

# **AYER Y HOY en Taos**

**Yesterday and Today in Taos County and  
Northern New Mexico**



**LEOPOLD STOKOWSKI AND CARLOS CHÁVEZ:  
THE TAOS CONNECTION**

*by Robert L. Parker*

*page 3*

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**EDITOR'S PAGE**  
by David L. Caffey

MABEL DODGE LUHAN'S cultivation of writers and visual artists--and her attempts to interest them in the subject matter of northern New Mexico and Native American culture--are well chronicled.

In this issue of *AYER Y HOY*, Robert L. Parker of the University of Miami provides an account of Mabel's overtures to two of the most eminent musicians of her time--Mexican composer Carlos Chávez and American symphony conductor Leopold Stokowski. Professor Parker was in Taos researching local aspects of his subject in the summer of 1986; his findings were presented to the College Music Society at its meeting in Santa Fe last fall.

His is an interesting and noteworthy contribution to the life and legend of one of Taos's most celebrated historic persons.

\* \* \*

While driving back into town following the recent Taos County Historical Society annual meeting at the Sagebrush Inn, it was the editor's pleasure to have as his passenger Dr. Paul B. Sears, a Taos resident since his retirement in the 1960s. Our brief visit was a reminder of the rare privilege it is to have someone like Paul as a neighbor and friend, let alone a T.C.H.S. member.

Dr. Sears is not one to dwell on the past, though in his case there's a lot one could dwell on; he celebrated his 97th last December. But as we rode, he recalled his part-time employment as an upper-level collegian, when it was his duty to lead students from a nearby women's college on ornithology field hikes. "Standards of candor were not what they are today," he explained, so the ladies came right along in their ankle-length "hobble skirts." This presented something of a technical problem whenever the group needed to cross a barbed wire fence, but Sears was equal to the challenge. Ever the gracious guide, he developed a technique in which he stepped down on a lower strand with his foot, lifting the wire just above to part the fence. "Then I studied the heavens," he recalls, while his pupils made their way through.

Dr. Sears, of course, went on to a distinguished career as a University teacher of botany and the author of important early works on ecology. He taught at the University of Oklahoma and Yale University before retiring to Taos, where he now lives at Plaza de Retiro with his wife. Paul Sears is a graduate of Ohio Wesleyan University, Class of 1913.

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*Cover: TRINIDAD, by Dorothy Brett.  
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### **AYER Y HOY en Taos Yesterday and Today in Taos County and Northern New Mexico**

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## LEOPOLD STOKOWSKI AND CARLOS CHÁVEZ: THE TAOS CONNECTION

by Robert L. Parker

IT MAY SEEM an unlikely alliance, the professional collaboration and camaraderie that developed between Philadelphia Orchestra conductor Leopold Stokowski and Mexican composer Carlos Chávez in the 1930s. Even more unlikely is the link both men had to Taos, New Mexico, which reinforced some common musical interests they shared during that decade. Stokowski, the British-born, Polish-Irish musician, cultivated an affinity for American Indian music at a time when Chávez was reaching the peak of Indianism in his own compositional style. It all began in 1930, when, on December 10, the *NEW YORK TIMES* carried a notice of the formation of a Mexican Arts Association, which was intended to "promote cultural and friendly relations between the U.S. and Mexico . . . [and] to sponsor and encourage the introduction of music, drama, literature, and motion pictures of these two countries . . ."1

The *TIMES* article went on to say that this movement was due in large part to John D. Rockefeller, Jr., who contributed toward the project, and to the efforts of Mrs. Frances Flynn Paine. Frances Flynn Paine had been actively promoting Mexican art and culture in New York for some time before the Mexican Arts Association was created. In fact, she had worked as an agent for Carlos Chávez, trying to get his Aztec ballet, *EL FUEGO NUEVO* (*The New Fire*), produced during his residence in New York from 1926 to 1928. That production, intended for the Roxy Theatre, never materialized, but the exercise cemented an agent-client relationship between Paine and Chávez that lasted several years 2 and eventually produced significant results.

In September 1930, a full three months before it was announced in the *NEW YORK TIMES*, Frances Paine wrote to Chávez, saying that the "Mexican Movement" was gathering momentum, and informing him of the fledgling Mexican Arts Association.3 She pointed out that some of the group's members and guests were coming to Mexico in January. One of the guests was Leopold Stokowski whom, she claimed, she had interested in Mexican art and culture.



LEOPOLD STOKOWSKI. Portrait by Dorothy Brett, c. 1932. Used by permission of James Parsons and E.S. Lawrence Gallery, Taos.

Chávez, who knew Stokowski only through his reputation with the Philadelphia Orchestra, met the famous conductor on this trip. The circumstances of their meeting, as described by Chávez, are related in Oliver Daniel's biography, *STOKOWSKI: A COUNTERPOINT OF VIEW*. Stokowski called Chávez "out of the blue" from Yucatan, saying he was on his way to Mexico City and asking if he could conduct Chávez's Mexican orchestra.4 It was a privilege to have Stokowski conduct the Symphony Orchestra of Mexico. The orchestra, which Chávez founded in 1928, was gaining considerable attention, both in Mexico and north of the border, for its innovative programming, its extensive repertoire, and its premieres of new works. During their visit, Chávez played parts of his new ballet, *HORSEPOWER*, for Stokowski at the piano. The music contrasted the industrial North with the languorous tropics of Mexico.5 Stokowski liked what he heard and proposed mounting the ballet the next season in Philadelphia. Mexican muralist Diego Rivera, a close associate of Chávez, agreed to design the sets and costumes. Rivera was to be in New York working on a mural at the RCA Building in Rockefeller Center in the winter and spring of 1932, and could easily come to Philadelphia to fulfill his part of the production. Frances Flynn

Paine was entrusted with the business arrangements.

It was during this first visit in Mexico that Stokowski and Chávez became acquainted with Mabel Dodge Luhan, a flamboyant and eccentric personality from Taos, New Mexico. Before coming to New Mexico, she had been living out a vivid scenario that included holding court at the villa of her second husband, Edwin Dodge, in Florence; maintaining a Fifth Avenue salon frequented by New York intellectuals and activists, helping Isadora Duncan establish a ballet school, and writing articles for the *NEW YORK JOURNAL*. She had followed her third husband, painter Maurice Sterne, to Santa Fe in 1917, but she was captivated with the environs of Taos, where they soon relocated.<sup>6</sup> She considered the mountains, valleys, desert, and Indian mystery of this area to possess special powers. She believed, as she once wrote to Chávez, that "the future of this continent lies with the American Indians."<sup>7</sup> Soon after moving to Taos, she took up with an Indian musician from Taos Pueblo, Tony Luján, whom she eventually married.

Mabel Luhan was an inveterate collector of celebrities. She invited scores of artists, writers, and intellectuals to stay in Taos, putting them up in houses purchased with income from her family's banking business. The hospitality she extended to well known figures began in 1922 with the arrival of D.H. Lawrence, his wife Frieda, and their companion, painter Dorothy Brett. A spate of illustrious guests followed: writers like Thomas Wolfe and Lincoln Steffans; painters John Marin and Georgia O'Keeffe; photographers Paul Strand and Ansel Adams; and musicians Leopold Stokowski and Carlos Chávez.

Information about Mabel Luhan's earliest dealings with Chávez and Stokowski is limited. Her extended written account of the Luhan couple's 1930 Mexican vacation, entitled "Whirling Around Mexico," is now among her papers in Yale University's Beinecke Library, and will not become available, by the terms of her will, until the year 2000. Her letters to Stokowski will become public at the same time; however, Stokowski's letters to her, beginning in 1931, give a fair indication of their association and exchange of ideas over the years. Letters between Chávez and Luhan, preserved in the Mexican National Archive, also begin in 1931. One of the earliest letters Mabel Luhan wrote to Chávez--while she was vacationing in Cuernavaca, Mexico--reveals that she had invited Stokowski to come to Taos about June 1, 1931.<sup>9</sup> In her next letter she made an impassioned plea for Chávez himself to come to her utopia in New Mexico, arguing that "the only way to preserve [that old Indian music] is for it to be passed through the consciousness of someone like you."<sup>10</sup> In subsequent letters she continued to urge him to visit Taos in the summer of 1931.<sup>11</sup> Chávez finally accepted, traveling by train from Mexico City, via Chihuahua and El Paso; he stayed for four weeks in June of 1931.<sup>12</sup> In a report to the Mexico City newspaper, *EXCELSIOR*, Chávez had this to say about Taos Pueblo and its music:



MABEL DODGE LUHAN. Portrait by John Young-Hunter, c. 1930. Collection of the Harwood Foundation of the University of New Mexico.

Here are 700 men, within the territorial boundaries of the United States, establishing true equality within a communal system. It is astonishing to realize that, in their special circumstances and within such a small area of land, there are 700 men among whom the riches, the work, and the happiness, however large or small, are shared in 700 precisely equal parts.

Their music is no less perfect. Never instrumental, always sung to the measured beat of a timbrel or drum; the frequent syncopation adds immense vigor to the strong tempo.

Melodically there is an insistent and constant axis note which almost invariably ascends a fourth, giving the impression of an illusory tonic.

I heard Antonio Luján, an important Indian of Taos, sing with five or six notable elders for hours on end; each song is well memorized; nothing is improvised; there is not the least discrepancy among the six singing at one time; all of the phrasing, and even the breathing, are uniform. Even though the material is so limited, each song reveals its own feeling. Here is primitive man doing what an educated man would call a marvel of technique. [EXCELSIOR, July 12, 1931]

Chávez may have intended to do further study of the music at a later date; he transcribed ten pages of Indian songs and dances from the region which are now preserved in the



CARLOS CHÁVEZ. Photograph by Paul Strand, 1931.

Mexican National Archive alongside the typescript of his report.<sup>13</sup>

Stokowski couldn't make his first trip to Taos coincide with Chávez's due to commitments in Russia; however, he and his wife Evangeline did manage a visit later that summer.<sup>14</sup> Planning a second sojourn in Taos, Stokowski informed Mabel Luhan in December 1931 that he wanted to make recordings of the Indian ceremonies and hoped to have his recording machine ready by the next January.<sup>15</sup> That would be January 1932, the time he was planning to meet up with Chávez again in Mexico to explore various Indian sites.<sup>16</sup> They could certainly have made good use of a recording apparatus on this junket.

The rapidly approaching world premiere of Chávez's ballet, *HORSEPOWER*, scheduled for the Spring of 1932 in Philadelphia, was not mentioned in the correspondence of this period between Stokowski and Chávez. But there was scarcely a need for written exchanges about the upcoming production, since they would have ample opportunity to discuss it during their Indian "field trip" the coming winter in Mexico. That excursion, which took place in February of 1932, took them to Oaxaca, Chapala, Morelia, Toluca, and Uruapan, absorbing Indian music as they went.<sup>17</sup> Stokowski returned to Philadelphia just five weeks before the scheduled premiere,<sup>18</sup> and Chávez joined him there ten days later to assist with rehearsals.<sup>19</sup> The single performance of *HORSEPOWER*, by the Philadelphia Grand Opera Company, which Chávez's agent, Frances Flynn Paine, had promoted from its conception to its realization, took place on March 31, 1932, with Stokowski conducting. The audience was enthusiastic, but the reviews were mixed. *NEW YORK TIMES* critic John Martin tactfully noted that the subtitle of the work, "Ballet Symphony," forestalled criticism of it as a pure ballet, citing Diego Rivera's remark in the program that the music could exist successfully without dance and scenery.<sup>20</sup>

Ten days after the performance, Stokowski was again thinking of Taos. He wrote to Mabel Luhan that he would soon be coming back and would bring the recording machine along.<sup>21</sup> He was brimming with the anticipation of hearing Tony Lujan sing again and reminisced about the deep feeling he sensed when he was in Taos the first time.<sup>22</sup> Just a few days later, he wrote to her, saying that the recorder was still not functioning properly and had to be sent back to the lab. He could, he said, make mental notes of the music and write it down approximately with conventional notation, but reluctantly, since "Indians sing many sounds which are not supposed to exist [in] the very limited notation [system] used in European music."<sup>23</sup> He declared his intention, at the time, to write an article on Indian music, but he never got around to it despite its periodic mention in his letters to Mabel over the next few years. In the essay on "Music for Children," in his book, *MUSIC FOR ALL OF US*, published in 1943, he states only that the Pueblo Indians of Taos are "constantly creating new elements in their music."<sup>24</sup> Evangeline Stokowski, in her thank-you note to Mabel after the 1932 visit, described "a perfect orgy" of Indian music they had experienced with her on a moonlit night in nearby Glorieta, New Mexico. And she was especially complimentary of an Indian named Trinidad, who danced for them on that occasion.<sup>25</sup>

On this second Taos trip, Stokowski attracted a new devotee in painter Dorothy Brett. As previously mentioned, Dorothy Brett had accompanied the D.H. Lawrences when they joined Mabel in 1922, and she stayed on as a permanent resident. Stokowski's two letters to Brett after he left were all the encouragement she needed to go to Philadelphia to paint portraits of her new idol. He allowed her to make sketches during rehearsals, and treated her to box seats at his concerts. Brett completed eleven paintings of him, calling the collection "The Stokowski Symphony."<sup>26</sup>

After Chávez's stay in Taos in 1931, he began to plan for a grand festival of music and dance in Mexico City that would feature dancers from both Mexico and Taos. In his correspondence with Mabel over the next year, he outlined an elaborate blueprint for the festival. It would incorporate a ballet called *LA REVOLUCIÓN* to be composed by five different Mexican composers, as well as his own Aztec ballets, *EL FUEGO NUEVO* and *LOS CUATRO SOLES* (*The Four Epochs*). The dancers would be fifteen in number, from various parts of Mexico and from Taos. One of the Taos dancers was to be Trinidad, the one the Stokowskis had seen in Glorieta. Chávez conveyed his great expectation for his Mexico City festival to Mabel, saying, "I am sure [it will be] one of the greatest choreographic expressions . . . ever . . . known."<sup>27</sup> The festival was supposed to open in Spring 1933, but the plan never materialized. Three factors contributed to its demise: one, there were delays in getting the necessary

financing from the Mexican government; two, Stokowski was unavailable to conduct because of other commitments;<sup>28</sup> and three, Chávez became the head of the Department of Fine Arts in the Secretariat of Public Education in Mexico in March 1933.

At about the time Stokowski began to sever his ties with the Philadelphia Orchestra in 1935, he informed Mabel Luhan that he had been approached by a sound film company about doing a cinema series on music from all over the world. He said he would start with the Indian music and dances of Arizona and New Mexico. He had decided that the notes taken for his planned article on Indian music were dry and inadequate and felt that sound pictures were the better medium for this material.<sup>29</sup> He also queried Chávez about pooling their efforts on a film and received a lightning quick response outlining plans for three movies about Mexico. Two of the plans dealt with Indian legend and history; in fact, one was identical to the plot of Chávez's 1926 Aztec ballet, *LOS CUATRO SOLES*. Chávez was to supply music for the soundtracks and Stokowski would conduct.<sup>30</sup> Chávez was coming to New York in December 1935, and they could then discuss these projects.<sup>31</sup> The film discussions, if they did occur, were evidently fruitless.

As to the movie on Indian song and dance Stokowski had broached with Mabel, he wrote her that they would take up the subject when he stopped in Taos with his family on their way to California shortly after Christmas of 1935.<sup>32</sup> In 1936 he responded to two new short stories Mabel sent him, with the opinion that both would make wonderful movies.<sup>33</sup> With his encouragement she converted one of these--"Indian Legend of the Rio Grande" (her version of Spanish-American history of the Southwest)--into a screenplay entitled "Conquest." Stokowski thought enough of the script to take it to director D.W. Griffith in Hollywood, but Griffith rejected it.<sup>34</sup>

Chávez became an immediate celebrity when he conducted the premiere of his *SINFONÍA INDIA*, replete with its Mexican Indian themes, on CBS Radio in January 1936. This led to a series of guest conducting engagements with major U.S. orchestras in the next two years, including Philadelphia, Pittsburgh, Cleveland, New York, and Los Angeles. Mabel Luhan, learning that Eugene Ormandy had been named as Stokowski's co-conductor and possible successor, wrote to Chávez that she thought he should have been the choice, and that Ormandy would never last.<sup>35</sup> (Ormandy, of course, lasted thirty-five years in Philadelphia.) At any rate, the possibility of an international conducting career on the horizon may have skewed Chávez's attention away from the cinema world.

Mabel Luhan heard from Stokowski in May 1937,<sup>36</sup> that he would like to bring a friend to Taos. The "friend" was Greta Garbo. Miss Garbo accompanied him there in the fall of 1937, and the two of them returned to Taos a year later.<sup>37</sup> Mabel was obviously referring to the Garbo-Stokowski affair when she wrote to Chá-

vez in the spring of 1938 about her mission to preserve Indian music:

I believe it is important to keep trying to get people to realize there is something precious there that will not last forever and that must be saved, perhaps in another form. I hoped Stokowski would do this, but he has been so unsettled of late years he never followed through. I hope he is more truly finding himself now.<sup>38</sup>

Mabel continued to press both musicians to assist her, whether in arranging concerts for Tony and his Indian troupe in Mexico or California, or proposing meetings when they could draw up more plans for preserving Indian music. Stokowski and Chávez had become too heavily occupied in the late 1930s to devote as much attention to Mabel's causes as they had earlier, causes which now seemed to wane in the face of other professional opportunities they were encountering. When in 1943 Mabel asked if Stokowski could come to Taos to conduct her community chorus, his reply was polite but non-committal. In a conciliatory vein, he said he agreed with her on "the great value of folk music, and the harmful effect of so-called 'classical' music performed in a dull uninspired way. It just bores people, and they begin to think music is something to run away from."<sup>39</sup>

Chávez did consider coming to New Mexico to observe Indian ceremonies in the summer of 1950, as a side trip after a planned visit to Aspen, Colorado. He wrote to Mabel at the time asking for dates of the ceremonies;<sup>40</sup> however, he cancelled the entire trip at the last minute.<sup>41</sup> During the Luhan's visit to Mexico in 1951, Chávez found himself "too busy rehearsing" to have lunch with them.<sup>42</sup> That is the last known written communication between Mabel Dodge Luhan and Chávez or Stokowski. She died in 1962 at age eighty-three.

The popularity of Indian lore Chávez had observed during his brief experience in Taos may have influenced his decision to compose a work based on Indian themes--*SINFONÍA INDIA*--in 1935. This work represents the pinnacle of the indigenous style most readily associated with him. The Stokowski-Chávez 1932 collaboration--the Ballet *HORSE-POWER*--shows the modernistic and dissonant tendencies that were to become the earmark of Chávez's late style, as he more and more eschewed native and nationalistic elements in favor of flint-hard dissonances and cerebral conceptions. Perhaps least known in his output are the transcriptions of Baroque music for modern symphony orchestra. In these works he could be emulating his American colleague Stokowski's many, though controversial, Bach transcriptions for orchestra. The first of Chávez's adaptations in this vein, the Buxtehude *CHACONNE IN E MINOR*, was written in 1937, only a few years after his initial acquaintance with Stokowski, at a time when their contact was most frequent.

Release of the remaining Luhan papers, in the

year 2000, should bring to light more details of her interaction with Stokowski and Chávez. For now we have enough to suggest a collective and mutually reinforcing dedication to the preservation of American Indian music and dance by three personalities imposing enough to make their efforts felt.

#### NOTES AND REFERENCES

1. *NEW YORK TIMES*, 10 December 1930, 28:2.

2. For a more complete account of the Roxy enterprise, see Parker, "Carlos Chávez and the Ballet: A Study in Persistence," *DANCE CHRONICLE* VIII:3 and 4 (Fall 1985), pp. 182-185.

3. Archivo General de la Nación, México (AGNM), fondo Carlos Chávez (CC), caja correspondencia (caja cor.) 9, expediente (exp.) 82, 17 September 1930.

4. Oliver Daniel, *STOKOWSKI: A COUNTER-POINT OF VIEW* (New York: Dodd, Mead & Company, 1982), pp. 277 ff.

5. AGNM, CC, caja cor. 9, exp. 82, 20 March 1931.

6. There are to date four book-length biographies of Mabel Dodge Luhan: Emily Hahn, *MABEL: A BIOGRAPHY OF MABEL DODGE LUHAN* (Boston: Houghton-Mifflin Company, 1977); Jane V. Nelson, *MABEL DODGE LUHAN* (Boise, Idaho: Boise State University Press, 1982); Winfred Frazer, *MABEL DODGE LUHAN* (Boston: Twayne Publishers, 1984); and Lois Palken Rudnick, *MABEL DODGE LUHAN: NEW WOMAN, NEW WORLDS* (Albuquerque: University of New Mexico Press, 1984). The biographical information used here is drawn from these sources.

7. AGNM, CC, caja cor. 7, exp. 144.

8. There were six houses in 1931 according to the Taos County tax records for that year.

9. AGNM, CC, caja cor. 7, exp. 144 undated (third letter from front of the file).

10. *Ibid.*, between 10 March and 12 April [1931].

11. Mabel's account of the Luhans' stay in Mexico, "Mexico in 1930 (Letters to [her son] John Evans)," with the alternate title, "Whirling around Mexico," is in the manuscript collection at the Beinecke Library, Yale University (henceforth abbreviated MDLC). It is among the materials in the Luhan collection to be made public in the year 2000.

12. AGNM, CC, caja cor. 7 exp. 144, 25 April 1931.

13. AGNM, CC, caja escritos 5, exp. 41.

14. A letter from Evangeline Stokowski to Luhan, dated 26 July 1932, mentions the earlier Taos trip. MDLC, Stok. cor.

15. MDLC, Stok cor. 15 December 1931.

16. AGNM, CC, caja cor. 11, exp. 98, 19 November 1932.

17. Daniel, conversation with Chávez, 14

September 1976, reported in *Daniel*, pp. 282-283.

18. AGNM, CC, caja cor. 11, exp. 93, telegram from Chávez to Armando Echeverría booking the transportation.

19. The Walton Hotel bill (4-18 March) shows Stokowski paid by check. AGNM, CC, caja cor. 11, exp. 93, 22 March 1932.

20. Parker, "Chávez and the Ballet," p. 188.

21. MDLC, Stok. cor., 18 April 1932.

22. *Ibid.*, 12 August 1932, and an adjacent undated letter.

23. *Ibid.*, 18 August 1932.

24. New York: Simon & Schuster, 1943, p. 68.

25. MDLC, Stok. cor., 16 September 1932.

26. Sean Hignett, *BRETT: FROM BLOOMSBURY TO NEW MEXICO* (New York: Franklin Watts, 1983), pp. 220 ff.

27. AGNM, CC, caja cor. 7, exp. 144, 23 May 1932.

28. AGNM, CC, caja cor. 11, exp. 93, 23 November 1932.

29. MDLC, Stok. cor., 9 November 1935. Only a few brief passages in Stokowski's book--*MUSIC FOR ALL OF US* (New York: Simon & Schuster, 1943)--deal with Indian music (pp. 68, 288).

30. AGNM, CC, caja cor. 11, exp. 94, 5 November 1935.

31. *Ibid.*, 23 November 1935

32. MDLC, Stok. cor., 2 June 1936.

33. MDLC, Stok. cor., 3 May 1937.

34. *Rudnick*, p. 269. "Conquest" manuscripts are in MDLC.

35. Mabel's letter to Chávez, 24 November 1936, expresses her disappointment that he did not succeed Stokowski as Philadelphia Orchestra director.

36. MDLC, Stok. cor., 3 May 1937.

37. *Rudnick*, p. 270.

38. AGNM, CC, caja cor. 7, exp. 144, 3 April 1938.

39. MDLC, Stok. cor., 8 December 1932. In their earlier correspondence they probed such metaphysical and elusive topics as reincarnation, sources of creativity, and the relationship between science and magic (MDLC, Stok. cor., November-December 1932). Naturally, only a shadow of her thoughts can be gleaned from his letters to her.

40. Letter from Chávez to Luhan. AGNM, CC, caja cor. 7, exp. 144, 17 July 1950.

41. AGNM, CC, caja cor., 7, exp. 143, letters from spring and summer, 1950. He was to meet Clare Boothe Luce in Aspen, but changed his mind when her husband Henry Luce decided to join her.

42. AGNM, CC, caja cor. 7, exp. 144, 8 January 1951.

**OLD TIM: A Reminiscence**  
by Thomas M. Cook, Sr.

THERE ARE VERY FEW old timers now living in the Questa-Red River area who are likely to remember "Old Tim."

I don't know when the old prospector first showed up in that part of the country, but I became acquainted with him when I was eight years old, in 1920.

Tim was a friendly, courteous, and somewhat humble old man who seemed to have only one goal in life, and that was to find a vein or deposit of that precious yellow metal that men will cheat or even kill for.

Tim's long years as a prospector left a sizable section of the *Sangre de Cristo* mountain range pock-marked with prospect holes. The old fellow was a good and honest worker, gifted with such skills as blacksmithing and carpentry. Toward the end of 1920, he decided to give up prospecting and stick to one place, which he called his "mine." The "mine" was located between La Lama and San Cristobal, under old State Highway 3. Tim's home looked like a bear's cave, with brush covering the opening. The mine was a hand-dug tunnel about one hundred feet in length, and of various widths.

When the tunnel got too far along for Tim to shovel out the rocks and dirt, he assembled an "ore cart" from materials he had accumulated over the years. The cart had an old nail keg attached to the center, then a length of rope ran from the cart to a wooden windlass outside the tunnel.

Shoveling the loose rock and dirt into the cart, then going outside to pull the load out with the windlass, was a very monotonous routine involving hard, physical labor. But Tim never gave up hope or strayed from his goal. At times he had to use dynamite to break up rock that was too hard to handle with an ordinary miner's pick.

Whenever his grubstake ran low, Tim would find work at nearby farms and ranches. Often he had to take his pay in the form of farm produce. Any cash that came his way went for dynamite, caps, and fuse.

Dynamite was easily obtained in those days. Most hardware and general stores handled it, since terrorism was almost unheard of then. During freezing weather, Tim would wrap his meager supply of dynamite in a burlap sack, then use the bundle for a pillow to keep the explosive from freezing. I've often wondered what dreams or nightmares Tim had with his head resting on a sack of high explosives. The explosives Tim used oozed a yellowish, oily substance that would cling to anything and was hard to wash off. Tim's natural brown hair was streaked with gray, but the dynamite pillows threatened to change him into a blond.

One hot summer day, Tim turned up at our ranch and asked me to give him a haircut. As I was about fourteen years old at the time, and willing to tackle just about any-

thing that came along, I agreed to give it my best.

I first tried a pair of barbering scissors, but they slid right off the oily locks. A set of heavy household scissors did no better. I began to wonder whether I could persuade Tim to rest his head on a block so that I could try my luck with a hammer and chisel. Then I happened to think of the sheep shears Dad sometimes used to trim the manes and tails of his pet ponies.

After wading ankle-deep in clipped hair for about an hour, I finally got the job done. While no blood was drawn, there were snips and gouges aplenty. Tim's bean looked as though it had been exposed to hail or gunfire. The old man did seem pleased, however, and he remarked that the haircut should do him for about a year.

Although Tim lived in deep poverty, he refused all forms of charity. Had today's government handouts existed then, Tim would have shunned them all. His tattered and unkempt appearance concealed a deep and honest pride.

I can't recall that Tim ever owned a new pair of shoes. He managed to keep wringing more miles out of the shoes he had, occasionally fashioning new half-soles out of machine belting or old tire tread. Every two years or so, Tim would order a new wardrobe from a mail-order surplus store in Denver. Tim never used the store's printed order form; instead, he would write up his order on an ordinary piece of paper, in pencil: "Send me a pair of pants, one shirt, and set of underwear." Since Tim never stated his sizes, the store always sent LARGE sizes. Tim always sent cash with his order, and he always received the items he had ordered. He looked mighty floppy and sloppy in the loose-fitting get-up, but he had more important things to think about than his appearance.

During the winter, Tim spent part of his time trapping. He caught rabbits, which supplemented his diet. Now and then he snared a coyote or bobcat; these could be skinned and the pelts sold for cash--more dynamite money.

We never learned Tim's age, but he must have been well into his eighties when his health began to fail in the summer of 1935. Dad and other friends arranged to have him admitted to the retired miners' home in Raton, where he died a short time later.

During the years I knew Old Tim, I was occasionally surprised to hear him drop words and phrases not normally found in the vocabularies of our familiar hill country folks. I first learned the word, "uranium," from Tim years before we had heard of The Bomb.

About a year after Tim's death, a deer hunter stumbled onto Tim's dugout. In poking around the place, the man found a well worn Bible, as well as books on metallurgy, mining, and mechanical engineering.

Folded inside one of the books was a diploma from a midwestern college--dated May 1909, and awarded to TIMOTHY R. HEATHMAN.



## BOOK REVIEWS

*Padre Martinez: New Perspectives From Taos.* Introduction by E.A. Mares. Essays by E. A. Mares, Bette S. Weidman, Thomas J. Steele, S.J., Patricia Clark Smith, and Ray John de Aragon. Taos: Millicent Rogers Museum, 1988. Pp. 151. \$9.95 paperback.

THE BOOK EXAMINES the life of Padre Antonio Jose Martinez, with each of the contributing authors covering a different aspect or providing a different historical interpretation of his life. It tries to rectify the unjust and, in many ways, misinformed, treatment that Padre Martinez received in Willa Cather's novel, *Death Comes for the Archbishop*.

E.A. Mares features "The Many Faces of Padre Antonio Jose Martinez." He did extensive historical research and covers the life and times of the padre in a very interesting essay. He deals with the politics and the religious changes of the times.

Bette S. Weidman covers the treatment of Padre Martinez and the political struggle within the Catholic Church in New Mexico in Willa Cather's book. She compares the ethnicity of the novel with other novels of the period, such as *The Adventures of Huckleberry Finn*, *The Last of the Mohicans*, and *Uncle Tom's Cabin*.

"The View from the Rectory," by Thomas J. Steele, S.J., covers a great deal of research in the logs and ledgers of the Jesuit community for the period that Archbishop Lamy was the leader of the Catholic Church in New Mexico.

Patricia Clark Smith compares Willa Cather's writing of *Death Comes for the Archbishop* with Homer's *Odyssey*. She sees many parallels in the manner that Cather wrote of the different events to the ancient Greek tale; she states that Cather chose to shape her novel after the Greek novel because both were texts of a colonization and she wanted her tale to be a heroic epic.

Ray John de Aragon defends the padre, enumerating his many talents and good deeds and discounting many of the tales maligning him as merely tales with no substantiation.

Much has been written about Padre Antonio Jose Martinez. The reader is left to draw his or her own conclusions and the man of mystery remains.

Sadie O. Knight  
Taos

*Two Guadalupes: Hispanic Legends and Magic Tales from Northern New Mexico.* Edited by Marta Weigle. Santa Fe: Ancient City Press, 1987. Pp. 176. Illus., map. \$9.95 paperback, \$19.95 hardcover.

THE FEDERAL WRITERS' PROJECT, a WPA program that put writers to work documenting the American landscape and population during the Depression, continues to pay off. In this case, it is twenty-one Hispanic legends and tales collected by Lorin W. Brown and Bright Lynn between 1937 and 1939 with biographical sketches of the narrators. Edited by Marta Weigle and with supplemental notes and materials supplied by the descendants, it offers a worthwhile glimpse into the past.

The "two Guadalupes" of the title are Guadalupe (Tia Lupe) Martinez of Cordova, whom Brown knew, and Guadalupe (Lupita) Baca de Gallegos of Las Vegas, whom Lynn came to know. The first was caretaker of the church and keeper of the keys, who was loved by all the villagers as well as the tourists and the Indian Detour personnel who brought them. She loved telling her legends and was a kind of "public person." The second was from a large and well-to-do family. She was born in 1853 and her mother told her these "Magic Tales," peopled largely by kings, queens and princesses. Most of them had a moral, but there was a fairy tale feeling about them. She, in turn, repeated them to younger generations within the family circle and enchanted all with her telling.

The notes, bibliographic references, reminiscences and photographs of different periods add much to this volume. Brief and easy to read, it should spark a further interest in first-time readers of Northern New Mexico folktale literature, as well as hold the interest of long-time readers in the field.

Mildred Bruder Buchanan  
Talpa

*Indian Running: Native American History and Tradition.* Peter Nabokov. Reprint edition. Santa Fe: Ancient City Press, 1987. Pp. 208. Illus. \$10.95 paperback.

MR. NABOKOV, a research associate of the Museum of the American Indian, Heye Foundation, has made a thorough study of the magic of running. He writes about racers, messengers, and ceremonial runners, and includes descriptions of feats of early Indian runners whose incredible endurance made it possible for them to run 200 miles in twenty-four hours.

New Mexicans will find his coverage of the 1980 Tricentennial Run from Taos Pueblo to Hopi Pueblo (the run that commemorated the 1680 Pueblo Revolt) fascinating.

It's not just a book about running. It is a sensitive account of American Indian Culture.

Char Graebner  
Taos

*They "Knew" Billy the Kid: Interviews with Old-Time New Mexicans.* Edited by Robert F. Kadlec. Santa Fe: Ancient City Press, 1987. Pp. x, 126. Illus., two maps, afterword by Jeff Dykes. \$9.95 paperback, \$19.95 hardcover.

DURING THE ADMINISTRATION of Franklin Roosevelt, encompassing the Great Depression of the 1930s, many plans or schemes were brought forth in an attempt to alleviate misfortune and suffering among large segments of the population. Many of these were products of government intervention. Still in evidence to day are numerous buildings, highways, parks, and other projects of the Works Progress Administration (WPA), Civilian Conservation Corps (CCC), and other agencies.

One of these programs was the Federal Writers Project, supported by the government as relief for professional writers. A dozen or more New Mexico writers became involved in efforts to preserve information about New Mexico's outlaw days of the mid 1880s, especially events involving a certain individual: Henry McCarty (alias William Bonney), better known as "Billy the Kid."

The writers involved with this subject were successful in interviewing fifty or more New Mexico residents still living in the 1930s, who claimed to have known Billy the Kid. These people offered much material on the life of Billy the Kid. The picture that they provide in this book is probably as true as any other.

Any careful student of New Mexico history, especially one interested in New Mexico's outlaw days, will find this book both interesting and informative.

*Ernest Lyckman*  
Taos

*High Adventure Among the Magic Mountains: Philmont, the first 50 years.* Minor Huffman. Allendale, New Jersey: TIBS Inc., 1988. Illus., index, biblio., foreword by Ben H. Love. \$9.95 paperback, \$14.95 hardcover.

SOMETIME EARLY in the 1988 summer camping season, Philmont Scout Ranch, near Cimarron, New Mexico, enrolled its half-millionth camper. For New Mexico locals, Philmont sometimes seems to be one of the state's best-kept secrets and least-known treasures, but it has been introducing visiting Scouts, Explorers, leaders and families from across the nation and around the world to the magic of New Mexico since 1939. Encompassing some 214 square miles now, Philmont began as a gift of Oklahoma oilman Waite Phillips to the Boy Scouts of America. It has become Scouting's premier showcase for the organization's outdoor programs.

Minor Huffman, General Manager of Philmont during some of its critical formative years in the 1940s, and a career professional

Scouter, has lived in Roswell since his retirement. Already the author of books on Chaves County history, he wrote this account of Philmont's first half-century to coincide with the Ranch's 50th anniversary celebration, being observed during the 1988 and 1989 camping seasons.

Huffman's work is a labor of love. He is not a professional historian, and this is apparent in the book's relatively informal organization, blending Philmont history with sidelights, tributes to notable acquaintances of the author's Philmont experience, and nature lore. The book is well illustrated with photographs from all eras of the ranch's history.

Huffman's real contribution is in his account of the early days of Philmont, when an undeveloped tract of New Mexico mountain ranchland was turned over to the Boy Scouts of America for a new phase of its program, as yet unproven. It was for resourceful individuals who were the camp's first professional directors to translate a vision of "high adventure" for the older Scout into program plans and activities. Minor Huffman is among the few, or perhaps the only one, who could have recorded those formative early years. Huffman's familiarity with the property dates from 1928, ten years before Phillips made his first gift to the Scouts.

Since his own tenure as General Manager in the '40s, Huffman has continued to follow Philmont's development, relating to the national facility as a local Council executive in Houston, and later leading tours of retired "Region 9" executives to Philmont. Thus he has kept up acquaintances with subsequent program and administrative changes, and he is able to relate material from all eras of Philmont history.

Taos readers may take especial interest in several of the varied topics Huffman treats. He was a friend of the Haegler family, including TCHS members Tonie and Helen. Their parents, Will and Edith Haegler, owned and operated Cimarron's historic St. James Hotel before selling the hotel in 1946.

Huffman also made friends at Taos Pueblo, including Adam Trujillo, who brought groups of Pueblo Indian dancers to perform at Philmont events during Huffman's tenure.

Huffman's book complements the more formal study, *Philmont: A History of New Mexico's Cimarron Country* (1972), by the late Lawrence R. Murphy. While Murphy's book chronicles the big events that may have significance to professional historians and readers beyond the Philmont "family," Huffman offers up the colorful mosaic of people and events, large and small, that will bring fond memories to those whose acquaintance with the Ranch is more than casual.

It was this reviewer's distinct honor to find himself listed in the index, right between the likes of Cabeza de Vaca and "Bugs" Cain.

*David L. Caffey*  
Taos

## NEWS AND NOTES

### PRESERVATION NOTES:

#### LAND GIFT BENEFITS PRESERVATION FUND

Mr. and Mrs. Arthur W. Lehmann of La Grange, Illinois, have given the Taos County Historical Society three lots in Mountain Valley Acres, near Questa. The gift, made in memory of Samuel Van Eman Buchanan, seven-time President of the society, will benefit the organization's Historic Preservation Fund.

The Lehmanns have been long-time friends of Sam and Mildred Buchanan, visiting New Mexico frequently and sharing an interest in its history.

The property was recently valued at \$11,000. The board hopes to sell the property and make the proceeds available for historic preservation projects.

#### MONTEZUMA FOR SALE

An effort to restore the historic Montezuma Hotel near Las Vegas for use in operations of the United World College has fallen short, and the structure is now up for sale.

The hotel was built by the Atchison, Topeka and Santa Fe Railway Company in the late 1800s to attract tourists to the Las Vegas hot springs. The present structure was built following fires that destroyed two earlier buildings.

Although still picturesque on its perch above the valley floor and the present college campus, the building is seriously dilapidated and would require extensive renovation to be made usable.

#### ARROYO SECO CHURCH IN JEOPARDY

A weaving group recently moved its activities out of the 140-year old Arroyo Seco church after the structure was deemed unsafe for occupancy. Father Conrad Runnebaum said the parish still has hopes of finding a way to preserve the structure.

#### ANNUAL MEETING LAUNCHES NEW YEAR

Some thirty members of the society attended the organization's annual meeting, held at the Sagebrush Inn February 18. Dr. Herbert Dick, outgoing TCHS President, presided.

Elected officers for the new year were Charlotte Graebner, President; Curtis Anderson, Vice-President; Sadie Knight, Secretary; and Dora Atkins, Treasurer. Re-elected to the board were Mildred Buchanan, David Caffey, Tonie Haegler, Ernest Lyckman, and Corina Santistevan. New board members are Thomas Bruce and Alex Fletcher.

The society was reported to be fiscally sound and looking forward to a good program year. Sadie Knight reported on the past year's activities, and members expressed appreciation for Dr. Dick's leadership.

## COLFAX COUNTY SITES PRESERVED

Steps have been taken to preserve two historic places in Colfax County.

The "Ring Place" or Ring Ranch was recently placed on the State Cultural Properties. The site, including some original ranch buildings, is on the former Vermejo and later "WS" ranch property. It is now part of the Valle Vidal Unit of Carson National Forest. Among other things, the Ring Place was once the northern terminus of the Cimarron and Northwestern Railway, a logging railroad that ran from Cimarron into the Ponil country and up north Ponil Canyon. Furnishing logs for mine timbers and railroad ties, the line was begun in 1907, with the "Bonito extension" in the Ring vicinity abandoned in 1916. The entire line had been abandoned by 1930.

On the Philmont Scout Ranch property, steps are being taken to preserve and enhance the historic features of Rayado, an early outpost on the Santa Fe Trail and a place where Kit Carson and Lucien Maxwell were partners in a sheep ranch in the mid-nineteenth century. Significant features are the site of Kit Carson's home, including a reconstructed rendition now used as Philmont's Kit Carson Museum, and a home and chapel formerly owned by the Abreu family.

The Philmont Ranch Committee has directed that plans be prepared for developing Rayado as a historic site, with increased interpretation of the area's importance in early commerce and trade on the Santa Fe Trail.

#### COMING ATTRACTIONS

On April 23 the Taos County Society will honor Dr. Paul Sears at its annual awards luncheon at the Sagebrush Inn. Dr. Sears is widely known as a botanist and an early exponent of the principles of ecology. Since his retirement in Taos he has taken a particular interest in the natural history of the Taos Valley, attempting to determine the age of sagebrush populations and relating his findings to the history of grazing activity in the area.

In May the society hopes to have a presentation by Dr. Jon Young on the planned collaborative effort of the Forest Service, Ft. Burgwin Research Center and others to establish an outdoor interpretive site offering informative experiences with the area's natural and prehistoric features.

For June, the society plans a field trip and picnic to points on the Camino Real and Chihuahua Trail as it extended into the northern region beyond Santa Fe. One point to be visited is a commemorative marker on Forest Road 114, near U.S. Hill.

The board will be meeting regularly to plan additional program features for the year, and invites suggestions for both field trips and indoor programs.



*TAOS PLAZA, date unknown. Collection of the Taos County Historical Society.*

# **AYER Y HOY en Taos**

**Yesterday and Today in Taos County and  
Northern New Mexico**