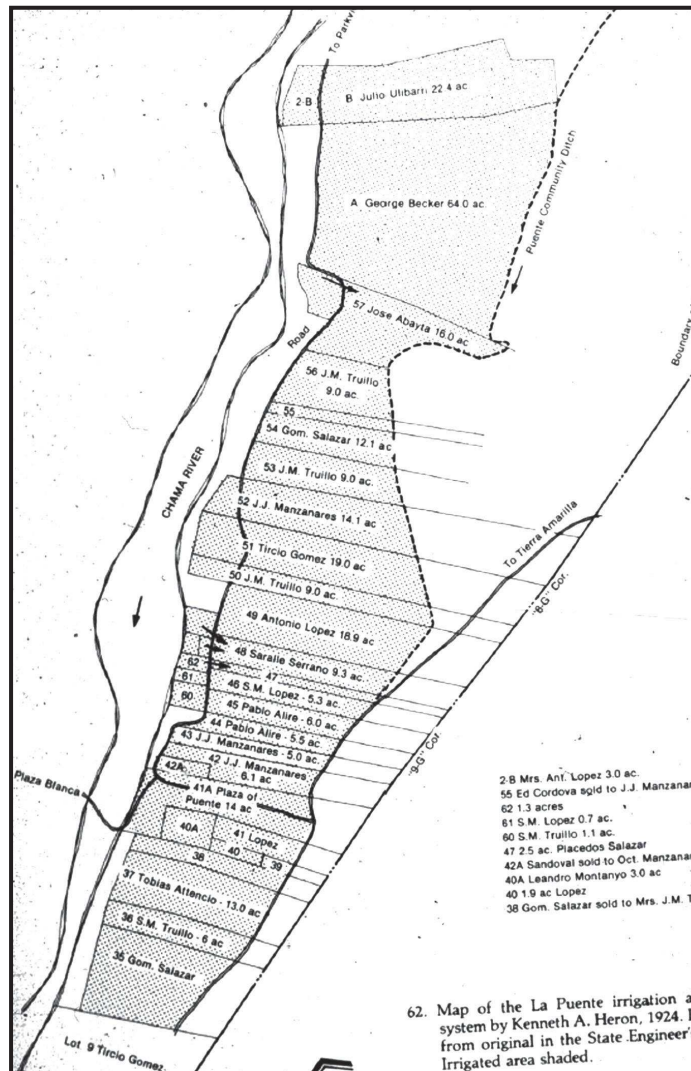
planting and irrigation, and grazing lands.

Until very recent times this custom flourished. With each new generation and the further division of the family land, the inherited parcels became narrower. The relatively recent introduction of fences has emphasized this unique, elongated pattern, called a "long lot" or "vara field."

As traditional family lands continue to dwindle,

and the modern world encroaches upon ancient New Mexican customs, the lay of the land has gradually changed. But in many isolated areas of New Mexico, these long, narrow strips of land have survived into modern times and continue to remind us of our precious colonial past.

MICHAEL MILLER, a CARTA Board member, has served as Director of New Mexico Records Center and Archives, founding director of the Center for Southwest Research at UNM, and retired as the first Director of Research and Literary Arts at the National Hispanic Cultural Center. He is a volunteer on the NM Digital History Project and has written or authored twelve books on New Mexico. Miller also writes fiction and poetry, and lives in La Puebla.



Map of La Puente (NM) irrigation and field system by Kenneth A. Heron, 1924. Redrawn from the original in the State Engineer's Office, reprinted by permission from La Tierra Amarilla: Its History, Architecture, and Cultural Landscape, by Chris Wilson and David Kammer (Santa Fe: Museum of New Mexico Press, 1989), 52

A PERSONAL JOURNEY: MYSTERY AND DISCOVERY ALONG EL CAMINO REAL

By Larry Castillo-Wilson

It is not unusual, when doing research on the Camino Real, to investigate one phenomenon and stumble upon totally new phenomena by pure happenstance. This was the case as I began a research hike on 4 March 2010, to revisit and re-photograph a *bajadita* (a short section of trail going down into or coming up from the floodplain) I had discovered across the river from Polvadera in the glow of twilight in 1984. Polvadera (La Polvadera de San Lorenzo) is a small farming community in Socorro County located on the west bank of the Rio Grande, near the mouth of the Rio Salado; north of Lemitar and south of San Acacia, on the western variant of this segment of El Camino Real de Tierra Adentro.

Upon arrival, I realized that because the water of the Rio Grande is no longer diverted into canals in winter and the riverbed left dry as in years past, I could not simply walk across the riverbed and reach this isolated terrain as I had decades ago. A ten-hour roundtrip hike lay in front of me. Lorenzo Benevidez of the Bureau of Reclamation, always gracious, allowed me to cross the bridge at San Acacia to explore the eastern bank. I climbed to the top of South Acacia “mountain” (I use the word mountain because it is neither a butte nor a mesa—a butte is usually taller than it is wide, and a mesa is usually wider than it is tall) and hiked along the crest. Below, I scanned a sandy mesa that stretches west from the mountain, bisecting the floodplain.

My memory shifted into reverse. I remembered one night, years ago, when I had stayed, unprepared, too late in that isolated terrain. In the deepening darkness, and with rising anxiety, I jogged the length of the sandy mesa to the river where I waded across to the welcome sight of my automobile.

Other than that experience, my acquaintance with the mesa was nil. No name has been found on a map for this hill, so I call it Mesa de la Rana (frog mesa), because its body sprawls across the floodplain with its mouth seemingly sipping water from the river. I finally reached and descended the sides of the Arroyo de Alamillo—the northern terminus of my hike in 1984. A twinge of nostalgia flowed through me as I spotted the ridge where I had sat and eaten my lunch in fatigue

and frustration so many years ago. As I walked the familiar terrain south of the arroyo, twenty-six-year-old memories lay, like lichen of green, blue and orange, upon the rocks and boulders.

On the return hike, I was chagrined to realize that over the quarter century since my last hike to this area, old age had not circumvented me as my vanity had anticipated. My legs cramped, my feet hurt, and my body was tired. At one point I was walking along the floodplain and needed to get back on the higher ground. I usually do not take chances on a solitary hike, but a rock wall was the only way to ascend. I climbed the small rocks and ledges. As I swung up to a higher ledge, a painful cramp ran down my leg. I pondered my next move. It was too high to climb down. In excruciating pain I made myself swing my leg up to the next outcropping and pulled myself up the rest of the cliff. I survived and coerced my painful body to keep walking back across the bridge and to my vehicle.

A week later, I hobnobbed with Tom Harper, a trail research colleague, or, as we are sometimes called, a fellow “rut nut.” Earlier, Tom had taken aerial photographs of the area where I had hiked, with a focus on the Mesa de la Rana. Tom and I were puzzled: the mesa bisects the floodplain and there is physical evidence that the Camino Real ran along the riverbank in this area. How did the historic road react when it met this obstacle that cut squarely across its path? Did travelers struggle over the sandy mesa or did they go around the western end of the hill by the river’s edge? This riddle could only be solved on the ground.

Thus the goal of my next hike, on 14 April 2010, was to unravel the mystery of the mesa. To be only a short drive from my research area, I stayed with friends in Socorro the night before. I awoke at 4:00 a.m. and decided to get an early start. With a nod to Shakespeare, it was the “very witching time of night” when I arrived at the San Acacia cemetery. As I walked around the conveyance canal to the bridge gate, I heard a large animal splash into the water. Alligator? No—probably just a beaver. A full moon gave a subtle gentleness to the depth of the darkness. My mind pictured all the travelers over the centuries that used the full moon

to travel through the night to avoid the heat of the summer day. I walked through the *angostura* (narrows) and descended a trail to the floodplain—on a road that appeared authentic with erosion and pieces of old porcelain.

At the floodplain, I theorized that travelers had a decision to make: if the floodplain was not soggy or flooded, they could continue straight across it to the western end of the Mesa de la Rana and continue along the side of the hill and the river's edge. But if perhaps it was late spring or summer and the plain was flooded, they would have to turn left and travel on the eastern border of the floodplain, along a line of gravel hills.

With no desire to get entangled in the salt cedar jungle of the floodplain, I took the left turn to the east and in the darkness wove my way around and through the bushes that covered what appeared to be the original trail. I was not concerned with snakes because they usually sleep late and do not like the early morning cold. A series of small pueblo ruins runs parallel to the road along gravel ridges. Marshall and Walt in their *Rio Abajo* study suggest that these ruins are from the Tajo Phase of settlement (AD 800–1000) and were of mud and sticks, or *jacal*, construction.* I looked carefully and saw that, even after all these years, the paths that Native Americans used to walk down to fields in the floodplain can still be discerned along the rocky slopes.

As I approached Mesa de la Rana, the sun made its appearance. In the distance I espied a wide swath of sand draped on the side of the mesa. Could this be the location where horses and wagons over the centuries had ascended and descended the sand hill? I could hardly wait to investigate. All along this area of the hillside I discovered paths of sand, wagon ruts, and sandy depressions where travelers had confronted this obstacle and intrepidly decided to surmount it.

I reconnoitered the area and then continued down the northern side of the mesa until I reached an indentation in the hill that created the narrowest section of the mesa. I encountered a number of wagon ruts on the slopes that seemed to indicate efforts to take

advantage of this narrower neck of the mesa. As with previous wagon ruts, they were very distinct on the side of the sand mesa but faded out on top. I had solved one element of the enigma—yes, the historic road did go over the sand mesa—but there was another element: did travelers also go around the end of the mesa by the river's edge?

When I reached the "*cabeza de la rana*" (the frog's head) at the river's edge, I discovered a shelf that ran between the hill and the high riverbank—a perfect place to travel. The northern part of the shelf was narrow and I found no hard evidence of travel. In the middle of the shelf, I encountered what appeared to be a camping site with basaltic rock cleared away for a sleeping area. On the southern end of the shelf, the terrain widened considerably and I found two parallel wagon swales. They were wide swales indicating a good deal of traffic had proceeded around the end of the mesa. I had seen these swales when I crossed the dry riverbed back in the winter of 1984. But looking is not seeing, and my trail skills were not developed enough back then to realize what I was looking at. Now the riddle was solved. The historic trail had gone both over and around

the sand mesa. I felt satisfied, and concluded that my explorations and adventures were at an end. I didn't know how wrong I was, and what excitement still lay ahead.

I decided to hike along the south side of the mesa and observed that the slope on this side was not as steep as on the north. I discovered places where travelers had traversed the hill

and, because of the lower slope, the ascents and descents were more benevolent. As I walked along, I remembered information from the *Rio Abajo* survey about a remarkable wall of petroglyphs in the area. Even though heat and exhaustion envelope one's body, the instinct to explore and perhaps get lucky is hard to stifle. I scouted along a wall cliff but found nothing. Still disciplining myself to follow my hiking method, I stopped to look back to see if there was anything I had missed. And there it was—a sizeable panorama of petroglyphs covering a large section of a wall of basalt boulders. I spent a good deal of time studying



A wall of basaltic rock across the river from Polvadera features overlapping petroglyphs. Photograph by L. Castillo-Wilson

the variety of figures and shapes on the panel. I made preparations to start my return hike.

What an exciting hike! I had solved the enigma of the Mesa de la Rana, found many traces of the historic Camino Real, and viewed a spectacular wall of petroglyphs. But on that research day that had started in the darkness of early morning, there was a torch of discovery that refused to be extinguished.

As I started to walk away, I noticed some writing on the wall through the bare branches of a deciduous bush that as yet had not put out spring leaves. I spread the branches and there carved into the rock was "Juan Salas 1848." What a surprise!

What an intriguing juxtaposition of carved images over time! 1848 was such an interesting and important period. It was the year the Mexican War came to an end. New Mexico was now part of the United States and under a new government. As I stared at the inscription, questions streamed through my mind—who was this man? What was he doing at this isolated spot? If he was a rancher, was he fearful the new government would take his land? Would his religion and his language be suppressed? If he was a traveler on the historic trail, was he worried that lucrative trade on the trail would end? What *did* end were my reverie and speculations, as I finally started to hike back to the San Acacia Dam.

I made another hike in May and showed this inscription to Rick Hendricks, New Mexico State Historian, and his assistant Dennis Trujillo. As we were climbing up a hill, Rick asked me if I had ever had my DNA checked for mountain goat. I will say no more about this, except to say that I am very proud of the mountain goat in my family tree.

The identity of the "Juan Salas" who made the inscription was the final mystery to be solved. As Rick and I talked in his office on 3 August 2010, we agreed that the evidence pointed to the authenticity of the inscription: it is unlikely that an irresponsible person would have gone to this isolated site and spent a good deal of time creating fake carvings. We also agreed that the inscription was most likely engraved by a local

person who knew the area and knew the petroglyph site. Travelers on the Camino Real traversing the sand mesa, new to the territory or from distant parts of the territory, would have had no knowledge of this isolated place.

Rick Hendricks searched on his computer for a Juan Salas in the Federal Census Records in Socorro County during the time period in question. He discovered a Juan Salas in the 1870 census, living at Sabinal in northern Socorro County. This individual was born in 1820 and was fifty years old at the time of the census—

thus fitting the time period.

On 2 February 1848, the Treaty of Guadalupe Hidalgo was signed, ending the Mexican War. Covered wagons were seen no more making the hard climb over the sandy Mesa de la Rana—the war had put an end to the international trade. Sometime during the year, I theorize, Juan Salas, age twenty-eight, left his home in Sabinal and rode his horse south along

the ancient roadbed of the Camino Real. He reached the Mesa de la Rana and followed ruts to the top. As he traversed the mesa, his mind pictured the nearby petroglyph wall and he pondered the meaning of the designs. As he descended the south side of the mesa, he made a decision. He spurred his horse to the east. He would make his own mark—a mark that he hoped would last for centuries to come.



"Juan Salas 1848" etched into a wall of historic and prehistoric petroglyphs. Photograph by L. Castillo-Wilson

* Michael P. Marshall and Henry J. Walt, *Rio Abajo: Prehistory and History of a Rio Grande Province* (Santa Fe: New Mexico State Historic Preservation Division, 1984), 53-56.

LARRY CASTILLO-WILSON first started exploring El Camino Real Tierra Adentro in 1982, in the area of Socorro. Currently he is working on a book describing the results of decades of research on the Camino. Larry has published works in history, religion, architecture, and most recently, a book of poetry, *Honey Blue*, which includes poems relating to his trail research. He is a retired United Methodist minister. Castillo-Wilson and his wife Rosa live in Rio Rancho, New Mexico.

HERITAGE PRESERVATION MONTH, 2011

is honoring

El Camino Real de Tierra Adentro!

An annual event of the New Mexico Historic Preservation Division

CALENDAR of EVENTS

Following is a selection. For an up-to-date list, please visit the HPD website: www.nmhistoricpreservation.org

All of May

"PAINTOUT!"

Camino Real Trail Segments

Participating Communities

Jean Fulton (575) 528-8267; jeanfulton@earthlink.net

This will be a first-ever El Camino Real "Paintout!" hosted by the New Mexico Watercolor Society and CARTA to encourage all artists, including watercolorists, painters, and photographers to visually capture El Camino Real.

CAMINO REAL MUSEUM IN A RESTAURANT

Nopalito's Restaurant (on El Camino Real)

311 South Mesquite Street, Las Cruces

CARTA partners with Las Esperanzas Neighborhood Association to create a Museum and Visitor's Center inside Nopalito's Restaurant in the Mesquite Historic District. The museum will include maps, brochures, displays, exhibits, and El Camino Real travel trunks.

1 May

"THE HOLY OFFICE OF THE INQUISITION IN 17TH CENTURY NEW MEXICO"

Petroglyphs National Monument

10 a.m.—2 p.m.

(505) 899-0205 ext. 338

(reservation required; space is limited to 25 seats)

Joseph P. Sánchez examines the role of the Inquisition in New Mexico by exploring two historic situations involving Governor Pedro de Peralta, founder of Santa Fe, 1610-1613; and the case against Bernardo Gruber, a German trader, who ran afoul of the Inquisition in 1668.

1 May & 21 May

CORONADO SITE ARCHAEOLOGICAL TOUR

Albuquerque Open Space Visitor Center

10 a.m.

6500 Coors Blvd. NW, Albuquerque

Jodi Hedderig (505) 897-8831; jhedderig@cabq.gov

(registration required)

From 1540 to 1542 Francisco Vázquez de Coronado led the largest land-based exploration in the continental United States conducted by colonial Spain. Later, El Camino Real would cross paths with Coronado's original route. Presentation and guided tour of a recently investigated Coronado site will follow.

5–8 May

HISTORICAL SOCIETY OF NEW MEXICO CONFERENCE

Ruidoso Conference Center
111 Sierra Blanca Drive, Ruidoso
(575) 258-5445; www.hsnm.org
(early registration through 25 April)

HSNM partners with the Lincoln County Historical Society and Lincoln and Fort Stanton State Monuments to present the 2011 conference. On 6 May CARTA members will team up for a panel, “El Camino Real de Tierra Adentro: A Historic Trail, Past and Present.”

6 May

ADOBE RESTORATION DEMONSTRATIONS

Bernalillo Historic Sites
9 a.m.–5 p.m.
Maria G. Rinaldi (505) 867-3311; mrinaldi@townofbernalillo.org

Demonstrations of adobe making, lime and mud plasters and mortars, adobe stabilization and reconstruction by the town’s Heritage Preservation Award-winning Youth Conservation Corps, at the Bernalillo Wine Museum; El Molino, a stabilized c. 1900 3-story adobe flour mill; and the Graber House, a 1920s terrone-adobe house.

7 May

CINCO DE MAYO CELEBRATION

National Hispanic Cultural Center, Journal Theatre
8 p.m.
1701 4th Street SW, Albuquerque
(505) 246-2261; www.nhccnm.org

Mexico’s leading brass quintet, “Metales M5,” founded in Morelia, blends baroque and contemporary music, opera, blues, pop, folk and world music.

12 May

OHKAY OWINGEH TOUR

Architecture, Dancers, Traditional Meal
10 a.m.–3 p.m.
Meet at chapel in center of pueblo
Tomasita Duran (505) 852-0189; tomasita_duran@ohkayowingeh-nsn.gov
(registration required)

Formerly San Juan Pueblo, this was the original terminus of El Camino Real de Tierra Adentro at the first northern capital of New Spain. The tour begins at 11 a.m., followed by a locally prepared traditional lunch at noon featuring performances by a children’s dance troupe. An optional mud plaster workshop begins at 1 p.m.

PEOPLE WHO TRAVELED EL CAMINO REAL

Branigan Cultural Center, Las Cruces
1–2 p.m.
501 N. Main Street (north end of Downtown Mall)
(575) 541-2219; aalbertson@las-cruces.org

CARTA’s own Jean Fulton will speak on people who traveled El Camino Real from its origins in Mexico City to northern New Mexico.

14 May

VINTAGE WALKING AND BICYCLE TOURS

Mesquite Historic District

11 a.m.

Klein Park, 155 N. Mesquite Street, Las Cruces

David Chavez (575) 527-5426; dglc.chavez@gmail.com

Las Esperanzas Tour of the Royal Road and Camino Del Arte Art Walk and Music. Events feature an unveiling of El Camino Real signs on Mesquite St. and historic home plaques.

ARMENDARIS RANCH: BLACK MESA TOUR

8 a.m.–6 p.m.

Geronimo Springs Museum

211 Main Street, Truth or Consequences

La Rena Miller (575) 894-6600; larena@geronimotrail.com

(registration and fee required. Fee: \$150 per person by credit card)

Tour to the ranch headquarters for a lecture, then follow much of Jornada del Muerto north to Mesa Contadera (Black Mesa), overlooking the site of the Civil War Valverde Battlefield. Lunch, soft drinks, water and snacks provided. 4-wheel drive, high-clearance vehicles required.

14 May & 21 May

EL CAMINO REAL TOUR

Fort Selden to Yost

(Paraje Robledo to Yost overlook of Spaceport America)

9 a.m.–1 p.m.

Meet 1 mile southeast of Exit 18 off I-25 (Radium Springs)

Rob Spence (575) 496-6581; rob@go-galactic.com

Suggested donation: CARTA membership (available at tour)

(register by email and reserve optional walkie-talkie 2 days in advance @\$40)

Galactic Transport and Tours guides a caravan of privately owned vehicles journey along the Jornada del Muerto. (4-wheel drive, high-clearance vehicles recommended; drivers assume all responsibility.) Includes a moderate 3-mile hike (some poor footing). The hike ends with a breathtaking view of Spaceport America in the near distance, with the option of continuing to Sparky's restaurant in Hatch for a debrief.

15 May

BROAD CANYON RANCH "BIOBLITZ"

Radium Springs

12 noon–3 p.m.

19400 N. Valley Drive (exit 19, I-25 North)

Beth Bardwell (575) 522-5065; bbardwell@audubon.org or

Jean Fulton (575) 528-8267; jeanfulton@earthlink.net

A 24-hour scavenger hunt where field scientists identify as many living organisms as possible. Hands-on activities include Camino Real travel trunks containing cultural and natural artifacts brought north and south on El Camino Real.

16 May–4 June

ADOBE WORKSHOPS

San Miguel Chapel
401 Old Santa Fe Trail, Santa Fe
Robin Jones (505)982-9521; rjones@cstones.org
Registration required

Cornerstones Community Partnerships offers three, five-day “Working with Adobe” workshops. Participants will gain a basic understanding of why many adobe buildings are threatened, and how they can be preserved, restored, and maintained.

16–20 May: Adobe making

23–27 May: Wall work and plaster, adobe making

31 May–4 June: Wall work and plaster, adobe making

21 May

GUIDED TOUR TO VALVERDE ON EL CAMINO REAL SOUTH OF SAN ANTONIO

Check for time and location
Tom Harper (575) 528-8267; crane@sdcc.org

A tour to Valverde, the site of a Civil War victory for the Confederate Army along the Rio Grande.

28 May

“BACK BY NOON”

Guided Jornada del Muerto Tour
Upham (near Las Cruces)
8 a.m.
Meet at Milagro Coffee y Espresso
1733 E. University Ave., Las Cruces
Lauren McDowell (575) 522-5552; wildmesquite.org
(reservations required)

The Southwest Environmental Center and CARTA will co-host a guided tour to the new National Park Service and Bureau of Land Management wayside exhibits. Hike on one of the most pristine lengths of El Camino Real in the Jornada del Muerto.

28 & 29 May

DOCUMENTARY FILM MAKING ON THE CAMINO REAL

11 a.m.–5 p.m.
Mikey’s Place, 3100 Harrelson, Las Cruces; and Jornada del Muerto
Pinky Kingsley (575) 640-3869; mikeysplacenm@aol.com.
(Registration is \$45 per person)

Arts and cultural center Mikey’s Place hosts “A Trip Through El Camino Real,” a collaboration between filmmaker Jason VanCamp and CARTA, with major funding by the National Park Service. Saturday’s workshop will be held at Mikey’s; Sunday’s will be on site in the Jornada del Muerto. This is an introduction to El Camino Real, site stewardship, and filmmaking.

Chris Wilson, Director, Historic Preservation and Regionalism Program
School of Architecture and Planning, University of New Mexico, Albuquerque

announces

JUNE 2011 SOUTHWEST SUMMER INSTITUTE FOR PRESERVATION AND REGIONALISM



Kiva, Pueblo Bonito, Chaco Canyon, New Mexico. Photograph by Martin Stupich, 2005

Contemporary Design in Historic and Regional Contexts (6–10 June)

Photographing the Built Environment (13–17 June)

Conservation Field Studies: Bandelier National Monument (20–24 June)

The 2011 Southwest Summer Institute offers stand-alone courses that can also be taken as part of the UNM School of Architecture & Planning, Graduate Certificate in Historic Preservation and Regionalism program. We welcome students and professionals in preservation, design, planning, cultural resource management, and related fields, as well as other professionals and the general public, who may register as non-degree students.

Southwest Summer Institute

The six-course Graduate Certificate in Historic Preservation & Regionalism program integrates proven historic preservation techniques with contemporary design and planning approaches grounded in history, culture and place. Founded in 2005 as an integral part of the Certificate program, the Southwest Summer Institute provides a national and international forum on historic preservation and regionalism issues in partnership with government preservation agencies, nonprofit organizations, and other universities and UNM departments. Leading national and New Mexico experts teach inspiring courses designed for traditional students, practicing professionals, and interested members of the public. Courses make extensive use of New Mexico's historic cultural landscape as an ideal setting for incubating and mastering best practices for the conservation of tangible and intangible cultural heritage.

Past courses have focused on Route 66, acequia irrigation systems, Japanese cultural landscapes, the industrial heritage of the Santa Fe Railway shops, and strategies for regionally appropriate contemporary design and planning. In addition to this year's distinguished faculty—most of whom have taught in the institute previously—past instructors have included respected preservation educators: Chester Liebs, founding director of the Institute and the University of Vermont graduate preservation program; Kak Slick, Executive Director, US/ICOMOS; and CARTA Board member Francisco Uviña, adobe preservation expert.

COURSES

Contemporary Design in Historic and Regional Contexts, 6–10 June

Tony Atkin

Explores one of the great regional traditions in the world—the Southwest US—where the forms and materials of buildings have been adapted to the desert climate, indigenous cultures, and singular landscapes. Class lectures and discussions lead to visits to ancient and historic sites such as Chaco Canyon, Acoma, Abiquiu, and Santa Fe, and to contemporary works by Antoine Predock, Lake/Flato, Richard Gluckman and others. Students will develop their own response to historic and regional issues through a modern design project or critical essay.

Instructor: Tony Atkin, FAIA, award-winning architect and preservationist, Atkin Olshin Schade Architects, Philadelphia and Santa Fe; co-editor, *Structure and Meaning in Human Settlements*.

Photographing the Built Environment, 13–17 June

Martin Stupich

Provides an immersion in the 170 years of architectural and cultural landscape photography, especially work that merges a strong visual aesthetic with the pragmatic requirements of documentation. Students will learn to record historic buildings, structures and landscapes according to Historic American Buildings Survey (HABS) guidelines, while guest speakers will introduce commercial architectural photography, social documentary photography and cultural resource field survey photography.

Instructor: Martin Stupich, documentary photographer. While specializing in HABS/HAER documentation for twenty-five years, Martin Stupich has also received multiple National Endowment for the Arts grants, and co-authored *Red Desert: History of a Place* with Annie Proulx.

Conservation Field Studies: Bandelier National Monument, 20–24 June

Douglas Porter and Angelyn Bass

Bandelier National Monument in the Pajarito Plateau of northern New Mexico is a volcanic landscape, layered in history from Ancestral Pueblo occupation to early ranching, the WPA, and the atomic age. Using this rich field-study site, the course will focus on the investigation, diagnosis, and conservation of cultural properties. Course topics include materials pathology, nondestructive evaluation and testing, and the development of treatment strategies in the conservation of archaeological and historic sites.

Instructors: Douglas Porter, research faculty at UNM and the University of Vermont, with historic preservation and ruins conservation projects nationwide, including structural modeling at Bandelier National Monument; Angelyn Bass, archaeological sites conservator with Conservation Associates, formerly with the Vanishing Treasures Program at Bandelier National Monument and Pecos National Historical Site.

Course Schedule. Classes, including field trips, meet from 9:00 a.m. to 6:00 a.m. for 5 days at the UNM School of Architecture & Planning, Albuquerque, New Mexico, including field trips. Each course carries three (3) credit hours. Students who are taking the course for credit will also complete a term project after the “in-class” week.

Projected Tuition and Fees: Undergraduate course \$650; graduate course \$800. (Final costs available mid-April)

For More Information, please contact Ellen Steeves: esteeves@unm.edu, (505) 277-0071; or see Preservation and Regionalism, Southwest Summer Institute at <http://saap.unm.edu>.

CHRIS WILSON is J. B. Jackson Professor, and Director, Historic Preservation and Regionalism Program in the School of Architecture and Planning at the University of New Mexico, Albuquerque. Wilson is the author of *The Myth of Santa Fe* (UNM Press, 1997), and co-editor with Stefanos Polyzoides of *The Plazas of New Mexico*, forthcoming (Fall 2011) from Trinity University Press.

EXHIBITION: *Home Lands: How Women Made the West*

New Mexico History Museum, Santa Fe

19 June–11 September 2011

On 19 June, the exhibition *Home Lands: How Women Made the West* opens at the New Mexico History Museum, the final venue following its debut a year ago at the Autry National Center of the American West in Los Angeles. Curated by Carolyn Brucken and Virginia Scharff, it is a compelling story of the vital role of women in the history of the West. The narrative is brought to life with rare and superlative objects and illuminating text panels.

Home Lands focuses on three regions: Northern New Mexico, the Colorado Front Range, and Puget Sound, Washington. Exploring a specific theme for each place—earth for Northern New Mexico, transportation for the Colorado Front Range, and water for Puget Sound—the exhibition highlights the West's remarkable cultural diversity, the role of the environment in women's lives, and the ways in which women responded to and inevitably shaped their environs.

"The history of the American West is often a male-dominated story. By examining the ways in which women encountered and transformed three different archetypal Western landscapes, *Home Lands* explores not just what women have done, but why it matters for the West—past, present, and future," said the exhibition curators, Brucken and Scharff. "We believe that seeing women in history makes history look different."

Nearly 200 objects spanning more than 1,200 years will be featured in the exhibition, from a Mogollon metate (grinding stone), circa AD 750–1150, to a 20th-century station wagon—textiles and historic clothing from the 18th through the 20th centuries; ancient and modern pottery; paintings, photography, and sculpture by historic and contemporary women artists; and books, photographs, and other ephemera. More than two-thirds of the exhibition is drawn from the Autry's collections.

Each section features the work of renowned female artists from the 19th century to the present day, including Pueblo potter Maria Martinez (1881–1980); painters Pablita Velarde (1918–2006), Georgia O'Keeffe (1887–1986), Henrietta Bromwell (1859–1946), Eve Drewelowe (1899–1989), and Elizabeth Warhanik (1880–1968); and photographers Laura Gilpin (1891–1979) and Virna Haffer (1899–1974). Poet and playwright Joy Harjo has been commissioned to create a video work especially for *Home*

Lands that is inspired by a historic narrative of slavery and interracial marriage in 19th-century New Mexico.

Of special interest to CARTA members is the section on Rio Arriba, where women have inhabited and utilized the land for at least 10,000 years and have a long history as builders, and as creators and owners of homes. It highlights women's use of earth—as manifested in



Fabiola Cabeza de Baca in front of a New Mexico schoolhouse. Photographer and date unknown. Fabiola Cabeza de Baca Gilbert Photograph Collection, Center for Southwest Research, University of New Mexico. Courtesy of New Mexico History Museum and Palace of the Governors.

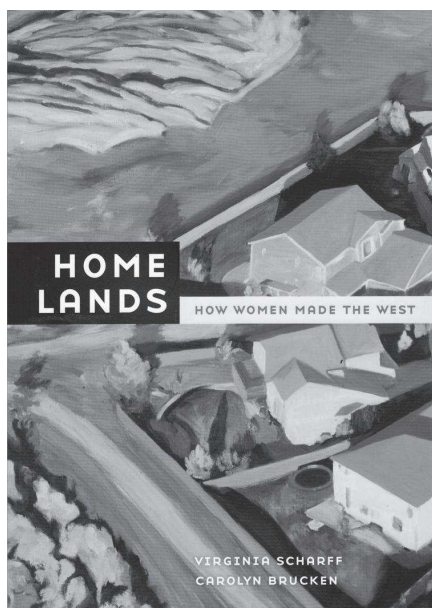
pottery, adobe building traditions, real estate, and art—to see how women from different cultural backgrounds drew distinct sources of inspiration from the land.

Personal stories serve to illustrate the multifaceted narrative. The Rio Arriba section includes writer and government extension worker Fabiola Cabeza de Baca, who worked to preserve Hispanic traditions in rural communities while at the same time bringing them the benefits of modernity, and the three-generation female dynasty of Eva Scott Féynes, Leonora Muse Curtin, and Leonora Frances Curtin Paloheimo, founder of El Rancho de las Golondrinas.

Thanks to Kate Nelson for her gracious assistance.

BOOK REVIEW

By Sandra Lauderdale Graham



Home Lands: How Women Made the West, by Virginia Scharff and Carolyn Brucken, with contributions by María E. Montoya, Elliot West, and Gail Dubrow. University of California Press, Berkeley, and Autry National Center for the American West, Los Angeles, 2010. 184 pages, 45 black-and-white illustrations, 20 color plates, and 6 maps.

As a companion book to the exhibition *Home Lands: How Women Made the West*, this is not an exhibition catalogue but something far more ambitious. In three appealing essays, each set in a distinct region of the West—northern New Mexico, Denver and the Front Range, and Puget Sound—authors Virginia Scharff and Carolyn Brucken enable readers to see from different angles how women shaped and were shaped by these places we call the West. Such places, they remind us, typically evoke images of men in action—warrior, expeditionary, miner, itinerant priest, cattle driver, rebel writer—all embodying “power, speed, strength, control.” But shift your perspective and the women of these desert, mountain, and water-connected landscapes come into focus, women making mud houses that seem to grow up out of the earth, women field dressing buffalo or tanning hides, women alert to the opportunities of trade and commerce, women turning the West into art or real estate or literature,

women riding horseback, paddling canoes, driving cars. Making telling use of the objects of material culture—a wedding chest, a *parfleche*, woven mats and baskets—they find evidence of “women on the move.”

The women were as diverse as their actions. In Rio Arriba alone there were Indian women of preliterate nomadic cultures and those of the Rio Grande pueblos, poor Hispanic women in search of a better life, and wealthy East Coast women in search of adventure, romance, or an escape from boredom and the confining rules of brittle, upper-class society. Over time, women figured among immigrants from Sweden and Japan in the Northwest and among Catholics, Jews and Protestants—who all contributed to the mix of cultures that further changed these landscapes.

Sometimes, however, cultures collided, and women could be the losers. Spanish law as codified in the *Siete Partidas* and later the *Leyes de Toro* and modified by royal decrees and changes in Canon Law was extended to Spain’s New World colonies and adopted as the basis for Mexican law. After 1846, when the United States claimed territories once belonging to Spain and then to Mexico, Anglo law, with its doctrine of coverture, by which married women had no independent legal standing, trumped Spanish law. New Mexican women, who once had inherited equally with other male children and as married women could own property in their own names, sign contracts and testify in court, lost those rights. Now, under Anglo law, when a woman married, ownership of all her property—her dowry, wages, and any inherited wealth—shifted to her husband. And separation from an excessively violent or adulterous husband, or one who had abandoned the marriage, once allowed by the Church in Canon Law with irrefutable evidence, and which further permitted property to be divided with the wife receiving her share, was no longer possible.

The organizing idea of the book is *place*. Not simply the naming of places but the ways by which places become inscribed with meanings, different meanings depending on region, time, and the cultures that took root there. Scharff and Brucken remind us that places do not just happen, they are made, and their attention is on how women turned unfamiliar landscapes into the taken-for-granted places of home and where their labor

produced shelter, food, clothing for tribe and family. Women's places were not exclusive, of course, being shared with children and husbands, parents and elders, and certainly the authors do not argue for a "women's sphere" view of history. Instead they want to give to the making of home and the history of that making its legitimate place in the history of the West as something dynamic, brave, innovative, necessary.

By painting in broad strokes on a large canvas, their provocative reinterpretation becomes not so much a conclusion as an invitation, not only to readers and visitors to the exhibition, but also to historians, to think through our approach. However much we seek out the women—and as a historian I too seek them, although in very different places—don't we distort what we can see if we omit the men these women lived with, rebelled against, whose authority they usurped or avoided or were oppressed by, the men they feared or dismissed or took as partners? Because of the scope of this book, the authors could not do original research on every aspect of each region, but must draw from the work of others to make their case. Yet, at every turn, events were messier, more contested, more ambiguous or ambivalent, less certain than this sweeping reinterpretation can suggest. Instead, it opens the way for others to dig deeply into the sources—some not mentioned here, such as rock art—and come back with grainy, up-close accounts, as close as we can get to actual women in particular places, at particular moments, so that we might discover what options they thought they had, what choices they made, and what they thought of the result. Then the energy and imagination of Western women that Scharff and Brucken reveal here can become even more fully visible and the women even more real.

SANDRA LAUDERDALE GRAHAM is the author of several books, including *Caetana Says No: Women's Stories from a Brazilian Slave Society* (Cambridge University Press, 2002), and currently is at work on a study of divorce in nineteenth-century Brazil. Her most recent article, "Being Yoruba in Nineteenth-Century Rio de Janeiro," appears in *Slavery and Abolition*, vol. 32 no. 1 (March 2011). A retired history professor at the University of Texas at Austin, she lives and works in Santa Fe.

EL HILO DE LA MEMORIA/THREADS OF MEMORY EXHIBITION AT EL PASO MUSEUM OF HISTORY UNTIL 24 APRIL

Lecture Series Continues

Saturday, 2 April 2:00 p.m. George A. Sanchez, descendant of one of the two Frenchmen from the ill-fated La Salle expedition during the 1680s, will give a talk about his ancestor Santiago Gurulé, who made the drawing of the ship, "Belle," that is displayed in the exhibit.

Friday, 8 April 6:00 p.m. José Luis Punzo Díaz, Research Professor at Centro INAH Durango, will focus on the colonization, pacification and consolidation of Nuevo Vizcaya and El Camino Real de Tierra Adentro.

Thursday, 14 April 6:00 p.m. Dr. Patricia Fournier-Garcia, professor in the archaeology graduate program at the National School of Anthropology and History, Mexico City, will deliver "History and Archaeology Along the Silver Road."

Saturday, 16 April 2:00 p.m. Jack Blanton, Research Archivist at the Harry Ransom Center Library, University of Texas at Austin, will focus on the mystery surrounding a book from the Spanish Colonial Period.

For additional information, please call Sue Taylor, Senior Education Curator, at (915) 351-3588, or visit www.ci.el-paso.tx.us/history.



SAVE THE DATES!!!

**CARTA'S BIENNIAL SYMPOSIUM
and
ANNUAL MEMBERSHIP MEETING**

23–25 September (Friday–Sunday)

at historic



on El Camino Real de Tierra Adentro
Bernalillo, New Mexico

**Stimulating talks, panels, discussions,
social gatherings, and field trips**

The symposium is open to all



CALL FOR PAPERS

It's not too late to submit your topic for a talk

DEADLINE FOR PROPOSALS: 15 APRIL

Please submit your topic title and a short description by email or post to

Jean Fulton, Executive Director, CARTA
P.O. Box 15162, Las Cruces, NM 88004
jeanfulton@earthlink.net
(575) 528-8267



A block of rooms at a special group rate has been reserved at
Days Inn Bernalillo

Please see **caminorealcarta.org** for more information and registration form



*El Camino Real de Tierra Adentro
Trail Association (CARTA)
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Las Cruces, New Mexico 88004-5162*



La Bajada Hill, New Mexico, 2008