

# CHARLES FLETCHER LUMMIS

PHOTOS OF THE  
AMERICAN SOUTHWEST

EXHIBITION GUIDE & SCRIPT

MAY 2021



MAXWELL  
MUSEUM  
OF ANTHROPOLOGY  
UNIVERSITY OF NEW MEXICO

MAXWELL MUSEUM OF ANTHROPOLOGY



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MUSEUM  
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PROGRAM



# CREDITS

## AUDIO

Jason Shaw - Back to the Woods

Jason Shaw - Travel Light

Excerpt from "Pito Melody," Cleofes Vigil, from "Music of New Mexico: Hispanic Traditions," Smithsonian Folkways Recordings, 1992

## IMAGES

Autry Museum of the American West  
Boston Public Library  
California State Library  
Claremont Colleges Library  
Colorado State University Library  
Digital Public Library of America  
Huntington Library  
Library of Congress  
Los Angeles Public Library  
Museum of Northern Arizona Crafts and Arts Photo Archive  
Palace of the Governors Photo Archives, History Museum of New Mexico  
Rauner Special Collections Library, Dartmouth College  
University of the Pacific Library  
Workman and Temple Family Homestead Museum Collection of the University of Southern California

All images from the Maxwell Museum of Anthropology unless otherwise noted.





# Charles Fletcher Lummis

Photos of the American Southwest



"Welcome to the Maxwell Museum  
of Anthropology's exhibition,  
"Charles Fletcher Lummis: Photos  
of the American Southwest".

*1889, North House, Taos,  
NM. Maxwell Museum of  
Anthropology Lummis  
Album, 70.41.46.*







"I was after neither time nor money, but life...life in the truer, broader, sweeter sense, the exhilarant joy of living outside the sorry fences of society..."

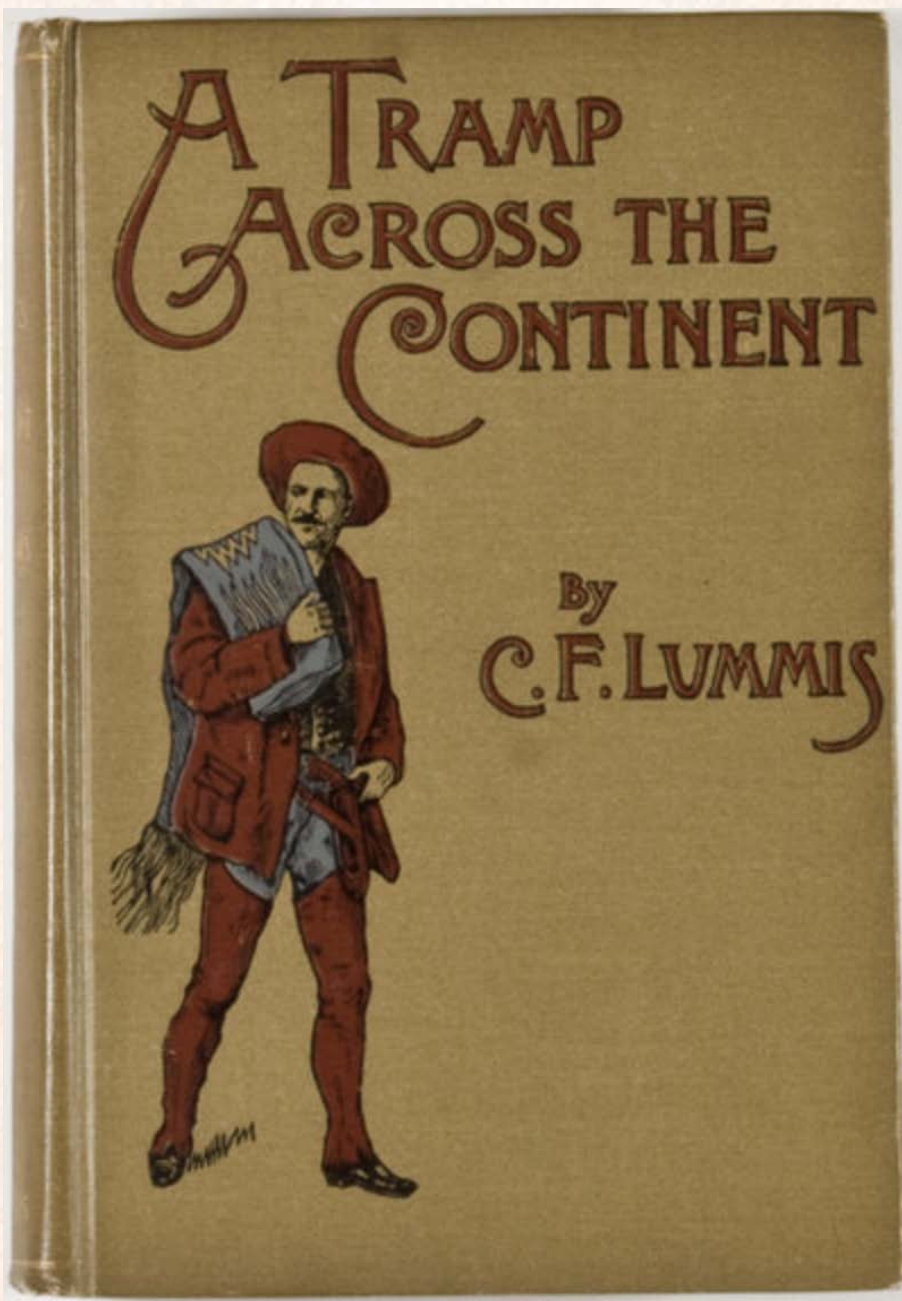
*Portrait of Charles Lummis, ca. 1897  
Photograph courtesy of the Library of Congress*

" 'I was after neither time nor money, but life...life in the truer, broader, sweeter sense, the exhilarant joy of living outside the sorry fences of society.' Such were the motivations penned by..."

*Portrait of Charles Lummis, ca. 1897.  
Library of Congress,  
CN: 91796485*





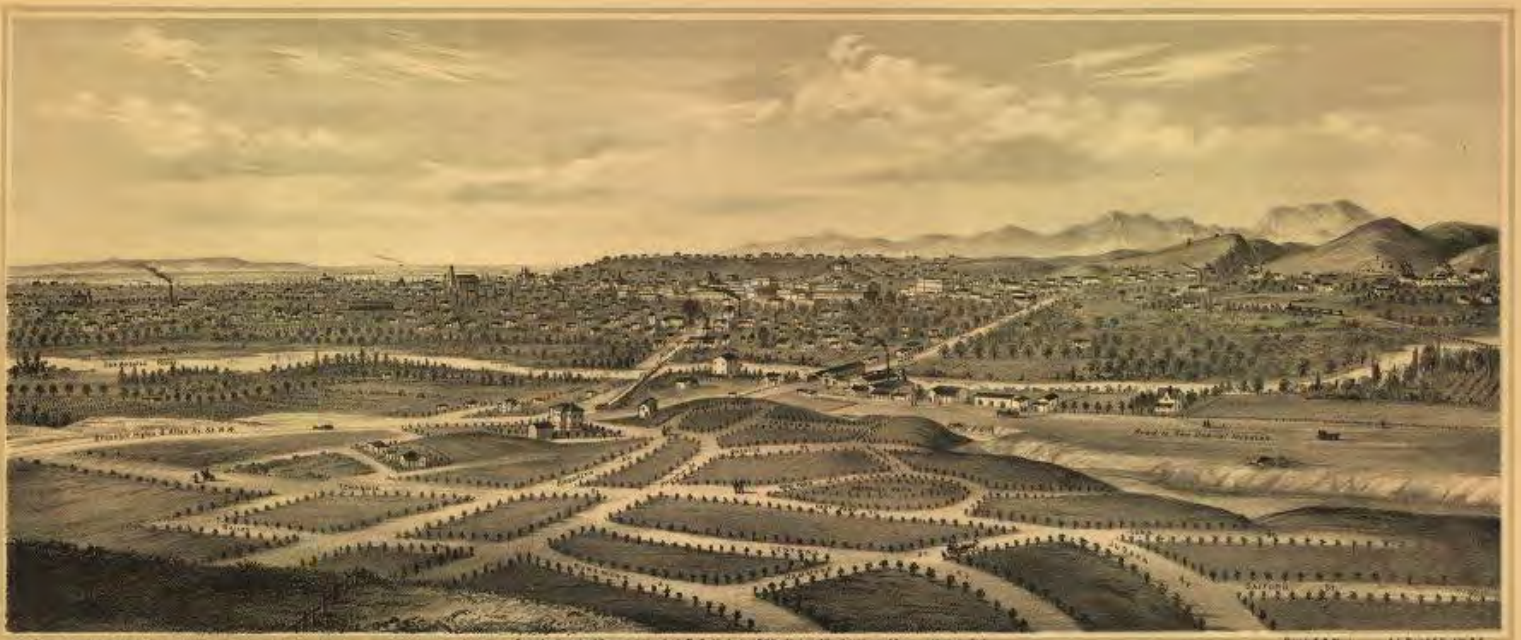


"A Tramp Across the  
Continent," by Charles Lummis,  
1893. University of California  
Libraries

"...Charles Fletcher Lummis  
about his 3,507 mile walk from  
Cincinnati westward, in his  
book, *A Tramp Across the  
Continent*"







**VIEW OF LOS ANGELES FROM EAST.**

**BROOKLYN HEIGHTS**

IN THE FOREGROUND.

PACIFIC OCEAN AND SANTA MONICA MOUNTAINS IN THE BACKGROUND.

- |  |                                |
|--|--------------------------------|
| No. 1. Los Angeles and Independence St. Depot. | No. 6. M. E. Church, South.    |
| No. 2. St. Francis College.                    | No. 7. County Court House.     |
| No. 3. Catholic Cathedral.                     | No. 8. High School Building.   |
| No. 4. St. E. Church.                          | No. 9. Episcopal Church.       |
| No. 5. Jewish Church.                          | No. 10. Congregational Church. |

- |                            |  |
|----------------------------|--|
| No. 11. Aliso Plant Depot. | No. 16. French Hospital.               |
| No. 12. Cemetery.          | No. 17. State Hospital.                |
| No. 13. City Gas Works.    | No. 18. Southern Pacific St. E. Depot. |
| No. 14. Public School.     | No. 19. Temple Block.                  |
| No. 15. Union School.      | No. 20. Pine Grove.                    |

*View of Los Angeles from the east, Library of Congress, CN: 75693092*

"The trek took 143 days, and Lummis arrived in his new home of Los Angeles, California at midnight on February 1, 1885..."





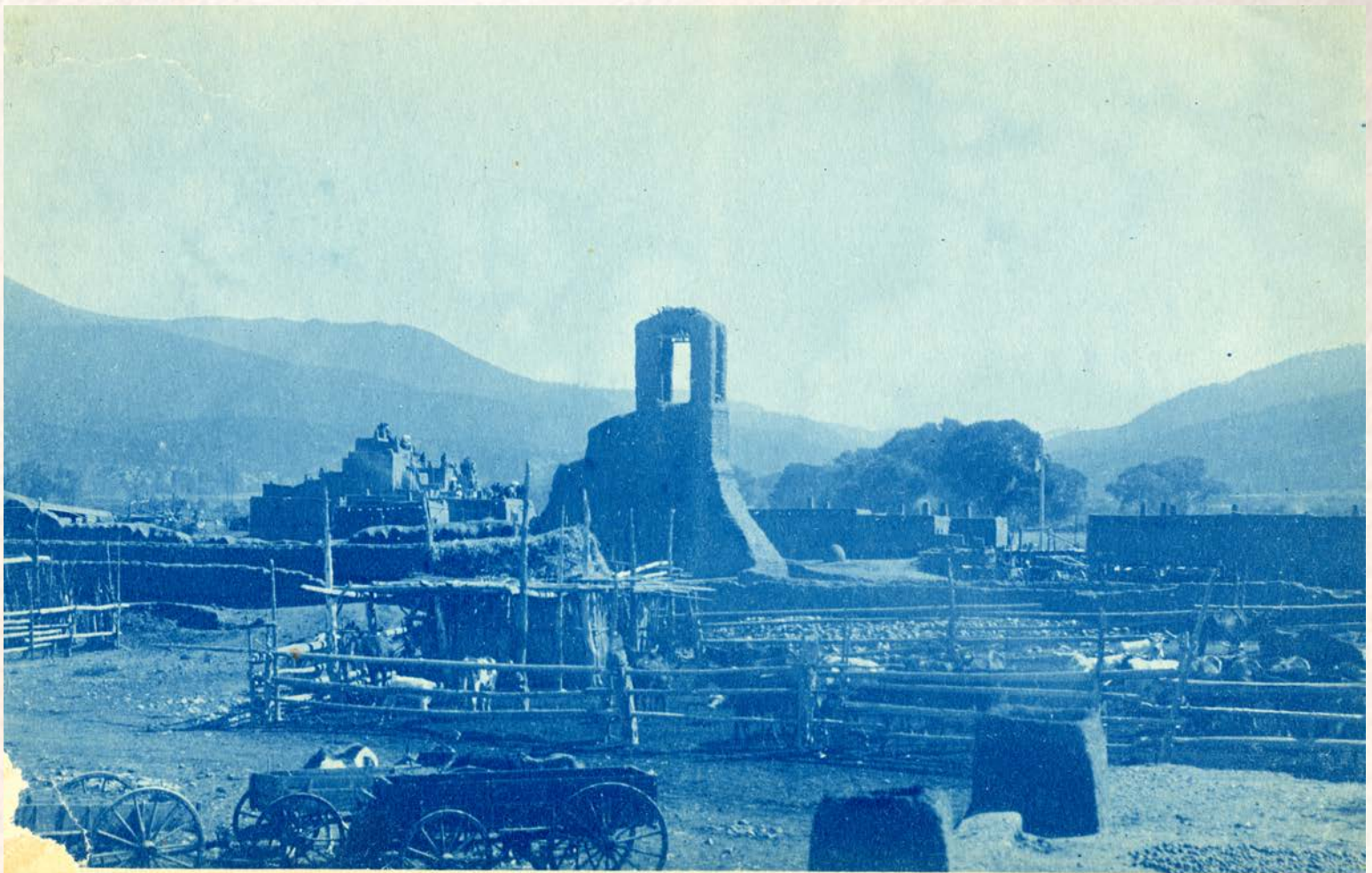
*Lummis in Bucksins, 1885,  
Maxwell Museum of  
Anthropology Lummis Album,  
70.41.34*



"...dressed the part of  
eccentric frontiersman."







NORTH HOUSE, & RUINS OF OLD CHURCH, TAOS, N.M.

"The main feature of this exhibition, Lummis's cyanotype photo album, is part of the Maxwell Museum of Anthropology's Photo Archive..."

*North House and ruins of old church, Pueblo of Taos, New Mexico, 1889. Maxwell Museum of Anthropology Lummis Album, 70.41.47.*







*View of the Pueblo of Acoma, NM,  
1889. Maxwell Museum of  
Anthropology Lummis Album,  
70.41.41*

"The Photo Archive holds roughly 100,000 photographs, dating from the 1860s through the present. These ethnographic and archaeological images are mostly from the Southwestern United States, and New Mexico in particular. Some photographs in the Maxwell Archive are also found..."







"...in other photo archives around the world, but many are unique to the Maxwell, and some are previously unknown and unpublished."

*Children sitting next to an acequia, Pueblo of Isleta, NM, 1889. Maxwell Museum of Anthropology Lummis Album, 70.41.28*







*Portrait of Charles F. Lummis at Harvard,  
Boston, Massachusetts, ca. 1880.  
Unidentified Photographer. Braun Research  
Library Collection, Autry Museum, Los  
Angeles; P.32523*

"Lummis was one of the  
20th century's great  
polymaths..."





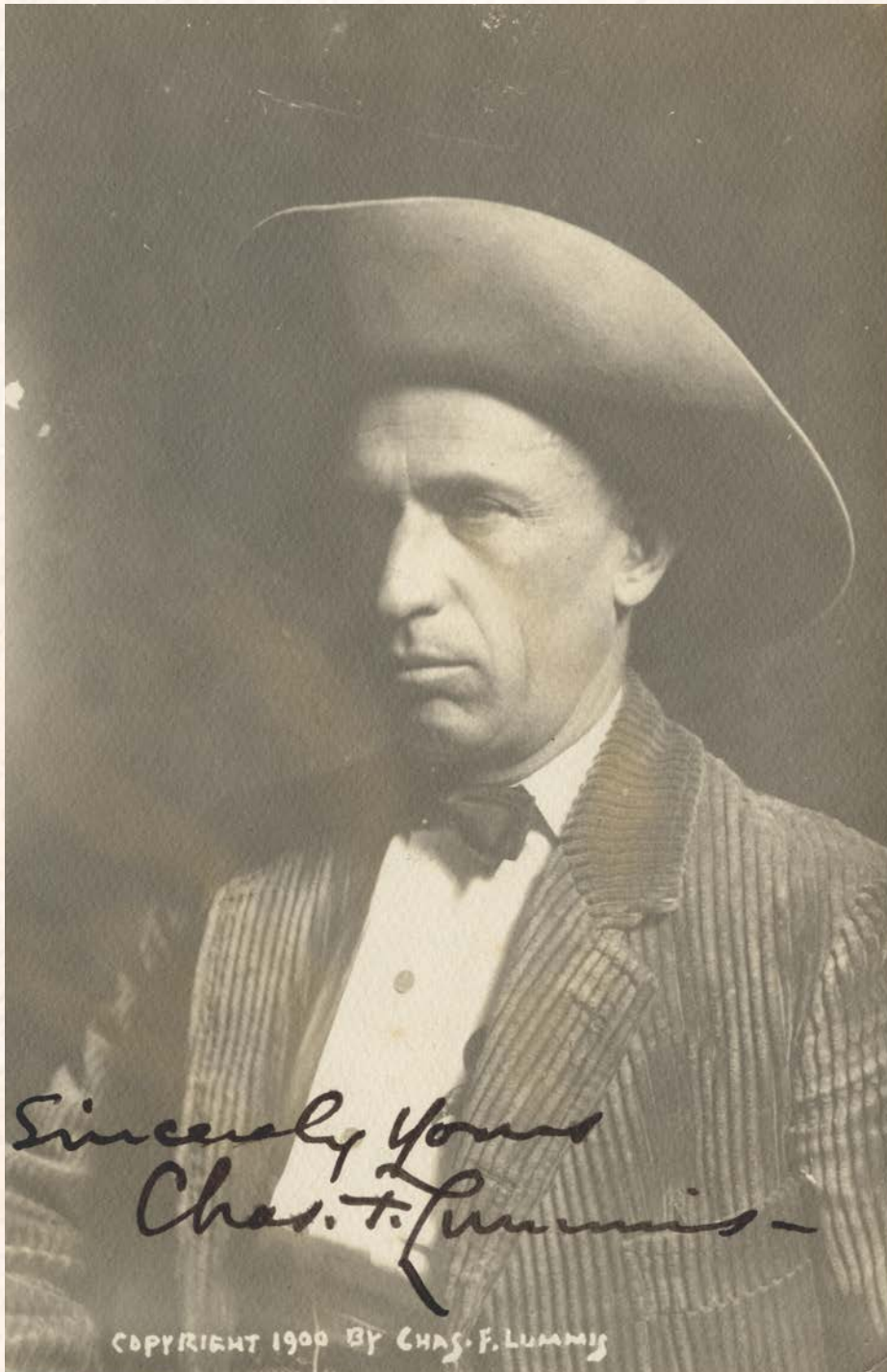
*Graphite portrait of Charles Lummis, by Maynard Dixon, 1897. Image courtesy of the California State Library.*



"... a writer, editor,  
journalist, publisher..."







*Portrait of Charles Lummis,  
1900. Image courtesy of  
California State Library*

"...archaeologist,  
ethnographer, librarian..."





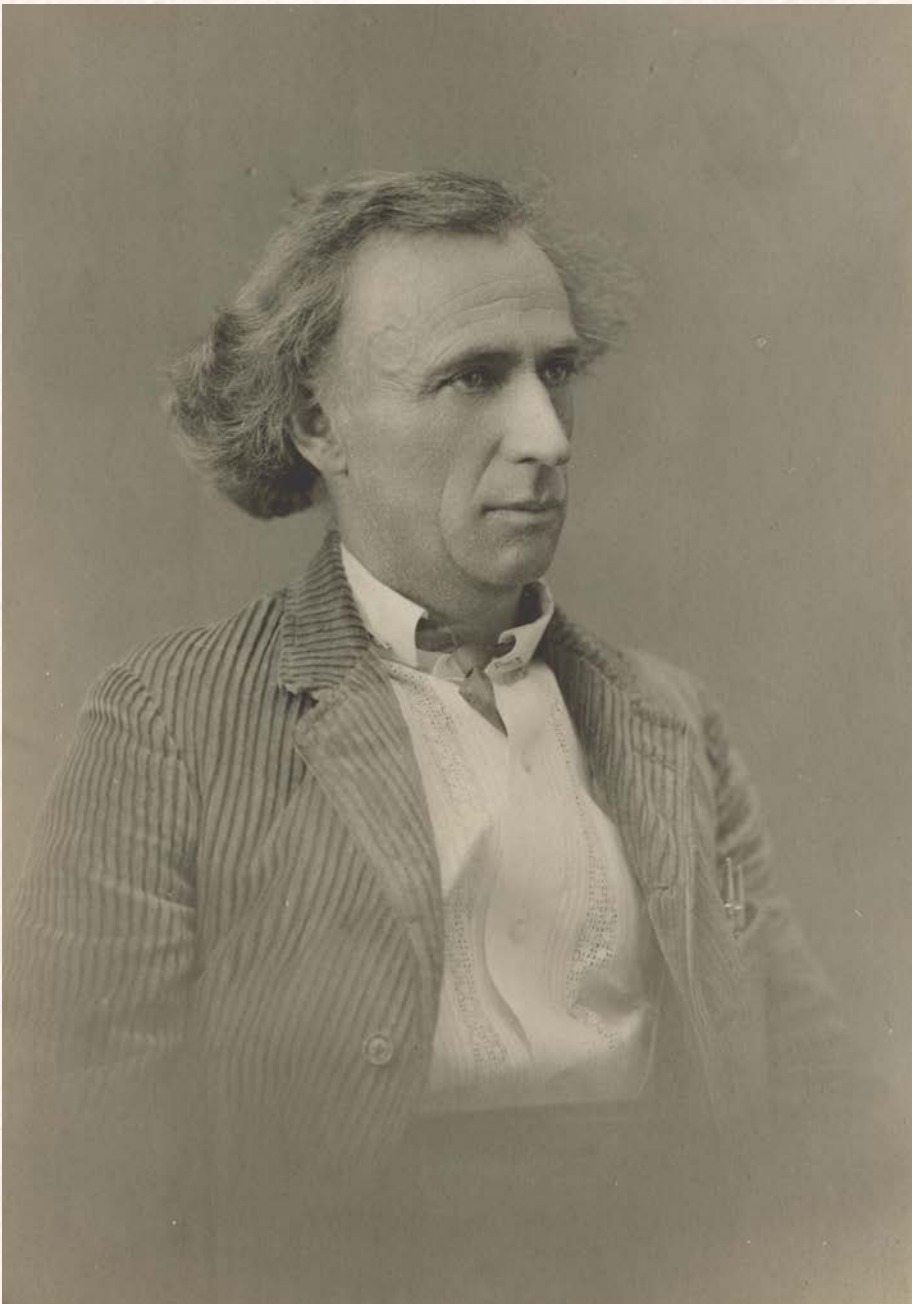
*Portrait of Charles Lummis, by C. C. Pierce, ca. 1902. Image courtesy of the Huntington Library.*



"...museum founder,  
conservationist..."





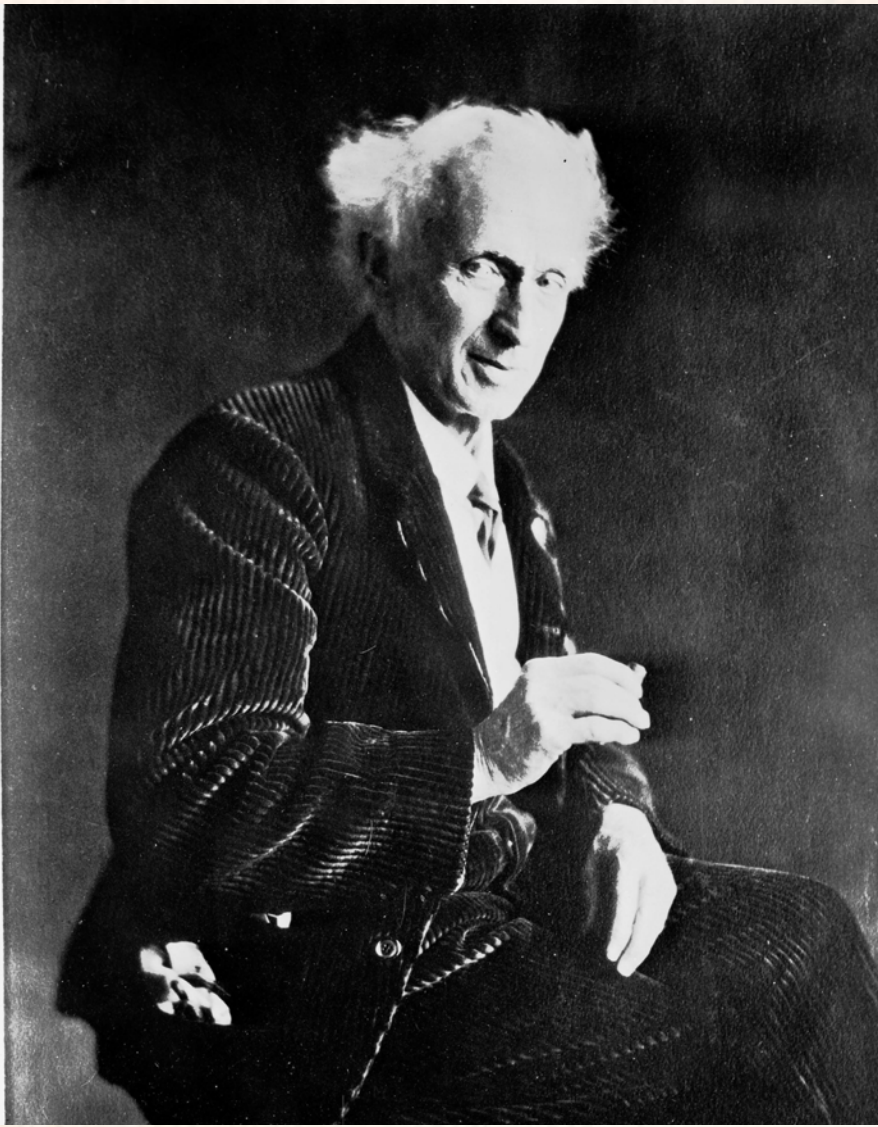


"...advocate for Native American rights, promoter of the American Southwest..."

*Portrait of Charles Lummis, 1907.  
Photograph courtesy of California State Library.*







"...and of greatest interest here, a photographer."

*Portrait of Charles Lummis, by C.C. Pierce, ca. 1920s. Photograph courtesy of the Huntington Library*







*Portrait of Charles F. Lummis, age twelve, Massachusetts, ca. 1870. Unidentified photographer. Braun Research Library Collection, Autry Museum, Los Angeles; P.32519B*

"Lummis was born in Massachusetts and mostly home schooled in his youth."





*Portrait of Charles F. Lummis,  
at Harvard, Boston,  
Massachusetts, ca. 1878.  
Unidentified photographer.  
Braun Research Library  
Collection, Autry Museum, Los  
Angeles; P.32522B*

"By the time he attended  
Harvard in 1877, he was fluent in  
French, Latin, and Greek."







*Portrait of Dorothea Rhodes Lummis (later "Moore"), ca. 1890s. From the book "Fourteen Hundred-seventy biographical sketches accompanied by portraits of leading American women in all walks of life," published 1893*

"In his junior year, he married Dorothea "Doc" Rhodes but soon after had a child to another woman out of wedlock. Shortly before graduating, Lummis dropped out of college and moved to Ohio..."





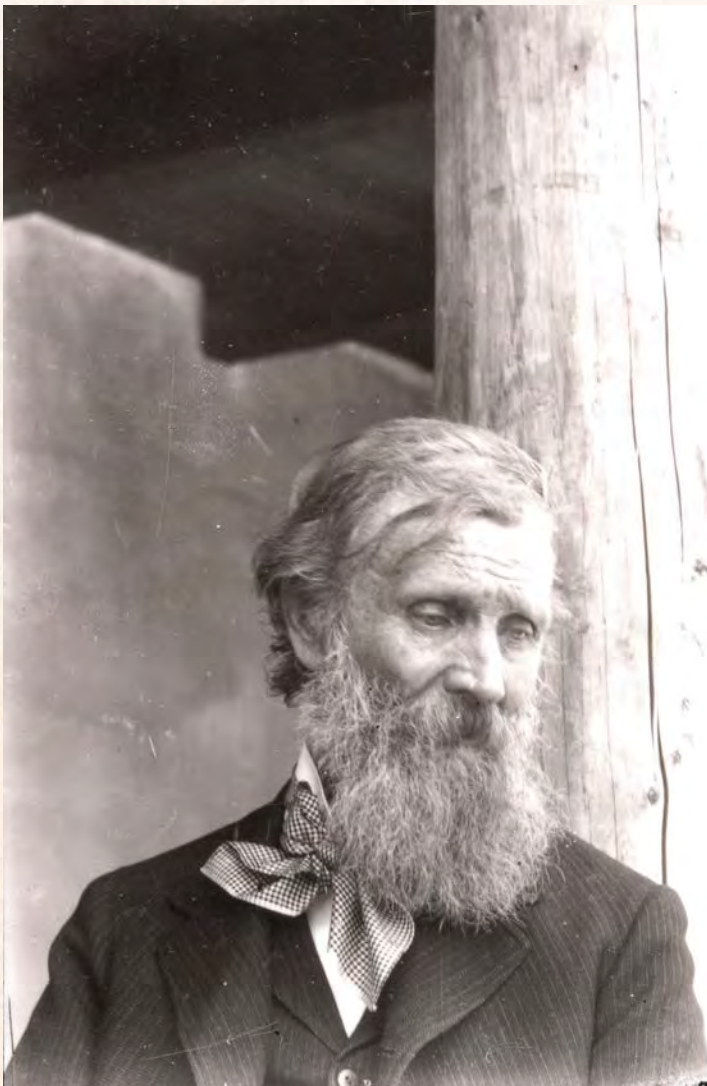


*"Birch Bark Poems" by Charles Lummis. Rauner Special Collections Library, Dartmouth College*

"...to work on his father-in-law's farm. Eventually, he began writing poetry and became editor of the local newspaper."







"Lummis's trek, while renowned, was not the first across the continent. John Muir, American naturalist and conservationist who would become an acquaintance of Lummis, first trekked across the continent some 16 years before. Early in the 1880s, Lummis conceived of his own plan to walk across America. Describing his motivations, Lummis says..."

*Portrait of John Muir, by Charles Fletcher Lummis, 1905, Braun Research Library Collection, Autry Museum, Los Angeles; P. 33199A*

*John Muir and Charles Lummis at Mission San Luis Rey, California, 1905. Image courtesy of the Holt-Atherton Special Collections, University of the Pacific Library*





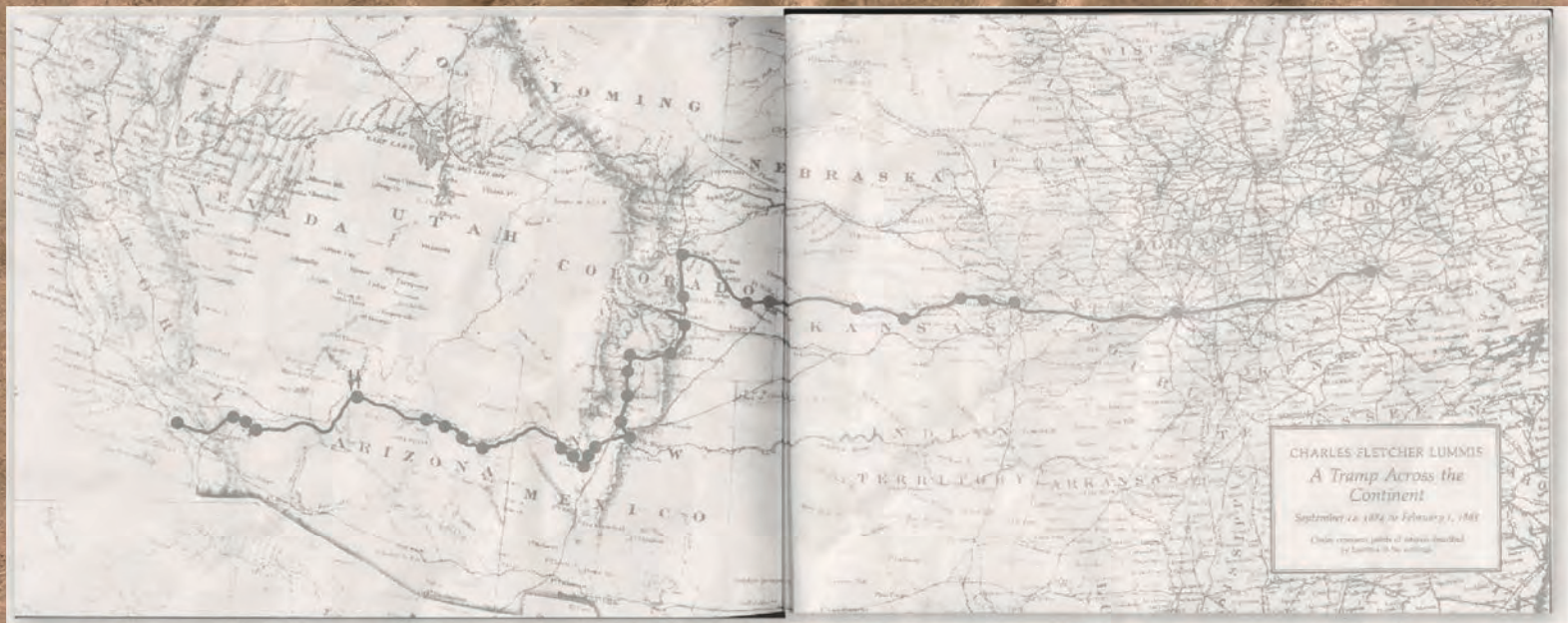


*Portrait of Lummis in  
buckskins, 1885, from the book  
"A New Mexico David,"  
published in 1920. Image  
retrieved from the Digital  
Public Library of America,  
Colorado State University  
<[https://hdl.handle.net/10217/  
185382](https://hdl.handle.net/10217/185382)>.*

“...I am an American, and felt  
ashamed to know so little of  
my country as I did, and as  
most Americans do.”







"And thus, he chose to walk west and relocate to the California coast."

*"Charles F. Lummis: the Centennial Exhibition Commemorating His Tramp Across the Continent," An overlay of the route Lummis walked on a map from Gray's Atlas of 1873. Published by the Southwest Museum*





*Portrait of Charles F. Lummis, Chillicothe, Ohio, August 1884. Unknown photographer. Braun Research Library Collection, Autry Museum, Los Angeles; P. 32525B*

"Lummis describes the experience as “a chance to kill several birds with one stone; to learn more of the country and its people than railroad travel could ever teach, [and] to have the physical joy which only the confirmed pedestrian knows...”





**A Tramp Editor.**

[From the Cincinnati Enquirer.]

Mr. Charles F. Lummis, late editor of the Scioto Gazette of Chillicothe, Ohio, starts this morning on foot from Cincinnati for San Francisco. Mr. Lummis' idea in taking such a long tramp is to see the country and to improve his health. He will proceed via Lawrenceburg, Evansville, St. Louis, Kansas City, and thence to Denver. He expects to visit everything of interest along the route, and will consume fully six months in his journey. As soon as the weather becomes too cold he will strike for the South. He is a finely formed man, about twenty-seven years of age, and weighs about 140 pounds. He is in splendid physical condition for this task, and seems to be filled with determination to go through. He undertakes the journey on no wager, but simply for his pleasures.

**TRAMP! TRAMP! TRAMP!**

**An Extraordinary Feat, in Fact,  
Two Extraordinary Feet**

**MARCHING TOWARDS THE SETTIN' SUN.**

**The Longest Tramp on Record—From Chillicothe, the Ancient Capital of Ohio, to the City of the Angels.**

[SPECIAL CORRESPONDENCE OF THE TIMES.]

DENVER, Col., Oct. 25.—Yes, this is a big country. You will glibly assent to this hackneyed proposition; and assenting will have no more genuine conception of the fact than a hog has of hoopskirts. Now, don't fly off and fancy I am asserting anything porcine of your intelligence, for I am not. The

*"A Tramp Editor," the  
Kentucky Messenger,  
September 24, 1884*

*"Tramp! Tramp! Tramp!"  
The LA Times, November 5,  
1884*



*Portrait of Charles F. Lummis,  
while editor of the LA Times, 1886.  
Photograph by A.C. Golsh Braun  
Research Library Collection, Autry  
Museum, Los Angeles; P.32531B*

"He planned to fund his adventure by writing about his trek in a weekly series published in the Chillicothe Leader newspaper in Ohio and the Los Angeles Times. This series sparked his later interest in becoming the first city editor for the LA Times."







"The encounters and exploits were often exaggerated, but thrilling nonetheless. He encountered "savage" animals – dogs, wolves, coyotes, and snakes – often dispatching such foes with only his hunting knife."

*Desert Mountains,  
Mexico, ca. 1900,  
Braun Research  
Library Collection,  
Autry Museum, Los  
Angeles; P. 34548*





"He withstood tremendous weather – drenching rain, or the ghastly heat of the desert, and the freezing cold."

*View of the Pueblo of  
Acoma, NM, 1889.  
Maxwell Museum of  
Anthropology Lummis  
Album, 70.41.44*





"But ultimately, he fell in love with the landscape and these experiences had a transformative effect."

*Pueblo of San Felipe, NM,  
1889. Maxwell Museum of  
Anthropology Lummis  
Album, 70.41.39*







"Lummis's walk across the country also impacted his views on race. He had ideas of masculinity and race that lead him and many of his contemporaries to believe that the East was "industrial, urban, elitist, ethnically heterogeneous, and racially mixed"..."

*Mexican children pitting apricots, early 1900s, Braun Research Library Collection, Autry Museum, Los Angeles; P. 13017*





"...while the West was ideal in relation to masculinity and race because it was “agrarian, rural, egalitarian, and ethnically and racially homogenous” according to historian, G. Edward White."

*Two men shearing a sheep, New Mexico, ca. 1885. Photograph courtesy of Honnold Mudd Library, Special Collections, Claremont College, wor00029.tif*





"As Lummis's accounts in "A Tramp" reveal, he began his trek with many racist views, using shockingly derogatory language to describe people of other races he encountered along the way."

*Charles Lummis dances the traditional New Mexican folk dance, the cuna (cradle) with Susanita del Valle on the Hacienda porch at Rancho Camulos, California, ca. 1887, Braun Research Library Collection, Autry Museum, Los Angeles; P. 34379*





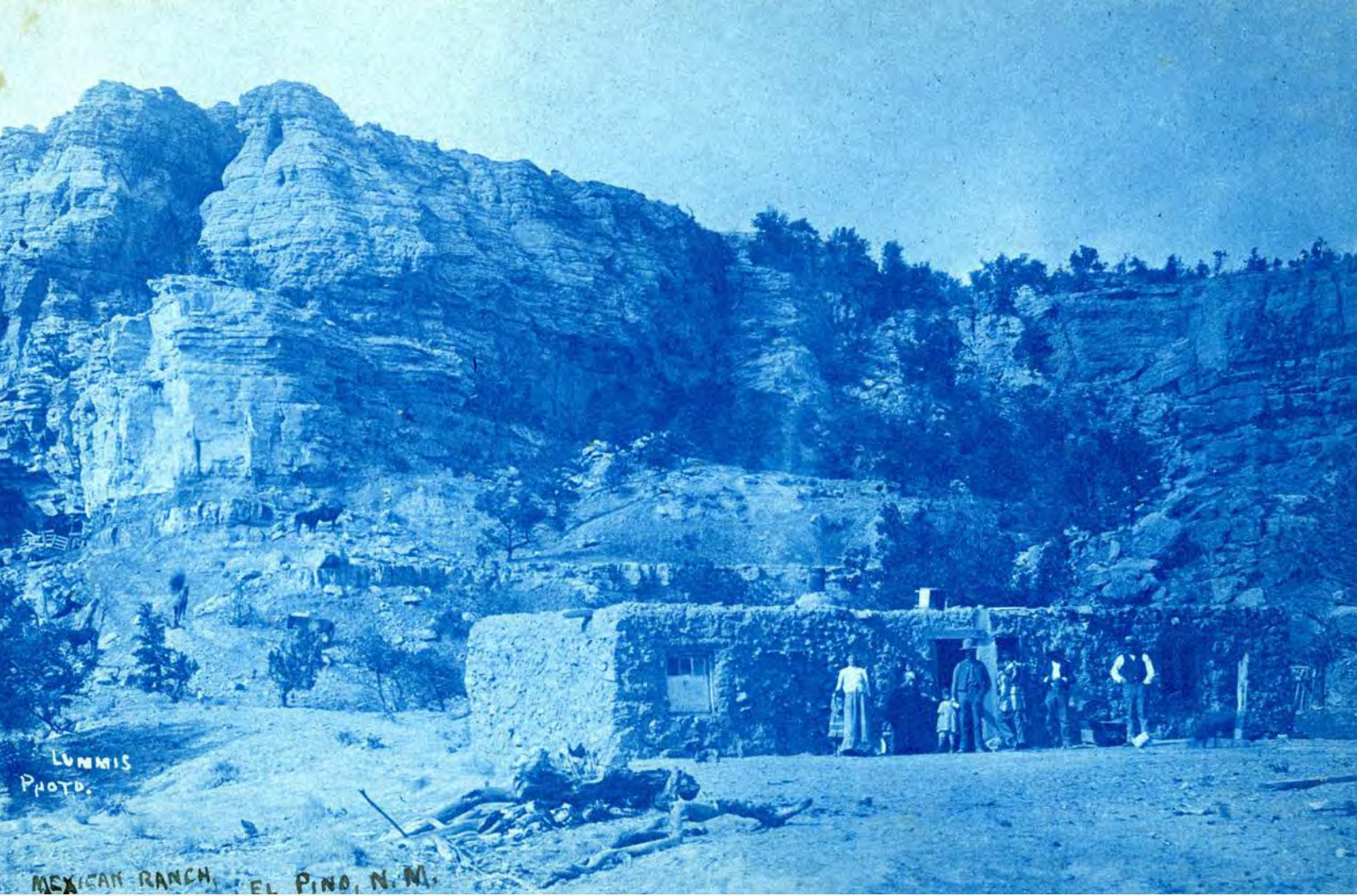


"But these views changed as he encountered diverse individuals and groups during his walk and during his time on the West coast. Though his views would change dramatically, motivating him to become a defender of minority groups..."

*"Pueblo Boys," Pablo Abaita  
on the right, Pueblo of Isleta,  
New Mexico, 1889.  
Photograph courtesy of the  
Huntington Library*







"...like Mexicans, Nuevo Mexicanos, Tejanos, Californianos, Chinese, and Native Americans, he still retained his own racialized hierarchies within and between cultural groups."

*Mexican Ranch, ca.  
1889, El Piño, NM,  
Maxwell Museum of  
Anthropology  
Lummis Album,  
70.41.12*





"Interestingly, he took the side of the oppressed with mixed results. As editor for the LA Times, and in his role as editor of the Journal, Land of Sunshine, and in other writings, he wrote against assimilationist views and opposed Indian boarding schools."

*Girl, Pueblo of Isleta, NM, 1889. Photograph courtesy of the Library of Congress*

*"Land of Sunshine," 1896. Image courtesy of the Huntington Library*





"In 1893 he founded the Landmarks Club, a cultural preservation organization. And, in 1900 he founded The Sequoia League – an organization supporting Native Americans."

*Photograph by Charles Lummis at San Fernando, as published in the Landmarks Club 1903 cookbook. Image courtesy of the Lummis Papers, Archives & Special Collections, Colorado State University*







"Even still, he was not necessarily liked or trusted by Native peoples."

*Photograph by Charles Lummis as the frontispiece for the Landmarks Club 1903 cookbook. Image Courtesy of the Boston Public Library*





## THE APACHES.

What Makes Them Hard to Conquer.

A TOUGH COUNTRY TO CAMPAIGN IN.

The Most Savage and Elusive Warriors Alive—With Passing Reference to the Premier Prevaricator.

[STAFF CORRESPONDENCE OF THE TIMES.]

FORT BOWIE, A. T., April 5 1886.—The California liar has amassed a monumental notoriety not honestly his own. He is *not* the Premier Prevaricator of the Universe. He does well for his gifts, but he's over-matched.

## AT FORT BOWIE.

The Apache Matter as Seen on the Ground.

GERONIMO'S SURRENDER AND ESCAPE.

A Sharp Set-Back on the Heels of a Glorious Success—The Silent, Grim Old Soldier.

[STAFF CORRESPONDENCE OF THE TIMES.]

FORT BOWIE, A. T., April 1, 1886.—I passed Tuesday night very handily at Bowie station with Lieut. McDonald, the herculean and intelligent commanding officer of the cavalry stationed there. He came from Fort Yuma last December, when so many troops were called from the coast at Gov. Zolick's outcry.

## THE COWBOY.

A Good Fellow, but No Indian Fighter.

HOW HE FALLS SHORT OF THE MARK.

Too Much Hoop-la and Not Enough Experience with "Injuns"—Some of His Exploits.

Among the funniest paragraphs interjected among the red pages of the Apache campaign there has stood one pre-eminent—the vociferous bazoo of the cowboy, howling to be let at 'em.

"It was one of his earlier encounters with Native Americans that spurred his interest in photography. In 1886, the LA Times sent him to Arizona to report on the American campaign against the Apaches."

*Three clippings of stories by Charles Lummis for the LA Times regarding the U.S. campaign against the Apaches*





"During that campaign, the Americans captured the Apache leader known as, Gerónimo. This event greatly affected Lummis and equally impactful was his encounter with photographer, Camillus S. Fly, who photographed the captured Gerónimo. Lummis collected many of Fly's photographs, and in that same year, Lummis bought his own camera."

*Geronimo (on right),  
his son and two other  
warriors, 1886, by  
Camillus S. Fly.  
Library of Congress  
CN: 2016650886*





**KLAH'S CALL.**

**HE JUST DROPS IN UPON THE  
SEGREGATED "LUM,"**

**And a Misunderstanding Arises—  
Across the Rio Puerco at Last—  
Mrs. Koski Made Happy—A Nava-  
joe Dainty—Again De Viaje.**

VIEJO CUBERO (N. M.), Oct. 4.—[Staff Correspondence of THE TIMES.] Sunday night was a daisy. Not a breath of wind stirring, not a cloud in the sky, but the aldermanic moon and the inquisitive stars peeping in at our camp under that dratted rock. I had some little adventures for a cent that afternoon, which interested me considerably at the time, but made me laugh since. About 3 o'clock my old friend Klah the (left-handed) brother of old Manuelito, late Chief of the Navajoe Nation, came riding up with his boy. I had been pining to see him, and we fell upon each other's necks. He was very glad to see me, and at

"He began to take pictures in the fall of 1886 while travelling around New Mexico with his first wife. The couple published stories of their travels through New Mexico in the LA Times as the "Adventures of Lum and Doc in Injun Country". Lummis took 87 dry plate images of New Mexico."

*Clipping from the "Lum" and "Doc" series, The Los Angeles Times, October 13, 1887, where he describes meeting and photographing Navajo weaver, Hosteen Klah, and Navajo Headman Manuelito, as well as meeting and photographing the baby in the baby carrier of Lupe DuBois, possibly the image seen here. Photograph Courtesy of Claremont Colleges*







*Charles Fletcher Lummis  
taking a photograph,  
August 27, 1910, Rito de  
los Frijoles, by Jesse  
Nusbaum, Braun  
Research Library  
Collection, Autry  
Museum, Los Angeles, P.  
32606*

"During the time Lummis picked up a camera, photography was becoming more simple than it was even a few years earlier with the creation of gelatin plate photography. This new photographic technology required less equipment..."







*The wells, Johnson's  
Cañon, AZ, 1885.  
Maxwell Museum of  
Anthropology Lummis  
Album, 70.41.8*

"...allowing photographers to mobilize their work, and making the creation of multiple prints much cheaper, quicker and easier."







"Lummis kept up a hectic work schedule, leading to his suffering of a stroke in 1887 which left him temporarily paralyzed on one side. So, on the advice of his friend and Harvard classmate, Teddy Roosevelt..."

*Charles F. Lummis and President Theodor Roosevelt in Highland Park, Los Angeles, 1912, Santa Fe, New Mexico, ca. 1887. Image courtesy of University of Southern California Libraries and the California Historical Society, CHS 6668*





"...he went to the remote forested area of San Mateo, New Mexico, to stay with..."

*Charles F. Lummis and President Theodor Roosevelt in Highland Park, Los Angeles, 1912, Santa Fe, New Mexico, ca. 1887. Image courtesy of University of Southern California Libraries and the California Historical Society, CHS 6668*





"...the family of Manuel Antonio Chaves, with whom he began good friends and where he stayed to recover."

*Possibly the Chaves family, San Mateo, New Mexico, 1887, Maxwell Museum of Anthropology Lummis Album, 70.41.29*





"Lummis had met the Chaves family on his trek and stayed with them for some months. During his second stay, Lummis had been removed from the payroll of the LA Times, and was scraping by selling occasional letters to his former employer for \$1.50 each."

*Amado Chaves and his daughter at their home near Santa Fe, New Mexico, ca. 1887. Image courtesy of the Palace of the Governors Photo Archives, 065718.*





"And though still partially paralyzed, Lummis still rode horseback to observe the landscape and the Nuevo Mexicano and Native American inhabitants of the area."

*Lummis mounting the horse, Alazan, Isleta, New Mexico, 1891. Braun Research Library Collection, Autry Museum, Los Angeles; P. 32545*







*Portrait of Charles Lummis recovering from his stroke, New Mexico, Albuquerque, New Mexico, 1888, by Calvin Brown. Braun research Library Collection, Autry Museum, Los Angeles; P. 32534*

"He brought his Dallmeyer lens, camera, and tripod kit with him."





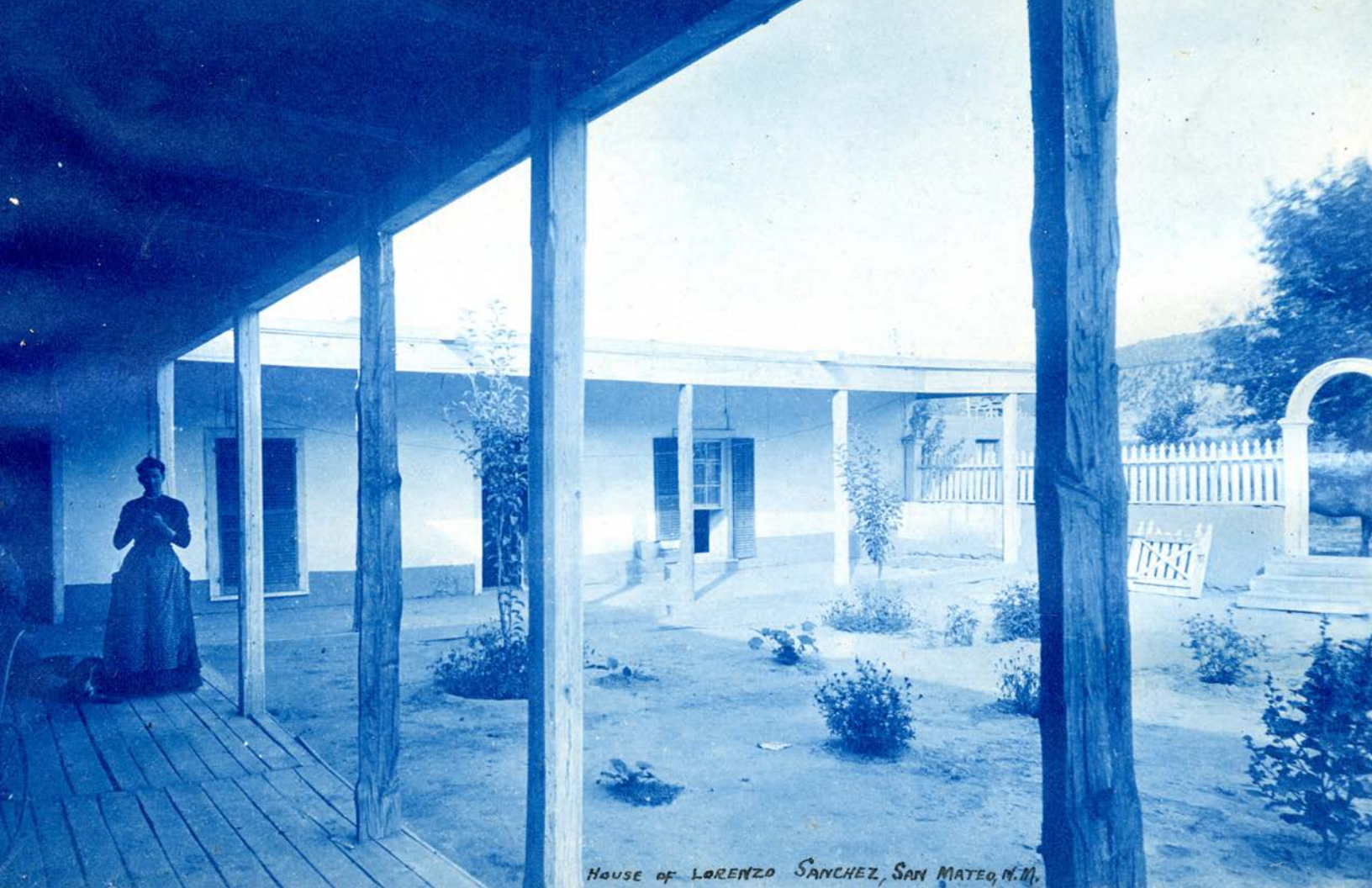
"In March of 1888, while out riding, Lummis heard an uncanny whistling sound which he described as being 'like the wail of a tortured soul'."

*Portrait of Lummis and Horse, Pueblo of Isleta, 1889, from the book "My Friend Will," published in 1911. Image Retrieved from the Digital Public Library of America <<https://hdl.handle.net/10217/185390>>.*

Jason Shaw - Back to the Woods

Excerpt from "Pito Melody," Cleofes Vigil, from "Music of New Mexico: Hispanic Traditions," Smithsonian Folkways Recordings, 1992





HOUSE OF LORENZO SANCHEZ, SAN MATEO, N.M.

"He soon learned it came from a small wooden flute known as a pito or pitero. The instrument was used in a Good Friday mortification ritual by the Penitentes, a secretive all-male Catholic sect and brotherhood known specifically to this region of Northern New Mexico."

*House of Lorenzo Sanchez, located next to the chapel that held the services of the Penitentes, San Mateo, NM, 1889. Maxwell Museum of Anthropology Lummis Album, 70.41.53*

Jason Shaw - Back to the Woods

Excerpt from "Pito Melody," Cleofes Vigil, from "Music of New Mexico: Hispanic Traditions," Smithsonian Folkways Recordings, 1992





"They didn't allow any photographs or witnesses to their practices, but Lummis met with their leaders and persuaded them to allow him to photograph their ceremonies. Lummis sold accounts and photographs of the group to media outlets around the country...

*Calvary of the  
Penitentes, San  
Mateo, NM.  
Maxwell Museum  
of Anthropology  
Lummis Album,  
70.41.36.*





great timbers, placing the stiff hemp around his arms, trunk and legs in three or four loops each, and "cinching up" up the slack as roughly as they would upon a pack mule. But now he was standing like a child. "¿Qué? ¿Que está desahogado? No! with a rope! No! with a rope! No! me! No! me!"

But the *Hermano Mayor* refused nails. Always before, up to this very year, the victims had been spiked to the cross by great nails through hands and feet; and the death of a Penitente in process of crucifixion was, by no means rare. In the single year of 1887, four young men perished thus in the Penitente settlements of southern Colorado. But the *Hermano Mayor* refused nails. Despite the appeals of the victims not to be dishonored by a lighter agony. He forced bodies enough as it was. The stiff rope sank deep into his flesh, prohibiting the throbbing blood. In less than three minutes his legs and arms were black as a *flintrotor*. A close white sheet was now wound about him from head to foot, and tied there, leaving exposed only his purpling arms and muffled head. This was done, so some of the assistants explained to me, that no sharp-eyed bystander might recognize him by scars on his body. Now the rope was knotted to the arms of the cross, so that each end hung free and about thirty feet long.



Two stalwart Brothers of Light grasped each rope; four others sat on the cross; and heavily they lifted it so near to perpendicularity that the lower end dropped into the four-foot hole with an ugly thud. But its living burden made no sign. With shovels and hands the *ayudantes* filled in the hole with earth and rocks and stamped it down, while Filomeno and Cito stooded their respective gay-ropes.

A large sack was next placed some five feet from the foot of the cross; and another Penitente in cotton slippers and head-bag was led out, with a huge stack of cartons so lightly lashed upon his back that he could not move his arms at all, and sorely his legs. He lay down with his feet against the foot of the cross and his head pillowed upon the stone, while the mass of *carrotas* kept his back sixteen or eighteen inches above the ground. Even this was not a light enough fit to suit him, and he had a large, fat stone brought and crowded under the cartons, so as to press it still more cruelly against his back. (The black-muffled head only is visible in the picture of the crucifixion.)

Meaning, in gracious response to my request, the *Hermano Mayor* had passed off thirty feet from the foot of the cross and marked a spot by which I might advance

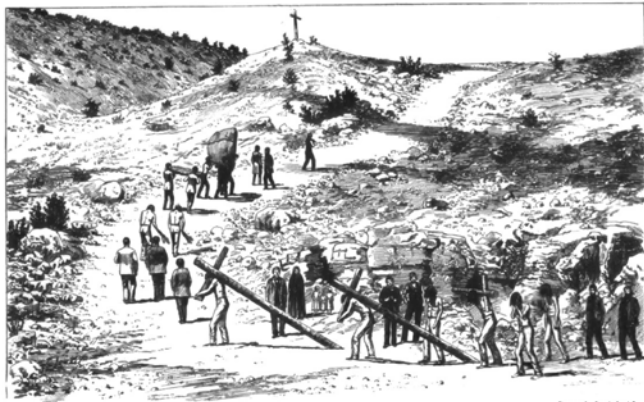
some scowls and mutterings on every hand. Nine tenths of the population were clustered in close Indian groups along a little ward of houses upon a hill which overhangs the *campa santa* (burying-ground), at the upper end of town. Squatting with backs against the adobe walls, the men rolled cigarettes from corn-husks or brown paper, and talked intermittently. The women nursed their babies unconstrainedly; and rolled brown-paper or corn-husk cigarettes. I stowed the obnoxious instrument inside a friendly house, and waited. Waiting seems natural in a Mexican town. The minutes loaded into hours; and still the talking, the nursing, the smoking went on. Sobably thought of moving.

It was two p.m. when a stir in the crowd on the hill-top told us that it was coming at last; and the camera was straightway planted behind the adobe ramparts of the dooryard. In five minutes more a dirt road over the ridge, followed by five women singing hymns; and behind them a tall-staked figure with lugged head, swinging his delinquent whip, whose *carro, carro, carro, carro!*

we could hear plainly two hundred yards away, punctuating the weird music. In measured steps the pilgrims paced along the winding footpath, and disappeared around a spur toward the *mesquite*. Half an hour later the life again asserted itself up the cañon; and soon reappeared with its persecutor, the singing women and the lone self-torturer. As he passed us in the graveyard, we saw that little red rivolets were beginning to stain the white of his *antemallo*.

I hurried to the hill-top, to get near enough for a "shot;" but the mob, hitherto only scowling, was now openly hostile, and I would have fired (I) but for the prompt action of Don Fresco Chavez, whose reckless bravery—a proverb in all that country of leave wars—soon caused to proceed. With two staunch, well-armed friends, he held back the evil-faced mob, while the "forty" plates were being snatched at the strange scene below.

Suddenly another fier came over the hill, followed by more women and seven penitentes. Of the latter, four were whipping themselves, and three staggered under



THE PENITENT PROCESSION.

Drawn by Louis Joubert.

Three pages from the *Cosmopolitan* article by Lummis about the Penitentes, with etchings based on his photographs, 1889-05: Vol 7 Iss 1

"...including the LA Times, The Boston Transcript, and The Cosmopolitan."





### A CLEVER WRITER.

Sketch of Charles F. Lummis,  
Formerly of Los Angeles.

The March number of the Cosmopolitan Magazine contains an excellent portrait, in frontier costume, of Charles F. Lummis, formerly of the Times of this city. The portrait is accompanied by a sketch of Mr. Lummis, and the people of Los Angeles, who are proud of him, will be glad to read it. There is also a clever dialect poem by him in this number of the magazine. The sketch is as follows:

"From time to time bright verses which might have come from Bret Harte have appeared in the Cosmopolitan, signed Charles F. Lummis. Last spring an article of unusual interest came over the same name, accompanied by blue-print photographs of Los Hermanos Penitentes. It was immediately published. Then for some months nothing was heard from Mr. Lummis, and in the busy atmosphere of editorial work, in the coming and going of new faces, the poet of Jornada del Muerto and of the Bosques del Apaches was forgotten.

"Lummis was also investigating and reporting on murder and corruption by local politicians in San Mateo. This, along with his reporting on the Penitentes, earned him a price on his head and the occasional gunshot was taken."

*Charles Lummis,  
Albuquerque, NM, 1890, by  
W. Cal. Brown & Co., NM.  
Photograph courtesy of the  
California Public Library*

*Clipping from the LA  
Evening Express, March  
3, 1890, page 5.*







"As a result, he moved to the Pueblo of Isleta one hundred miles away. There, he rented a house on the Abeita (or Abeyta) family compound. They were a prominent family on the Pueblo."

*Tomas Abeyta, Pueblo of Isleta, NM, 1889. Maxwell Museum of Anthropology Lummis Album, 70.41.20*

*Juliana Abeyta grinding corn, Pueblo of Isleta NM, 1889. Maxwell Museum of Anthropology Lummis Album, 70.41.5*





"While at Isleta, Lummis divorced his first wife and married (Frances) Eve Douglas, the sister-in-law of an English trader who also lived on the Pueblo."

*Casa Rea, the house of the family of his wife, Eve, Pueblo of Isleta, NM. Maxwell Museum of Anthropology Lummis Album, 70.41.37.*







"Lummis increased his photography production by teaching his wife, Eve how to make cyanotype prints."

*Eve Lummis, sleeping, Pueblo of Isleta, New Mexico, ca. 1890.  
Braun Research Library Collection, Autry Museum, Los Angeles; P. 32756*







"Cyanotypes, with their telling blue tint, are fairly unstable and fade easily over time, but were easy and cheap to make."

*Eve in the Lummi household, Pueblo of Isleta, 1889, from the book "My Friend Will," published in 1911. Image Retrieved from the Digital Public Library of America <<https://hdl.handle.net/10217/185390>>.*





"Cyanotypes were also possible to process in the dim light of an adobe, and was tolerant of impurities in New Mexico well water."

*View of the Pueblo of  
Isleta, NM, 1889.  
Maxwell Museum of  
Anthropology Lummis  
Album, 70.41.17*







"Lummis earned far more money from selling his photographs than from his writing: "Eight blueprints sold for \$1, compared with \$2.90 for thirteen pieces of Acoma pottery and \$6 for a 'first class' Acoma serape."

*Vicente, Pueblo interpreter, Pueblo of Isleta, NM. Maxwell Museum of Anthropology Lummis Album, 70.41.18.*

*Bride and Groom, Pueblo of Isleta, NM. Maxwell Museum Lummis Album, 70.41.2*







"During this period, Lummis began photographing the same people and places he wrote about, submitting photographic print portfolios like the one here to accompany submissions of his writings."

*Lupe Chirina, Pueblo interpreter, Pueblo of Isleta, NM. Maxwell Museum of Anthropology Lummis Album, 70.41.19.*

*Woman in a doorway, Pueblo of Isleta, NM, 1889. Maxwell Museum Lummis Album, 70.41.21*





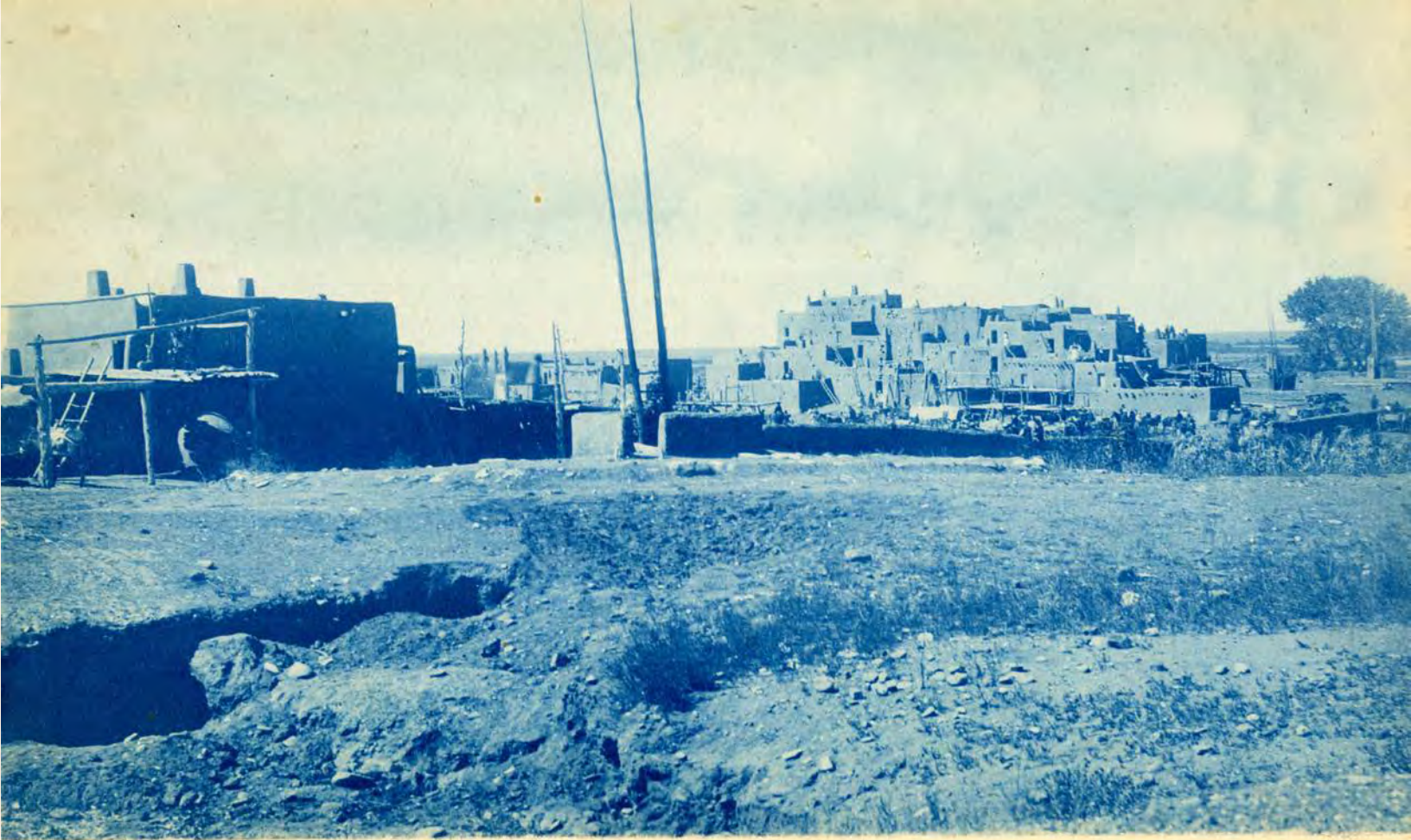


"Lummis also sold thousands of individual post card prints to Wilbur Campbell, a Los Angeles based dealer in pioneer curios."

*1889, North House, Pueblo of Taos, NM. Maxwell Museum of Anthropology Lummis Album, 70.41.46.*







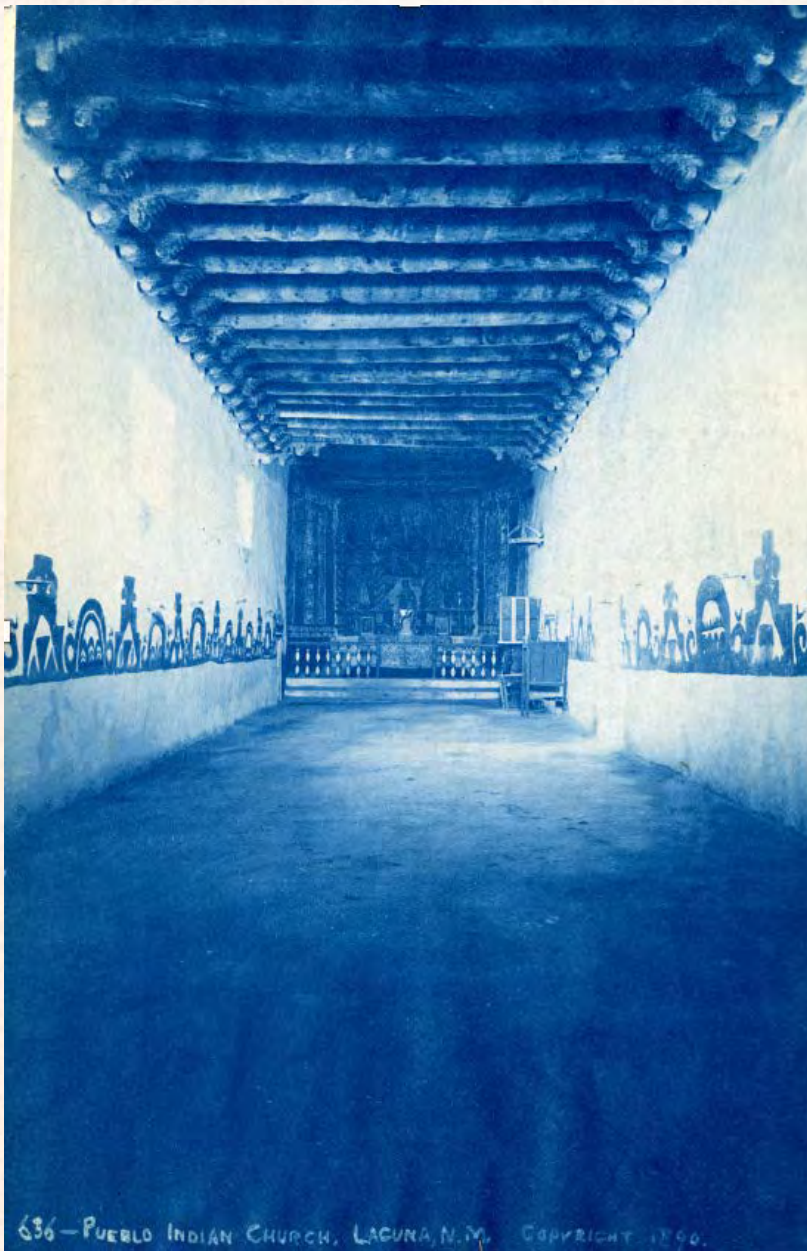
PUEBLO OF TAOS, ESTOFA & NORTH HOUSE.

"Though he lived at the Pueblo of Isleta, during his time in New Mexico he took photographs of other Pueblos and sites as well, such as these images of the Pueblo of Taos..."

*North House, Pueblo of Taos, NM.. 1889. Maxwell Museum of Anthropology Lummis Album, 70.41.58*







*Pueblo Indian Church, Pueblo of Laguna, New Mexico, ca. 1890. Maxwell Museum of Anthropology Lummis Album, 70.41.52.*

"... or this image of the church at the Pueblo of Laguna. By April of 1892, when Lummis left Isleta, he noted in his diary that he and his wife had made 19,526 blueprints in New Mexico to date."





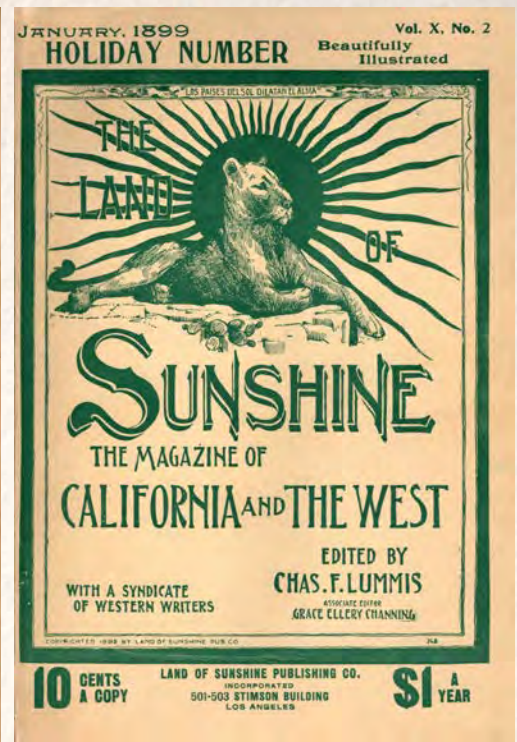


"At this time, Lummis also recorded on wax cylinder many songs from New Mexican villages and sheep herding camps. These recordings are now part of the Autry Museum of the American West collection."

*Nuevo Mexicanos threshing wheat, ca. 1890. Maxwell Museum of Anthropology Lummis Album, 70.41.14.*



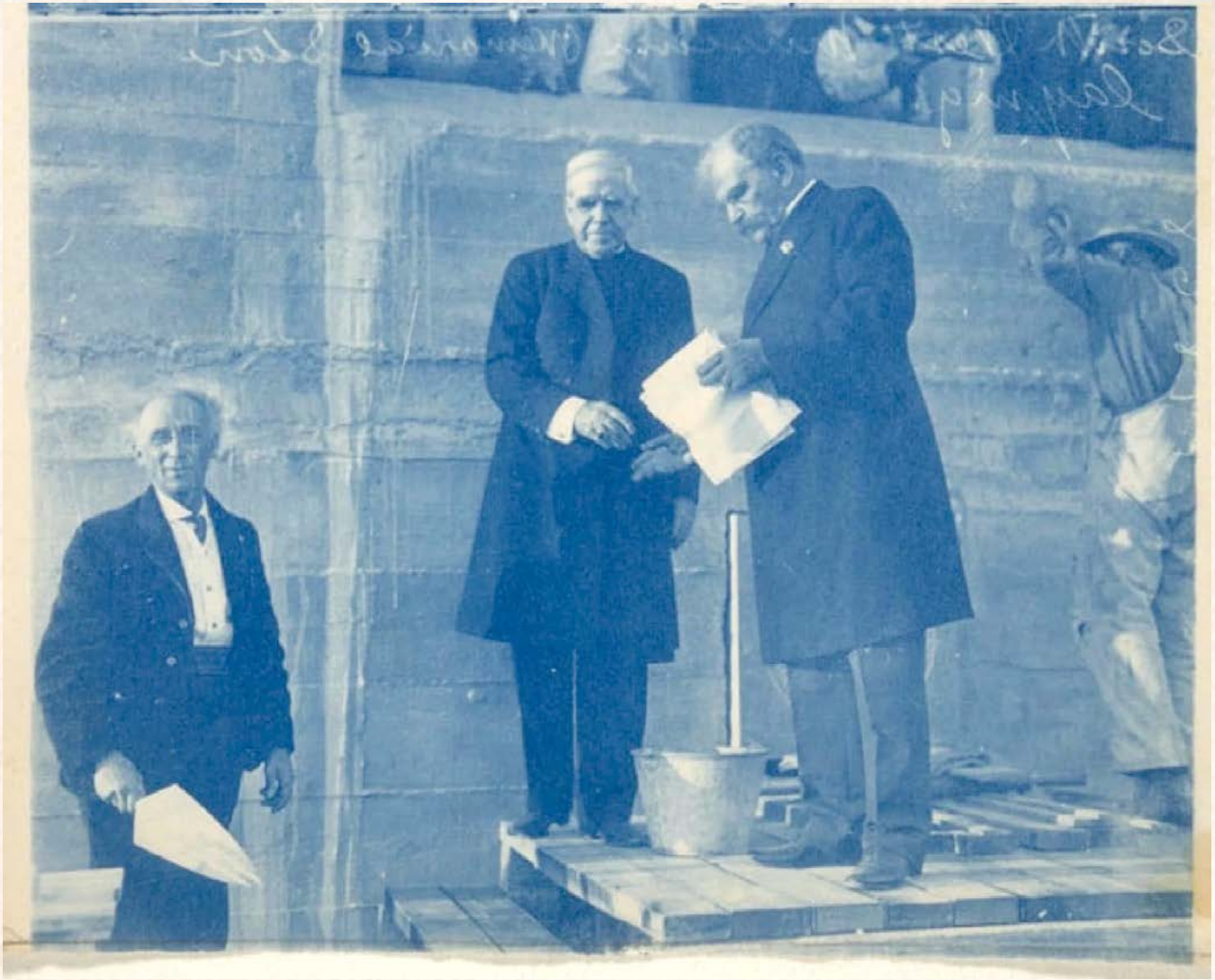




"Lummis returned to Los Angeles and began working with the journal, "Land of Sunshine" (Later known as Out West), where he continued to grow his interest in photography."

*Various covers from the "Land of Sunshine." Courtesy of the Workman and Temple Family Homestead Museum Collection of the University of Southern California*





" While in California, he would undertake even more projects, including the founding of the Southwest Society, a branch of the Archaeological Institute of America..."

*Charles F. Lummis, Bishop  
Thomas J. Conaty, and  
Lieutenant General Adna R.  
Chaffee laying the cornerstone of  
the Southwest Museum, Los  
Angeles, California, December 6,  
1913. Unidentified photographer.  
Braun Research Library  
Collection, Autry Museum, Los  
Angeles; S1.28B*







"...and establishing and building the Southwest Museum which now part of the Autry Museum of the American West."

*Southwest Museum with tunnel entrance, Los Angeles, California, December 6, 1913. Photograph courtesy of the Security Pacific National Bank Photo Collection, Los Angeles Public Library Photo Collection.*







" In 1901, Ford Harvey, President of the Fred Harvey Company, which was famed for its hospitality and railroad business in the American Southwest, and son of its founder, Fred Harvey..."

*Grand Canyon of Colorado, Arizona Territory, Diamond Creek, ca. 1890. Maxwell Museum of Anthropology Lummis Album, 70.41.55.*







"...invited Lummis to guide a railroad excursion traveling to the Grand Canyon for a group of Santa Fe railroad executives that included Santa Fe Railroad president, Ed Ripley."

*Grand Canyon from Moran Point Hance Rapid, AZ, June 1898. Photograph courtesy of the Huntington Library*







"During that trip, Lummis convinced the executives not to build a hotel on the Canyon's South Rim, which had been their aim. Lummis, as a conservationist, argued that it would be an utter defilement of the natural wonder. "

*Grand Canyon, AZ, June  
1898. Braun Research  
Library Collection,  
Autry Museum, Los  
Angeles; P. 34677*







"An individual in the group borrowed his camera and snapped this picture of him, Ford and two railroad executives dangling their legs over the canyon rim."

*Photograph of Lummis (top right), Ford Harvey, and two railroad executives, Grand Canyon, AZ, 1901. Braun Research Library Collection, Autry Museum, Los Angeles; P. 34046*







"It would seem Lummis's connection with this trip and the Harvey family is connected to the Maxwell Lummis album. The album was donated to the Maxwell Museum in 1970 by Byron Harvey III, who was Ford Harvey's grandnephew..."

*Painted portrait of Fred Harvey, with (left to right) Byron Harvey Sr., Byron Harvey III and Byron Harvey Jr. Photograph courtesy of the Museum of Northern Arizona Crafts and Arts Photoo Archive, C-211(1963).36*







"...and although it is not certain, it is likely Ford was given the album or purchased it from Lummis himself."

*Grand Canyon of the Colorado,  
Arizona Territory, Diamond Creek,  
1890. Maxwell Museum of  
Anthropology Lummis Album,  
70.41.56.*







"While the Maxwell Museum does not have a large collection of photographs by Charles Lummis, it is nevertheless a significant collection."

*Burro, New Mexico, ca. 1890.  
Maxwell Museum of  
Anthropology Lummis Album,  
70.41.4.*





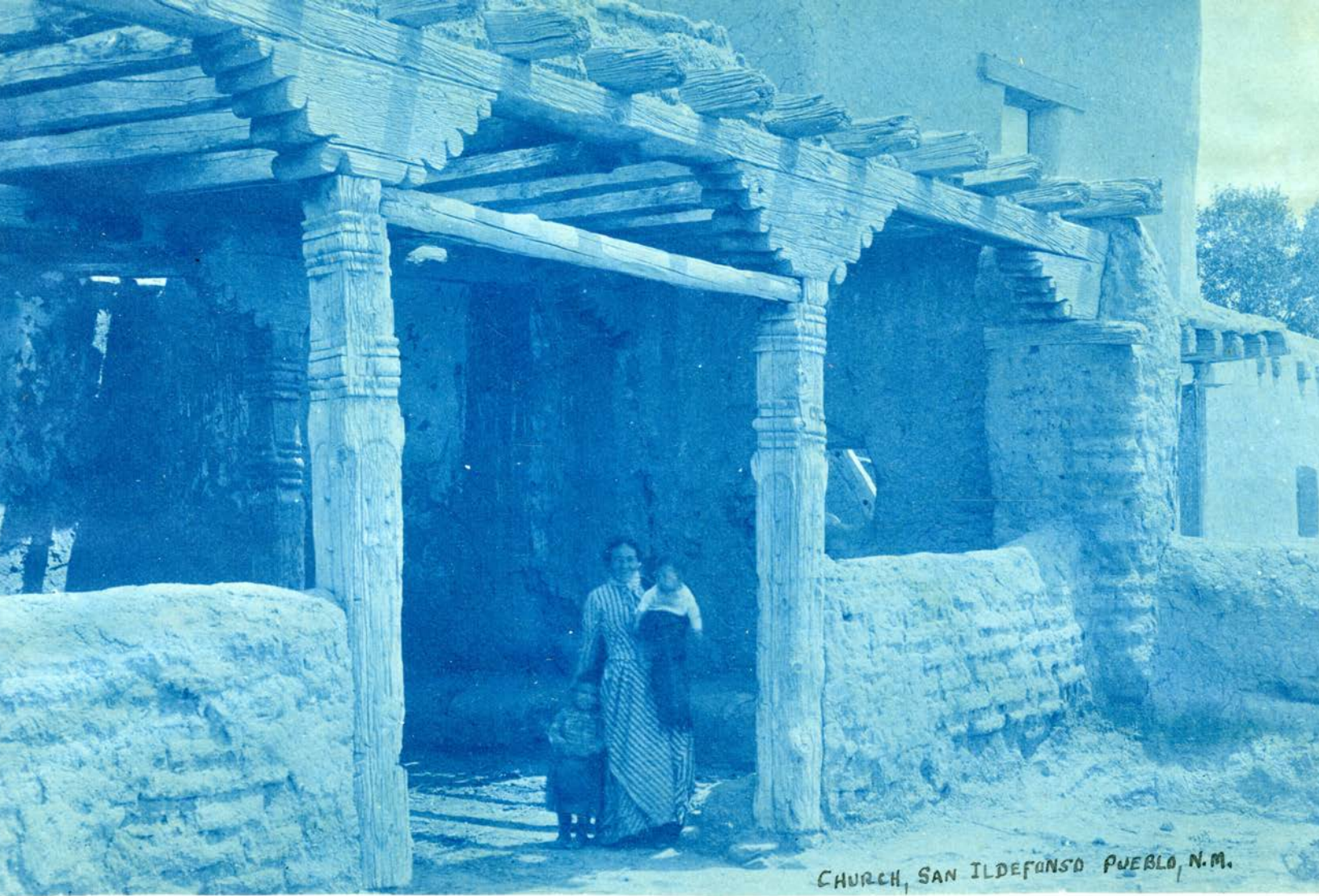


"The Maxwell Lummis photographs consist of some loose photographs of Chaco Canyon that Lummis took during the 1901 railway trip, and this cyanotype album."

*Biscocales de Los Angeles. Maxwell  
Museum of Anthropology Lummis  
Album, 70.41.16*







CHURCH, SAN ILDEFONSO PUEBLO, N.M.

"The album, in its uniqueness of assembly, as no two of Lummis's cyanotype albums are exactly alike, is a revealing window into a dense history..."

*The church, Pueblo of San Ildefonso, NM, 1889. Maxwell Museum of Anthropology Lummis Album, 70.41.13*







*PUEBLO OF TAOS, N. M. FROM THE EAST.*

"...a biography of sorts of Charles Lummis himself and a unique history of the American Southwest."

*Pueblo of Taos, New Mexico  
from the East, ca. 1890.  
Maxwell Museum of  
Anthropology Lummis  
Album, 70.41.48.*





# Acknowledgements

## MAXWELL MUSEUM OF ANTHROPOLOGY

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Exhibit Designer: Katherine Conley, Graphics Designer  
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Workman and Temple Family Homestead Museum Collection of the University of  
Southern California



## Music:

Jason Shaw - Back to the Woods

Jason Shaw - Travel Light

Excerpt from "Pito Melody," Cleofes Vigil, from "Music of New Mexico: Hispanic Traditions," Smithsonian Folkways Recordings, 1992



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