

PAGEANTRY IN AMERICA
WITH A
SPECIAL CONSIDERATION OF THE POSSIBILITIES
FOR A
TUCSON PAGEANT

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BY

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XIII Summary

PART 1
PAGEENTRY IN AMERICA

As an expression of the dramatic instinct of the human race, the pageant has a long ancestry. There has always existed an innate desire for an expression of the facts of life in "the guise of poetry, art and romance." A glamour, a sort of halo always surrounds "ye olden days." An appeal to the imagination has always been a favorite means of entertaining or impressing the populace. Characters and conditions of former times are easily idealized. Here is to be found an elemental basis of interest which is, in part, the reason that pageantry has kept favor with all classes of people in all times.

We know that the Egyptians, Greeks, and Romans must have introduced many features of pageantry into their various festivities from the descriptions of great celebrations which are contained in their annals and from sculptured figures on tombs, temples and pyramids. The Romans celebrated certain religious rites in festivals of many days duration. There were triumphs tendered to Roman consuls in a long procession to the Capitoline Hill in which procession were symbols of the city's might and power designed to stir the pride of the Roman citizen. Great exhibitions were held in amphitheatres to impress the populace with the "extreme majesty of their rules and with the grandeur of the Roman state."

With Rome at the summit of her glory, pageantry reached a high state of development along the line of color, splendor, mass effects, and all that pertained to the "show" element. We find this element again in the jousts and tournaments of the age of chivalry, ---- in the knights riding peacock -- like into the lists eager for the approval of their ladies. After the dark ages, the church and court took up the work of popular entertainment. An elaborate ritual of worship was

built up. From the twelfth to the sixteenth century the miracle play which was enacted by guilds or trading companies became the forerunner of the modern pageant.

One element in the development came from the Norman love of shows and spectacles. When the Norman Kings ascended the English throne they gave full reign to their taste for splendid pageantry. If a royal wedding was to be celebrated or a victorious monarch welcomed back from war, London was converted into a place of festival. At the entrance gate of the city, or at fixed places on the route to church or palace, elaborate structures were built, representing some mythical or allegorical scene ---- the gods grouped upon Olympus, St George giving combat to a golden dragon, or nymphs and satyrs sporting in enchanted gardens. Sometimes music was added, and the personators by dialogue and action gave welcome to the royal party.

From the growth and mingling of these forms modern pageantry has evolved two chief species of presentation. First, the pageant --- parade composed of floats, marching companies, and troops of horsemen. Second, the out of door performances at selected sites, or in a natural amphitheatre, of historical events. The latter takes the form of the drama-pageant, which is the highest and most modern form. Davol, after sketching the "traditions of pageantry" through the centuries and considering the various uses to which the art has been put, makes this statement: "It appears that the pageant, in common acceptance, means a spectacular "show" ---- in early times upon a moving platform; later, a processional display, and latterly, a stationary dramatic production."

As regards the etymology of the word ---- its Latin correspondent is "pagina", that is, a page: as of a book, or division of a

play ---- a scene.' 'In the pageant of today the episodes range from three to ten in number and may vary in length from ten to thirty minutes. These several scenes in their dramatic representation are, as a rule, either tableaux or "miniature integral dramas which are unified by prologues." The whole production is on a grand scale. The spectators number thousands; the scene gains its beauty by genuine distance, for the stage is "as vast as the eye can reach;" and the aim is to produce actuality rather than illusion.

Orr makes an admirable comparison between the play and the pageant, stating that the play is "continuous action on one theme and the pageant interrupted action on related themes", and that the play has unities of time, place, or action, while the pageant dispenses with all of these. "It is a hybrid", he claims, "bred between the procession and the play." *

All those most interested in the drama-pageant agree that the selection of a central theme is the first step in its organization, and that constructive quality is necessary. The ideal and the romantic have a large place for they "stir the emotions while the intellect is informed." The essential difference between the fifteenth century and the twentieth century pageant is that the former was allegorical, religious and purely imaginative, while the latter aims to present secular history. The modern pageant reproduces episodes of history in realistic form, having at the same time the three phases ---- realism, symbolism, and idealism.

Finally, the ancient "show", expanded and refined, becomes the true pageant of today ---- an "idealized community epic history"³,

¹Ralph Davol --- "American Pageantry" ch.1

²Bates and Orr --- "Pageants and Pageantry" ---Intro. Ch.

³Ralph Davol --- "American Pageantry" Ch. 1

presented dramatically on nature's stage by the cooperative effort of its creators, the local townspeople. Just here, it would not be amiss to give the definition offered by Mr. Parker, the great director of English pageants. --- "A pageant is a festival to Almighty God in commemoration of past glory and in gratitude for present prosperity."

It is natural that the popularity of pageantry should be revived first in the country from which it had drawn much of its richest material, where Ben Jonson had applied his genius to its advancement, where James the first was an enthusiastic patron and where, at Whitehall, masques and pageants were acted by gorgeously costumed lords and ladies amid magnificent stage settings contrived by the King's architect, with the lyrics set to music by the King's musician.

There is a decided difference between English and American pageantry. The English pageant always dates back a hundred or two hundred years, presenting only those incidents which are historical and which have been well mellowed by time. The American pageant has more substantial values ---- due perhaps to the democracy of the people. The pageant in this country has been made a means not only of entertaining the people but of educating them as well. It is a means of expressing pride and glory in commercial, civic and educational institutions. It leans more toward advancing community ideals and the featuring of symbolism and prophecy. It not only brings history to the present time but often presents a dramatic picture or vision of the things which men are striving to bring to pass. A splendid example of this is the Thetford production known as the Farmer's Pageant which depicted the industry of those forefathers who had settled the town and then presented their dreams of what the town would one day grow to be. The appeal resulted in arousing a slumbering town to progressive action

hitherto unknown. This type of pageant tends to encourage accomplishment, to gain for the community some definite thing of which it is in need.

Though we have departed widely in our ideal from our sister nation, yet it was through England's influence that we first became interested in the art she had done so much to further. George Turnbull, in discussing English historical pageants, claims that the interest of American visitors in the English pageants has been a great factor in their success.' He says, "For the Oxford pageant alone, nine-tenths of the expensive seats, booked beforehand in London, were engaged by Americans." Mr. Louis Parker, the originator of the modern pageant idea in England, is himself half an American, his family having belonged to one of the oldest Boston families. It was his work in organization and striking spectacular effects which has had such great influence in America. This influence and the interest in English productions spread rapidly, and within the last twenty years there has been a steady increase in the popularity of pageantry in this country. Many causes have contributed to and stimulated its growth. Chief among these is the present day tendency toward group action. Our great national growth and progress has been brought about by the cooperative efforts of the people themselves and this cooperation is succeeding individual effort in almost every activity. Read "Musical America" and you will find that the things of greatest import are being accomplished through groups of workers. Turn to dramatic America and you will find in "The Mirror" and similar organs of the profession announcements of productions involving tremendous masses of players, as for example, in Griffiths "Birth of a Nation", presented the world over. Producers must give what the people demand most. Such men as Lasky and Griffith

are in a position to know these demands and are but following the pace which theatre patrons have set. Mme Farrar, who has achieved such a great success in the spectacle "Joan the Woman", did not enter upon the work as a mere venture. It is the tendency in this direction which has brought the drama-pageant into such great favor, for its charm and impressiveness lies in its group work.

But the chief beauty about pageantry, and another important cause for its rapid growth of popularity, is that it has rescued us from the necessity of having to live on "canned" drama. Now, we can prepare and serve it to our own tastes. People are realizing more than ever the continuity of national and historical life and the dependence of the present on the past and, delighting in action, they respond naturally to the appeal which the past makes to the imagination.

Let us not dwell longer on causes for being when we have such an interesting array of American pageants to review. As we study the beginnings of American pageantry, we find at first only isolated attempts at outdoor festivals. Some were merely historical processions while others made a very slight effort at construction along dramatic lines. About the year nineteen hundred the Floral Pageants of California began to attract wide attention through their marvelous creation of color effects. There were riders --- caballeros --- descendants of ancient Spanish families who owned all California half a century ago, in Spanish costume with girdles and sashes of solid flowers. The bridles of their horses were wound with ribbons to harmonize with the colors and the saddle blankets were woven solid with flowers. In these first pageant-parades, which were soon patterned after in great numbers of celebrations, historical and otherwise, we find a germ of the modern drama form just as we find it manifest in the New Orleans Mardi Gras fête, the May Festivals and even in the annual egg-rolling at the White

Houss.

The historical parades, on the same order as the early English processions, constituted what was then understood as pageantry and were utterly devoid of any beauty of background. Davol humorously speaks of these processions of floats, "with historic occasions rigidly impersonated by live people trying to look like dead ones," as Petrified Pageantry.

In America the first application of the name pageant to an historic community festival seems to have been in 1888 at Marietta, Ohio. The purpose of the celebration was to mark the one hundredth anniversary of the city by re-enacting scenes from pioneer settlements; treaties of peace with the Red men; organization of civil government etc." The affair was considered of great importance and delegates from several states came to witness the production. This took place before the "rage" in England and we find little or no mention of similar attempts for the next ten years. It was of the greatest importance as a precedent for future celebrations, even though other communities were a little slow to follow the example; and it was prophetic of the modern aim of pageantry because of its educational aim in teaching history by the objective method.

Although, after this ten-year lapse, the drama was by no means slow in getting "back to nature" it had its difficulties. A great impulse was gained from Miss Edith Wynne Matheson's out-of-door acting and from the professional interest and work of the Ben Greet Players and of the Coburn Players. It was chiefly through the work of out-of-door players of professional standing that the innovation came to be indorsed by universities through out the country. Finally the people claimed it as a community agent for bringing about moral and civic welfare, and the clergy too gave their approval.

The growth in popularity and number of performances soon became phenomenal. There was pageant upon pageant. Davol makes the following all-inclusive survey. "There have been given in America---- a Pageant of the Seasons, a Pageant of Education, a Pageant of Rural Progress, a Baby Pageant, a Pageant of Patriotism, a Pageant of Music, a Pageant of the Nativity, a Pageant of Industrialism, a Pageant of the Renaissance, a Pageant of the Perfect City, a Pageant of the Decline of Rome, a Pageant of Illinois, a Pageant of the Hours, a Pageant of the Sea, a Pageant of the Timberlands, a Pageant of Peace, and a Pageant of Home-making." '

We wish to review, just here, a few which may be considered especially representative of the new type and which have made noteworthy contributions to its development. Among the earliest, to be given on a large scale, was "The Canterbury Pilgrims", presented at Gloucester, Massachusetts in August 1909 before a gathering of twenty-five thousand spectators. It was an enormous undertaking with two thousand actors and choral singers who brought back again the England of Chaucer. Wonderful scenic effects were gained by using many acres as a stage and choosing night as the time of presentation, thereby obscuring disillusioning objects and focusing the attention upon the persons and scenes by a lighting system.

Another pageant to take advantage of the veil of night was the Peace Pipe Pageant, known also as the Pageant in the Wilderness, which was written and directed by Isaac Frazee near his home at Moosa, in the wilderness of San Diego County in 1915. It was a simple but artistic Indian Play, gaining much of the latter quality from its setting amid giant sycamores with a background of rock and trees. The spot light was the full and newly risen moon and the uninitiated spectator would never guess that the footlights were just kerosene lanterns.

' R. Davol --- "A Handbook of American Pageantry."

The audience was arranged in a semi-circle and the curtain before it was an artistic screen of movable greenery. All of the actors were volunteers from the neighborhood and the costumes were made by the Frazees from the natural resources of the locality. It is worthy of note that ^{the} wigs ^{were made} from the fiber of the Yucca plant and colored them with native dyes. Even the skin stain used was made from peroxide of iron found in the nearby rocks. It was strictly a community production and attracted large crowds from Los Angeles and vicinity.

A pageant given at Norwich, Connecticut served as a double celebration of the two hundred and fiftieth anniversary of the founding of the town and of Independence Day. A Series of dramatic pictures represented the life of the region from the time previous to the coming of the White man to the "boys of '61" --- old soldiers from the local G. A. R. As a finale the school children sang "My Country 'tis of Thee", gave an ode to Norwich, written a century ago, and unfurled a big new flag over a living Goddess of Liberty.

The Indiana University's Centenary Pageant, depicting in thirteen episodes the growth of the community and of the educational system of the state featured more than a thousand characters. Three hundred students gave the dance of Hope and Determination. Fifty head of live stock were used and a prairie schooner a hundred and one years old was brought forth for the occasion. Descendents took the parts of pioneer forefathers and important rôles were played by the governor of the state, the president of the university and many of the state's distinguished citizens.

In the outdoor drama, where the stage is measured by acres rather than by feet, we have many proofs that first impressions go a long way. In order to make the most of this first impression, a festival at Elyria, New York was given six miles from the nearest railroad or

trolley line. In portraying a great event in their history, many communities have chosen the historic sight itself as, for example, at Quebec. During her tercentenary a pageant was given re-enacting three hundred years of her history with four thousand actors, aided by warships and by soldiers of three nations. The Prince of Wales and the Vice President of the United States were present together with fifteen thousand troops. An exact reproduction of the scaling of the heights was given ^{on} the heights themselves. Every detail was historically correct even to the landing of the ships. Long vistas were utilized for approach, exciting the curiosity of the audience by the appearance, disappearance and reappearance, many times repeated, of approaching groups.

The Newark Pageant was also correctly historic as well as highly artistic and was produced with the aim "to beget a new kind of citizen who will join the active legion for her welfare and become civic workers". Four thousand of Newark's people came forward to participate and to visualize their city's history. The spot chosen was a natural amphitheatre in Weequahic Park. To attain precise decorative harmony no pains were spared, even to adding three barrels of bluing to the artificial lagoon in front of the natural stage. Something distinctly different was contributed in the novel lighting effects. Subdued colors were obtained by a series of jets of steam, emitted from steam pipes set in front of the footlights, so that the dances were seen through a curtain of steam vapor which wonderfully softened the scene. In connection with this contribution to pageantry we have J. W. Hayden Jr.'s patented steam curtain with rainbow effects of lighting which completely cut off the audience from the players at the Lexington Pageant.

The Dedication Festival at the new buildings of the Boston

Normal School took the form of a striking Pageant of Education, portraying the progress of education "from remotest ages to our own day." Especially remarkable in the impression made were Pestalozzi and his little group of German children. It has been an inspiration and an incentive to a great number of pageants of like kind which have followed and has been an influential example of deep sincerity and unity of purpose.

Another distinctive production of an educational institution was the Joan of Arc Pageant at Harvard. The Maid was impersonated by no less an actress than Miss Maude Adams and other speaking parts were filled by professionals but hundreds who formed the "crowds" were drawn from the student body. It was from the massive groupings, the troops of soldiery and the great processions of citizens, courtiers and peasants that the performance derived impressiveness even though the speaking parts were audible and perfectly rendered.

Year by year American pageantry is being shaped into a perfect art and though the time of perfection has not yet arrived, "Caliban by the Yellow Sands" was an unquestioned triumph. This symbolic drama was written by Percy Mackaye, America's Grand Master of the pageant and its production, and was performed in the open air stadium of the College of the City of New York. While in purpose "Caliban" was presented in commemoration of the Shakespeare tercentenary, it stands out a striking monument to democratic, community spirit. While newspapers and magazine articles conveyed the impressiveness of the theme --- "The art of Prospero conceived as the art of Shakespeare with the whole symbolizing the power of dramatized beauty over the spirits of men," and gave emphasis to new artistic effects such as colored floodlights thrown from towers which flanked the stage, they gave almost equal prominence to the amazing number of races and classes drawn from all parts of heterogeneous New York who cooperated so splendidly and so spiritedly in a festival which, as never before, became their own. This is as it should be. It makes for

ideal pageantry. Their wonderful efforts and the combination of music, dancing, pantomime, and particularly poetry brought to pass the most beautiful and effective example of dramatic art to which we have yet attained.

Shall we rest on our laurels? By no means. Results of past efforts do but reveal to us the great field of opportunity just ahead.

The American Pageant has grown naturally in fulfillment of a need of a democratic nation. It is characteristic of the people of that nation to produce whatever they find themselves in want of. Even the simplest of parades will interest a crowd. There is an irresistible attraction to all ages and all classes. (If you desire to view the entire Indian population of Tucson and vicinity, organize a parade and announce it.) In giving this delight, tawdry as the means may be, some sort of mission is obviously being fulfilled and the effort is by no means wasted. We have come to the point, however, where American people, or Europeans for that matter, are not satisfied. They have demanded the elements of the parade in combination with something of a higher artistic order and out of their wish they have evolved the American Pageant.

The success attending the presentation of the modern form both in Europe and in this country in recent years has proved popular taste, and the enormous audiences furnish in themselves an answer to the argument that there is no demand for the artistic form. As an outgrowth of New York's previously mentioned successful experiment, a permanent organization in the interest of community drama has been formed. Percy Mackaye explains the necessity for the people themselves to take hold, saying that "theatres cannot develop such a public art since they are dedicated to a private speculative business."

A most important result of the community drama has been a revolutionizing of American celebrations. The parade of the Fire Department on the Fourth of July is passing away and individual noise-making is giving way to artistic public festival and patriotic tableaux. The pageant has been a means to a "sane and safe Fourth" as it has also been a means for the celebration of innumerable public events where all elements of the population could work together in harmony.

Equally as important, if not more so, is the benefit of pageantry to community life. A production of any size is at least a year in the making and during that time the whole city is given over to it. Public leisure is organized for public benefit. Sustained interest acts as a community tonic. After the St. Louis pageant her people admitted a quickening of civic spirit in masses who had previously been indifferent to civic reform of any kind. Where a purely artistic rather than patriotic or historic type has been presented a new social interest in art has been the result. The value in knitting together the population can scarcely be estimated. When the community "takes account of itself, sums up its assets and liabilities and pulls itself up by the roots to see if it is growing" it learns its powers and makes ready for progress. There is a development of civic pride and interest and an awakening of citizenship consciously or unconsciously.

Another beneficial result is the service of pageantry to local history. To read history in school is one thing but to have the very scenes enacted before one's eyes is quite another. By the latter method local history becomes a personal interest and an enlivened sense is obtained of the dependence of the future on present action. To cite an example of the awakening of interest, the people of Philadelphia became so enthusiastic about their picturesque history that an association of citizens, with the mayor as president, was formed with the object to

stand ready to give intelligent direction concerning material for future celebrations. The service to history consists in its preservation for the benefit of future times and peoples.

We find the influence of the new drama extending into many important fields not the least of which is that of music. In the development of the musical resources of a community pageantry cannot be equaled. A pageant of any size is dependent upon music to convey the subtle effects to say nothing of the part it must play in the dancing. Indeed it may not only convey the subtle effects but the whole audience may be swayed by its power. If anyone doubts this effect for a moment he need only attend a theatre where Griffeth's great "Birth of a Nation" is being presented without the aid of music except for a tinkling piano or a pitifully thin violin. He will then be thoroughly convinced. Music intensifies any situation. In the community pageant it is being largely composed for the occasion and in many cases by local talent. This fact speaks for itself.

At St. Johnsbury when the pageant master began to work there was no orchestra available except seven or eight of those musical nonentities known as a "dance orchestra". The pageant brought all these together, banished their petty jealousies and made them into one excellent organization known today as St. Johnsbury's fine symphony orchestra.

We have saved the best for the last and we come now to the great hope which the new form holds out to us — the hope of a great national drama. It is growing "out of our own soil" and is the creation of the people themselves. It is a combination of the familiar elements of the spoken drama, the old pageant, the pantomime, the dance, and the opera but in its entirety it is different

from any of these. It exchanges pleasure for help and carries on its work in a wholesome way, out in the air, and often sunshine, with no demand for a censor. We quote again Mr. Mackaye — "The development of this art dedicated to civic education would do more than any other agency to provide symbolic form and tradition for the stuff of a noble national drama."

Unquestionably we are working towards this goal and when we have reached it we will have a drama of democracy, the natural out-growth of a democratic nation, which is a true wholesome expression of the American people..

PART 11

A SPECIAL CONSIDERATION OF THE POSSIBILITIES

FOR A

TUCSON PAGEANT

In considering the possibilities for a Tucson Historical Pageant, it is gratifying to know how great an interest has already been manifested by her people. We refer to the Pageant presented at the University of Arizona by a number of the students in the early spring of 1915, under the able direction of Miss Estelle Lutrell. Although Nature, doubtless with best of intention, gave a sample of western daring in the way of a sudden bitter cold evening, no one present will ever forget the great crowds which filled the tiers of seats or, too late for that luxury, stood in the biting winds for over two hours, unwilling to forego the charm of those scenes from early history. It was one of the largest crowds which has yet gathered on our campus and no small part of it was made up of tourists who were eager to know more of our fascinating history. Brief glimpses were given into scenes from the work of the first missionaries, from Apache days and the trials of early settlers, leading up to the coming of the railroads, and Columbia's reception of the Valentine State.

This Pageant left a great impression; by its presentation the seed was sown for a wonderful production on such a scale as will attract national attention; and the time for maturity is not far distant. Such an outcome is inevitable because the people themselves desire it. Their eyes have been opened to the opportunity and it is they who have taken the first step. It is only when such an undertaking is an expression of the feeling and the will of the people that it can be successful in the highest degree. A definite step has now been taken by a live city organization; we are to create our local Iliad; and the time is now ripe to avail ourselves of that wealth of material which, as a community, we have been storing up for over a century.

When the railroad came, about thirty years ago, it waved a magic wand over "The Old Pueblo"; a misty veil gradually enfolded it; and out of the mist a new Pueblo appeared. Beyond that veil lies Old Tucson; and to disclose her history, ^{is} to evolve the scenes of as great, unique, and stirring a pageant as has yet been conceived.

When we compare Tucson's possibilities with those which have been utilized in other cities and states, we are reminded of Davol's statement that "every municipality can give one good pageant, although sometimes the soil is well-nigh exhausted if that one is well done." Tucson need not stint the writer of her pageant-book. She can offer material with a lavish hand and still have as much as remained of the five loaves and two fishes to assure novelty for her pageants of future years.

It must be understood that the purpose of this general survey is merely to identify and to point out as much as possible of that material —, not to combine or arrange it in order for a proposed pageant. Perhaps, however, it would be best to commence at that place where the first scene would logically be revealed — the stage a silent desert, the background a mass of towering mountains, and the setting shrouded in mystic darkness which is to vanish gradually in the dawning light of civilization. The silence is only intensified by the solitary wail of a coyote sounding faintly and as though from the distant hills. Now a savage band of Indians comes roaming across the plain, then another and another, and when at last a tribe, coming upon a watering place at the foot of a hill (Sentinel Peak) makes a village and settles there, Tucson's history begins; for the Indians christen their village Styook-zone (styook, village --- zone, foot of a hill) or village at the foot of a hill — our Tucson of today.

' Freeman, M. P. --- "Tucson --- Foundation and Origin of Its Name."

Tucson has passed through the varied experiences of four civilizations — Indian, Spanish, Mexican, and American. The first began to lose its foothold in 1539 with the extension of the Spanish domain in the New World. The first European who set foot within what is now Arizona was an Arabian negro slave, Estevancio, a man of gigantic stature. His entry was dramatic, to say the least, and his exit was a grand tragic climax. The expedition was due to the zeal of a son of St. Francis, the Italian Friar Márcos de Niza, who had received glowing descriptions of the Seven Cities of Cibola from the survivors of the ill-fated Florida expedition of Narvaez. Fra Marcos offered to explore these regions and selected as his guide Estevancio the slave, who was one of the survivors of Narvaez' company. Fra Márcos, Estevancio, Father Honorato, and a number of Indians set out from northern Mexico on March 7, 1539 on the double mission — to explore, and to preach the gospel to the natives.

Estevancio was continually roaming ahead; and the company utilized this virtue of curiosity by sending him as a sort of scout. It was in this way that the negro gained the honor of being the first European to enter Arizona. He was soon followed by the little company, who arrived at "a very pleasant village by reason of the great quantity of water conveyed thither to irrigate the same." ¹ (Tucson)². Here many Indians came to meet them. Even the village chief made the visitors welcome. This chief was dressed in cotton "with a collar of turquoises about his neck and the same stones hanging at his nostrils." By way of cordial treatment the visitors were offered gifts of rabbits, quails, maize, nuts of pine trees, turquoises, dressed oxalides and "fair vessels to drink from."

1. Translation from Márcos report to the viceroy.
 2. Engelhardt --- "The Franciscans in Arizona."

They soon proceeded on their journey and Estevancio was sent ahead with instructions that if he found any sign of "a rich and prosperous country" he was to wait where he heard the news, and to send back Indian messengers with a small white cross; if very promising news, the cross was to be of a larger size and so on. Estevancio came in sight of the Zuñi villages (the Seven Cities) and a messenger came hurrying back to Fra Márcos with "a very large cross as tall as a man." A little later another messenger brought a second large cross.

Poor Estevancio! Just as Márcos and his party were approaching, the Indians became irritated at the ^{negro's} pertinacity and killed him, using the method of clubbing him to death. They claimed as reason for their ill-will that he bewitched their women. Father Márcos was in danger of immediate desertion by his own band of Indians on account of Estevancio's fate, so coming to the sensible conclusion that these heathen were not in a mental state to receive Christianity, he went to a height at a safe distance, set up the cross, took possession for Spain, named the country the new kingdom of San Francisco and turned homeward. Arriving in Mexico he presented, on September 2, 1539, a written narrative of his expedition to the viceroy.

' Bancroft --- History of Arizona ch 2. p. 28

Engelhardt --- The Franciscans in Arizona ch. 1

Shea --- History of the Catholic Missions Among the Indian Tribes of the United States 1529-1854

De Long --- History of Arizona.

MISSIONARIES

Fr. Marcos de Niza thus stands in history as the earliest of the priestly explorers -- a Franciscan who unarmed and on foot endeavored to bring the light of Christianity to the barren desert long before the persecuted Pilgrims sought refuge in Massachusetts. It was he who opened the way; though many zealous Franciscans had yet to lay down their lives before the natives would listen to those who followed the herald.

The credit of establishing the first mission near Tucson (or in all Arizona) belongs to the Jesuit Fathers. Padre Kino is known as the Great Apostle to the Pimas. About 1691 he made his entrada, accompanied by Fr. Salvatierra, and began active work where Tubac and San Xavier are now located, a few miles south of Tucson. During that first visit eighty-nine natives were baptized. Another visit was made in 1700 when the corner stone of a church was laid upon the present site of San Xavier del Bac. The one room which was used for the service of mass, and which was all that was completed at the time, was partially destroyed by the Indians in an outbreak in 1721.

The next event of importance was the expulsion of the Jesuits in 1768. This was indirectly caused by a revolt of the Pimas in 1750.¹ A quarrel arose between the Jesuits and the civil authorities, each charging the other with being the cause of the revolt. This revolt was finally put down by the Spanish arms. The outcome was the expulsion of the Jesuits. All of their mission property was confiscated by the Spanish government and its care was given over to royal comisarios.

¹ Parish --- History of Arizona Vol 1 ch. 6

The order of Franciscans came in after some years had elapsed, and what remained of the mission property was given over to them. They found it in a sad state. The Apaches had made many plundering raids; but the Christianized Indians had carried off and secretly guarded many of the sacred belongings of the Church. When the priests appeared, these faithful Pimas gladly brought forth the relics. They knew no difference in religious orders and in child-life joy welcomed the return of the "padres." And to the honor of the Franciscan friars be it said that they worked steadily for reconstruction, kept together the little bands of Christians, instructed the children, cared for the sick, and "by gifts and persuasion" gradually won the faith of the Indians.

By this time Tucson had become a Spanish presidio.

Christianized Indians were found in a pueblo adjoining the presidio which was called San Augustine del Pueblo de Tucson. Here religious instruction was given by a visiting missionary from San Xavier; and the children were "instructed in the catechism and Spanish language." This "pueblo" was located upon the western side of the Santa Cruz River. Some of the old walls are still standing, and will be referred to later on as a pageant site.

In 1763 the present church of San Xavier del Bac was begun. It is built upon the spot selected by Father Kino. Indeed the corner stone upon which it rests was laid by Father Kino in 1700. The church was completed by the Franciscans in 1797. All of the ornaments and material needed for this beautiful structure, even the wonderful statues, were brought by pack train hundreds of miles over the desert from Mexico.

At this time missionary priests often accompanied bands of Spanish pioneers on their journeys; and we have an interesting account in Font's Diary of one of these expeditions which passed through Tucson about 1775.¹ Font was a minister in the company of Francisco Garcés,

¹ Translated from a copy of the original manuscript by Elliott Cowes.

the Missionary Priest who was conducting this train of thirty families of settlers on the way to San Francisco to found a colony. The numbers are given as two hundred and forty men and women and one thousand and fifty beasts. The order of march is described in detail. It was about as follows; and would make a not-uninteresting pageant in itself:

At the proper hour in the morning the order was given to round up the "cavallada and mulada" (horses and mules), the soldiers and servants going for the horses and the packers for the mules; while these people were packing and saddling, Father Garcés would say mass ("as there was plenty of time"); as soon as the pack trains were ready the commanding officer gave the order to mount—"Vayan subiendo!"; they formed the column in this way: Four soldiers went ahead as scouts; then came the vanguard; next, Father Garcés, Font, men, women, and children, escorted by soldiers; the lieutenant brought up the rear guard which was followed by three pack trains, the loose horses, and last of all the beef-herd; as soon as they started; Font would strike up a hymn, the Albado, to which all the people responded.

When they made camp, Font describes it as looking like a regular settlement. There were thirteen tents in the company — nine for the soldiers, one for the lieutenant, one for Garcés, one for Font, and a big circular one for "the señor commandante." The soldiers made shelters with their cloaks and blankets on boughs. A complete roster and inventory of the expedition — individuals, baggage, cattle etc. is given in Coues' translation of "On the Trail of a Spanish Pioneer — the Diary and Itinerary of Francisco Garcés." ' 1

CHANGE OF FLAGS

Spanish records show that the Fort of Tucson — the presidio — was established in 1775 as a protection for the Catholic missions, and this date may be taken as the time of the founding of Tucson as a Spanish settlement.¹ In these days as there were no carts or wagons, goods of any kind had to be brought from Sonora, Mexico on pack animals. The garrison numbered seventy-five men. These men had rather an easy time until the end of the Spanish rule — 1822. Tucson's population then numbered about three hundred and fifty.

The writer has not been able to ascertain just how and when the Mexican flag came to wave over the Fort. The date given above — 1822 — is approximate. After this change Indian attacks became frequent. The "Apaches made several well organized and desperate attempts to capture it",² coming a thousand warriors strong with their bravest leaders. They were always repulsed, having only spears, bows and arrows against the firearms of those they attacked.

This fort seems to have been built in the form of a square. The rear ends of the houses were built into and against the wall and the single door allowed each house opened into the square. The wall rose five feet above the flat roofs of the houses and was used as a breastworks for defense. A tower was built on each corner and was fitted with loopholes or small windows for outlooks and for firing on Indians. The "artillery" consisted of two small cannon.

¹ Engelhardt --- "The Franciscans in Arizona" p. 187.

² A statement from old records

War with Mexico — The United States Takes Possession

In 1846, the United States having declared "the existence of war" with Mexico, the Army of the West was organized at Fort Leavenworth, Texas and had as its mission the occupation of the territory from New Mexico to California'. General Kearny ordered Colonel Cooke to assume command of the division known as the Mormon Battalion which was to cross southern Arizona (then a part of New Mexico), The large wagon train used in the expedition was of great importance in that it demonstrated for the first time that this method of travel was possible in Arizona.

After being harassed by wild cattle instead of the expected Mexicans or Indians, Col. Cooke and his party drew near to Tucson— December fourteenth. The Colonel reports that as they approached, they "rode in among four or five Mexican soldiers cutting grass, their horses, arms, and saddles nearby." The Mexican sergeant volunteered the information that the people, alarmed by reports, were about to fly and that he had been sent by the commandant to request the Americans not to pass through the town; also that he had orders to prevent it; but that the Americans could pass on either side. Colonel Cooke, taking pity, bade him return and inform the commandant that he would not molest a weak garrison; and he also bade him tell the people that the Americans were friends and wished to purchase flour and other supplies. The man departed and soon returned with a commissioner authorized to make a special armistice. A long conference resulted in the dismissal of the commissioner with the proposition that a "few arms should be delivered as tokens of a surrender, which only required the Mexicans not to serve against the United States during the present war or until the arms should be exchanged. These terms were refused. The battalion was preparing for an engagement when two Mexicans came up and gave the information that the post had been evacuated. It seems that most of the inhabitants had been forced to leave

and had carried off the two brass cannon with them. Col. Cooke ordered his men toward the town and they were soon joined by "a dozen well mounted men" who accompanied them and gave information that about one hundred of the five hundred inhabitants remained. The fort which has previously been mentioned and which at this time was described as being in bad repair. Many of the people brought provisions for sale. Shortly thereafter the American "soldiers" departed taking with them a great quantity of wheat found in the fort; but before leaving, Col. Cooke declared Tucson an American possession, and sent a messenger to the Governor of Sonora with a letter to the effect that, having found it convenient for the passage of his wagon train to cross the frontier of Sonora, he had also found it necessary, to take the presidio of Tucson.'

These first Americans are said to have received a warm welcome from the Pima Indians who displayed great curiosity concerning them and the articles in their outfit.

If not spectacular—the Mexican war at Tucson was at least amusing by reason of its very mildness. Mexican possession really ended with the Gadsen purchase from the government of Mexico of that portion of Arizona (then New Mexico) lying south of the Gila River. This transaction was made at Mexico City on December 30, 1853 and in 1856 the United States took formal military possession of the Purchase by sending four companies of the First Dragoons, who were stationed at Tucson. The Mexican colors were lowered and the stars and stripes were unfurled to the breeze in the presence of a curious crowd made up of Indians, Mexicans, and about thirty Americans, all together not numbering over eight hundred.

' A good description of Col. Cooke is to^{be} found in Farish — "History of Arizona" Vol. 1 p. 144

THE FIRST CONSTITUTIONAL CONVENTION

In 1860 an unauthorized Constitutional Convention met at Tucson composed of thirty one delegates from the small settlements. These men proceeded "to ordain and establish a provisional constitution to remain in force until Congress shall organize a Territorial government and no longer." It was indeed high time to take such action for every man was "a law unto himself"; and, while these men went about, as an old pioneer described it to me, — "doing just what seemed good in their eyes", it always seemed good to them to go about their daily work "armed to the teeth." And, as may be surmised, every citizen was so protected when he attended this Convention.

CIVIL WAR TIMES

In 1861 a convention held at Tucson formally declared the territory a part of the Confederacy and Mr. Granville H. Oury was elected delegate to the southern Congress. Early the next year a force of about three hundred Texans under Captain Hunter marched into Tucson and, without opposition, took possession of it for the Confederacy.

Meanwhile, the California Column had been organized and was marching eastward for the purpose of reinforcing troops of New Mexico to keep Confederate troops from gaining a foothold there and thence in Arizona and California. The only fight between the Confederate and Union troops in Arizona occurred April fifth near the Pima villages in the vicinity of Tucson. Following are the details:

The California Column now being quite near, sent a messenger ahead to Tucson with dispatches and, like a regular story progresses, this messenger fell into the hands of the Confederates. Captain W^m Mc Cleave of Company A, 1st Cavalry was sent out to look for the messenger and with three men fell into like misfortune and was captured at the Pima Villages and thence carried off to a nearby settlement. A rescue force sent after the Captain arrived at the Pima Villages and there heard of a Confederate detachment of sixteen of Hunter's men under Lieutenant Swilling. Lieutenant Barret was sent with twelve men to cut them off and succeeded in pursuing them into a chaparral. Barret and two of his men were killed, and two of the Confederates were killed and three taken prisoners. The California Column arrived soon after and Colonel West raised the stars and stripes once more over Tucson.

ORGANIZATION OF TERRITORY

In 1863 President Lincoln signed the bill giving Arizona a separate and distinct territorial government. This is Tucson history inasmuch as the history of Tucson is the early history of Arizona — it then being the only town worthy to be so called in all this vast territory. In 1868 the capital was located at this "metropolis" — where it remained for nine years.¹

In 1871 occurred another important event — Tucson's organization of a village government. This step led up to the red letter council meeting of February 7, 1877 when a new charter for incorporating as a city was drawn and the village ceased to be.

¹ Report of the Legislature 1871

DIFFICULTIES IN MINING

Mining shared almost equally with religion the honor (not to mention the difficulties) of opening the way for civilization. In fact the next exploration made after that of Márcos de Niza and the negro slave, Estevancio, was the expedition headed by Antonio de Espejo who gave the first authentic account of the discovery of precious metals in Arizona and who is known as the pioneer prospector of the territory by reason of his having come to acquire sudden wealth as early as 1582.

Active mining operations did not commence until the beginning of the nineteenth century because wagon roads were not established and machinery could not easily be hauled over hundreds of miles of desert country. Even when the difficulty of securing machinery had been overcome, trouble was not over; for there was constant danger of attack from fierce bands of Apache Indians.

A striking instance of mining troubles occurred at the Santa Rita Mines, located just south of Tucson near an Apache stronghold, and will be given in detail in connection with Indian attacks.

It was the attraction of rich ore which led to immigration and after the discovery of gold in California (1848), immigrants, our romantic pioneers, began to cross the sands in great fleets of desert ships.

ESTABLISHMENT OF THE STAGE LINE

The steady influx of settlers gave rise to the establishment of a regular stage line. The first one, routed between San Diego, California and San Antonio, Texas, had a supply station at Tucson. The first Overland stage — a four-horse Concord, arrived at Tucson in 1858. All of the coaches were alike hard-seated, practically springless, and exposed to dust, heat and rain (when that blessing was sent). In some places water had to be hauled in casks to the stage for a distance of twenty-five miles. The horses were full-blooded bronchos — disposition not excepted. Each fresh team, we are told, "had to go through the same process, bucking and rearing, followed by a stampede, only brought to an end by exhaustion, during which time the stage would run sometimes on one wheel and then on the other, over rocks and gullies, sometimes on the road but oftener off it."

Charles Trumbell Hayden, then thirty-three years of age, was a passenger upon the first stage to reach Tucson.¹ Mr. Hayden died in 1900. His son, Carl Hayden, is living and was the first representative in Congress from the state of Arizona. Some of the employees of this pioneer stage line are still living, among whom the writer has learned of a Mr. John G. Capron who is said to reside in San Diego, California. An old Modoc stage, a veteran in the service of this line, is now reposing in a corral at Tombstone, Arizona and is in the possession of a Mr. Gray. Mr. Harry A. Drachman of Tucson has made some effort to have it brought to the city and kept as a relic.

The establishment of the Overland Line had many tragic episodes, one of which occurred in the vicinity of Tucson.² The first supply

¹ Farish --- History of Arizona Vol. 11

² Notes from the account of T. E. Farish --- Arizona Historian

station beyond Tucson was located at Dragoon Springs and there a stone corral, forty-five by fifty-five feet, was built especially strong in view of the fact that this watering place was a passing point for the Apaches in their raids. The walls and the gates had just been completed by the construction corps which had moved westward, leaving Mr. Silas St. John with six assistants to complete the roofing of the store-room outbuildings, house etc. The assistants were James Hughes the line blacksmith, James Laing, Wm. Cunningham, and three Mexican laborers. According to Mr. St. John there was clear starlight but no moon when, at midnight, he was up changing the guard. One of the Mexicans was given the turn until daylight. The two other Mexicans and Mr. Hughes slept outside the walls and the other three men occupied rooms, Mr. Cunningham sleeping in a south corner room where the stores were kept. The facts will be set down here just as they were given to Mr. Farish (Arizona Historian) by Mr. St. John himself, who often visits Tucson.

"About one o'clock Mr. St. John was partially aroused by an unusual stir among the stock. He heard a low whistle sounded, apparently as a signal, and simultaneously there was the sound of blows and a feeble outcry from the victims on either side of him. Jumping up from his bed upon the ground, he was confronted by the three Mexican helpers armed with a broad axe, a chopping axe and a stone sledge. A well-directed kick disposed of one, a straight from the shoulder knocked out another, but the axe blade of the third was thrown into his hip. As St. John reached for his rifle, which was standing against the wall, this same Mexican made a successful stroke which slashed his arm midway between the elbow and shoulder. Bringing the rifle into play, St. John knocked the axe from the Mexican's hands, and the other two having gained their feet, all three made their escape through the gateway. The left arm being disabled, St. John dropped the rifle and reached for his pistol from the holster of his saddle, which he was using as a pillow. The Mexicans,

hearing the gun drop, attempted to re-enter the corral when St. John fired one shot, upon which they decamped. St John then bound up his wounds as well as he could, climbed to the top of some sacks of barley where he could command a view over the walls, and, pistol in hand, waited for daylight. Two of his companions, dying, were moaning deeply. Hughes, outside, had been killed outright. St. John, growing weaker, was powerless to aid. For three days he lay there without water and listened to the cries of the starving animals and to the coyotes who were attracted by the smell of the wounds. On the fourth morning came relief. People riding east from Tucson saw no flag flying and no one moving about the station so they went at once to investigate. St. John's wounds were cared for, the dead buried, and the wounded man removed to Fort Buchanan where his arm was amputated at the socket."

It is a marvel that Mr. St. John ever lived to relate this horrible incident. It is but one of hundreds, the details of which will never be known. Trips were made by the stages with regularity until the breaking out of the Civil War when the property of the Overland Mail Company was forcibly taken over by some of the states through which the line ran, and Arizona was "left without mail or public facilities for communicating with the outside world for several years." Imagine the rejoicing when the first public mail, after the Civil War, reached Tucson, arriving from California and brought by a man on horseback (September first, 1865)! The first through stage from the east did not arrive until August of the following year.

Conditions Following Establishment of Stage Line ----1860.

Van Tramp claims that the Vigilance Committee of San Francisco did as much to populate the territory as the silver mines. '

' Van Tramp --- "Our Southwestern Empire"

Tucson rapidly became a safe haven for desperados and fugitives from justice who took advantage of the stage line to flock in from both the Eastern states and California. Judge Lynch of San Francisco is spoken of as Arizona's emigrant agency. In addition to this class, another bad element of the population was made up of starving refugees from Sonora where Apache raids had by this time become almost continuous. Arizona (Tucson) had what Van Tramp pleases to call "a pretense of military protection" and while the garrison drowned their troubles in drink, a constant "race war" was going on between the American fugitives and the Mexican refugees, the former regarding the latter with undisguised contempt. These two elements are said to have about completed what the Apaches left undone in the way of crime, robbery, and murder. The Sonora tourists were distrusted by the respectable citizens even more than the bold Indians. Gambling formed the chief occupation and every day the main (and only) street formed the stage setting for a scene of bloodshed. Government, law, were unknown. It was small wonder that the unauthorized Constitutional Convention was called in order to regulate the administration of justice.

INDIANS

Small reference has been made in the preceding pages to the Indian episodes which have a peculiar fitness for pageantry, because it is thought best to form of them a special group; taken without their bearing upon Tucson history, these scenes have in their relation to one another the material for a striking Indian Pageant. They will be recounted as nearly as possible in chronological order.

An Apache Peace of 1783 ¹

In 1783, during the days of Spanish possession, the Apaches got the worst of a fight, several of their number were wounded, and the son of a chief was taken prisoner and brought to the fort at Tucson. The Indians lost no time in opening negotiations to recover the boy. Colonel Carbon, who was in command of the fort, gave consent that on a certain day the Indians should come there in a body to make peace. In order to prevent treachery, all men within a radius of 150 miles were brought in at night and concealed within the walls of the fort. When the day came, "the Indians gathered in vast numbers; all the plains around were black with them." The Colonel directed them to lay down their arms (spears, bows and arrows) if they came to make friends, and upon their complying with his request, those people who were inside the walls came out and mingled with them unarmed. A peace compact was made and the Colonel gave the Indians a present of a hundred head of cattle. The boy was brought forth and given over to his Father whereupon they embraced and the Apaches seemed ready for an era of peace.

¹ An account given by Mariana Dias

The climax came when the boy informed his Father, the Chief, that he liked his captors so well that he desired to live with them and, in spite of the persuasions of his people, he insisted upon remaining. The Indians were compelled to return without him.

Last Attempt of Yuma Tribe to Subjugate Maricopas.

The Maricopa Indians were once a part of the Yuma tribe, but preferring a peaceful life to one of warfare, had branched off and joined the Pimas who were located near Tucson. Many futile attempts were made to force them back into the old tribe and time after time the Pimas bravely assisted their new ally in defense. In 1857 the Yumas allied themselves with the Mohaves and savage Apaches, gathering together a force of between three and four thousand warriors to make a decisive attack upon the Maricopas and Pimas. A member of the Cocopah tribe learned of the intended onslaught and secretly conveyed the news to the Pimas. Pimas, Maricopas and Papagoes lay in waiting to give battle and in the horrible fight which took place, almost every man of the invaders was killed. This was the final attempt at subjugation.

Presentation of Government Gifts.

In 1849 Congress appropriated ten thousand dollars for gifts to be presented to the Pima, Maricopa and Papago tribes at Tucson. The first, numbering about four hundred, the second, five hundred, and the third, three hundred, have always been very friendly to the Americans and in consequence the Nation desired to express its deep gratitude for assistance in keeping the Apaches in check. These gifts were in the form of implements and clothes. The presentation and distribution by Sylvester Mowry was a great jubilee. At this time, Mr. Silas St. John introduced to

them a single-horse plow. The Indians were delighted — but — they possessed no work horse! However, this trifling lack did not worry the men of the tribes. No indeed! They summoned their power of resourcefulness and their high sense of humor and hitched in a tandem team of squaws who pulled by means of rawhide rope. The men enjoyed the novelty immensely.

Events Leading Up to the Apache War

About 1860 the Apaches descended upon a ranch owned by an Irishman, Jonnie Ward, and made off with the small son of his Mexican house-keeper. The boy's paternal ancestor was said to be an Apache Indian. Ward proceeded to Fort Buchanan and begged that steps be taken at once to recover the woman's boy. The commanding officer sent out a new lieutenant (fresh from West Point) by the name of Bascom, who was to proceed with twelve men under sergeant Bernard to Apache Pass where he would be likely to find Indians who could give information concerning the boy or the band which had stolen him.'

Arriving there, they summoned Cochise, the Apache Chief, to their tent under a white flag. He was accompanied by another Indian. The Chief professed ignorance of the occurrence but promised to investigate and, if possible, see that the boy was returned. Lieutenant Bascom, not satisfied, made the two Indians prisoners. After proceeding some distance, they pitched camp and placed the captives in a tent by themselves, stationing a guard in front and one at the rear of the tent. For some reason unknown the muskets of the guard were left unloaded. Cochise slashed a long cut in the canvas with his knife and darted through, followed by his companion. The rear guard struck the Chief with his gun, knocking him down. He arose quickly, and, sliding off into the bushes

' De Long --- History of Arizona
Farish --- History of Arizona

upon his hands and knees, seemed absolutely to have vanished. With the other prisoner secure, the company returned to the stage station at Apache Pass. There, more Indians were found and taken into custody. The station keeper spoke the Apache language, and being on friendly terms with them, saddled his horse and went to their camp to intercede. Cochise, now insulted and infuriated, made him captive. A short time afterwards, the Chief "in full war paint and mounted, appeared upon the hill within gunshot of the station and with imperial haughtiness demanded that the Indian prisoners be set at liberty." In return he promised that those he held would be sent back, as he had captured three Americans besides the station-keeper. The latter acted as interpreter and begged that the terms be accepted, insisting that otherwise they would all be killed.

Lieutenant Bascom sternly refused and the Chief disappeared.

The next morning Bascom, with his command (and the Indian prisoners, seven of whom he had secured at the station), was returning to the fort and had just reached the mouth of the Pass when on the side of the road were discovered the bodies of the station-keeper and the three other Americans. The command was halted, an oak tree selected, and "without ceremony the seven Indian prisoners were hanged and the command proceeded on its return."

All historians claim this incident of rash action to be the one which precipitated the war. De Long says, "This was the commencement of one of the most lengthy and cruel Indian wars that have ever broken out in this country and it could have been entirely obviated had an officer of judgment and discretion been in command." From this moment Cochise swore vengeance upon the whites and the Apache War had as its object the extermination of all Americans. When the Civil War broke out the troops were nearly all withdrawn to other fields, and the Apaches,

' De Long --- "History of Arizona" --- ch. 1.

interpreting the withdrawal as being done out of fear of them, became more active.

Descent Upon the Arivaca Ranch

The corral at the Arivaca Ranch was constructed of adobes with a layer of ocotillo cactus poles between each adobe layer. The Indians, approaching at night, tried their rope saws but the cactus parted the rope. All of the bars were up and a log chain was wound around each bar and locked to the post. The Indians at last succeeded in removing the bars noiselessly by wrapping their serapes around the chain. The steam engine was running and the watchman made their hourly round but the Apaches were so skillful that even the dogs were not roused. At dawn, they gave one grand war-whoop and disappeared with the entire herd of cattle while the watchmen rubbed their sleepy eyes. The pursuers ran into an ambushade which had been prepared for them and three of the number were killed and two others wounded.'

Mining Operations Near An Apache Stronghold.

When the Apache War made it impossible to continue operations at the Santa Rita Mines, arrangements were made to take all portable property to Tucson. It was first necessary to secure means to pay for transportation and also to pay off a large force of workmen. The stock of ore was too small to furnish the silver and Mr. Pumpelly, then in charge, resorted to collecting a debt owed by a neighboring mine and took payment in ore, flour, and calico. These were being hauled in by two fearless Mexicans of the mine force and the wagons, near their destination, had reached an arroyo at the foot of the hill when a sudden attack was made by the Apaches. Both men were murdered, and all the

' From account given by Col. Poston

goods carried off except the ore. This was later brought to the mine and preparations made to extract the silver in order to pay in bullion the money due the men. Because of being constantly surrounded by Apaches the Mexican force was armed with breachloading rifles. This tended to keep off the Apaches but at the same time rendered it necessary that a ceaseless guard should be kept over the "peons"; for there was fear of treachery in them — the silver being a great temptation. Mr. Pumpelly says that the Americans never dared to place themselves in a position to be caught at a disadvantage and that no Mexican was allowed to pass certain limits under penalty of death. As has been said, arrangements were made to take the silver from the ore, pay off the men, and remove all machinery to Tucson. Mr. Pumpelly describes the scene of the last few days and nights before abandonment, as follows: "A party of four ^{slept} guard, while our revolvers were in hand constantly. Wood had to be cut for charcoal and handed in stick by stick — for lack of animals to haul it. The furnaces stood in open air about a hundred yards from the main house and on a tongue of land at the junction of two ravines. The brilliant light illuminated every object near the furnace and exposed the workmen all night long to the aim of Apaches. Watchdogs were picketed at points within a hundred yards of the works and more than once prevented a general massacre by their alarms. The whole Mexican force slept on their arms around the furnace, taking turns at working, sleeping, patrolling and receiving rations of diluted alcohol, sufficient to increase their courage without making them drunk. More than one attempt was made by the Indians to attack, but being always discovered in time and failing to surprise us they contented themselves with firing into the force at the furnace from a distance. Sudden discharge of a volley of rifles accompanied by unearthly yells often broke in upon the silence of the night and at one of these outbreaks our chief smelterman was killed while tending the furnace."

This scene just described is typical of the condition existing at all mines in the neighborhood of Tucson at this period.

Engagement at Stein's Pass --- 1861

In the spring of 1861 six men known as the Free Thompson party were going through Stein's Pass in a stage when they were attacked by a large band of Apaches under Chief Cochise and Mangus Colorado. The Indians later gave their number as five hundred. These six men drove the stage off the road to a little mound where the fight took place. They were well armed with improved rifles and two thousand rounds of ammunition in addition to side arms. They were unable to get water and their small amount of food was soon exhausted but the Indians, in admiration, told how they fought for three days before the last one was overcome. These six brave men killed 140 of the Indian band.

Battle of Apache Pass

Captain Robert's company of California Infantry, after marching forty miles without food or water, were entering Apache Pass when they were attacked by well-armed Apaches who outnumbered them several times. This pass was between two mountain walls and the Indians were hidden behind natural rock ramparts so that every advantage was in their favor. Six hours of desperate fighting achieved a decided victory for the California men which is almost unbelievable under the circumstances. The victory is said to be attributed to "two twelve-pounder mountain howitzers" which were carried with the force. A detailed account of the battle is given in Cremony's "Life Among the Apaches." This fight is doubly notable because of the participation of the combined forces of two of the greatest Indian leaders — Cochise and Mangus Colorado. Previous to its occurrence strange lights were visible coming down the hills on the west, north, and south sides. They seemed to be carried by persons walking rapidly and after some time they gradually united and faded away toward the

east. When a great body of the Apaches was needed for a joint undertaking, they made smoke signals by day and fire signals by night. On this occasion it is said that the nature of the country prohibited fire signals from being seen except from a very short distance and "runners" were sent out bearing torches, indicating that the aid of all Apaches within sight was required.

An Oracle Road Holdup

A certain old pioneer of Tucson still takes keen delight in relating the failure of an Apache holdup which occurred on the present highway from Tucson to Oracle. A large wagon train of the Tully and Ochoa Commercial Company was taking stores to Camp Grant and had just reached the entrance to the Cañada del Oro when the attack was made. One of the men managed to break away and ride furiously to Camp Grant. Returning with soldiers and a six pound gun, he saved the day and recaptured the train. An accurate, if not wholly artistic, picture of the attack was painted by John A. Spring, who was an old veteran of Apache days. It is a most interesting reproduction and may be seen in the rooms of the Pioneer Historical Society at Tucson.

General Howard's Visit to Cochise's Stronghold

Many efforts were made to communicate with the great Chief Cochise in order to propose a peace compact, but up to the time of General Howard's visit no one had been able to get beyond his scouts who were stationed everywhere for miles around the stronghold. It was through the friendship and guidance of the young chief, Chie, son of Mangus Colorado and nephew of Cochise, that the long sought conference was finally obtained. In the company of General Howard were his aide, a Captain Sladen, Jeffords — a frontiersman, Chie, and an Indian interpreter — Ponce. On approaching, Chie set fire to eight signal bushes ranging in a large circuit and repeated the operation twice. A peculiar cloud of black smoke

which remained was interpreted as peace smoke. As they party came still closer Chic barked like a coyote and was answered by a similar bark. Soon they came upon a large number of Apaches who were making great preparations to receive their Chief. All sat upon the ground and after a long wait the great man, preceded by his "heralds", arrived. First came a single horseman riding rapidly down the ravine. Immediately some of those seated in the waiting circle folded a blanket for the "king" to sit upon. Then the royal party appeared preceded by a rider carrying a long lance in his hand; next came Natchez and the Chief's sister and his young wife, and last the lord of all --- the great Chief himself, saluted by the entire company.¹ The writer has not been able to ascertain the exact date of this visit but it was made sometime between 1872 and 1875.

The Camp Grant Massacre' --- 1870

This event is notable because of its importance in bringing about peace with the Apaches. The Pinal and Aravaipa bands of these Indians had been stationed upon the government reservation around Camp Grant, at the junction of the San Pedro and Aravaipa Creeks, fifty-five miles from Tucson. Secure in their haven of refuge, they had been plundering and murdering citizens of Tucson and vicinity until all of the smaller settlements had to be abandoned. The government man in charge denied that the Indians ever left the place. Eventually one of the marauders was killed and was recognized as an Indian who lived on the reservation. At this time a courier brought news of a big raid upon San Xavier. The alarm drum --- the usual way of collecting the people---was beaten, and a flaming cartoon, carried by a man who accompanied the drummer, was displayed with the inscription: "Injuns! Injuns! Injuns! Big Meeting at the Court House---Come Everybody---Time for Action has Arrived." This device

¹Gen. O. O. Howard---"My Life and Experiences among Hostile Indians" ch.XIII

²These facts are taken from a paper written by the organizer of the expedition, Wm S Oury. This paper was read by him before the Society of Arizona Pioneers on April 6, 1885 and is now preserved in the safe at the rooms of the Society in Tucson.

had been too frequently used and failed to draw the people. A company of citizens under Mr. Oury and Jesus M. Elias took matters into their own hands. Secret arrangements had to be made because the Indians were under the protection of the government. Mr. Oury gives every detail of these arrangements in his paper. Ninety-two Papagoes, forty-eight Mexicans, and six Americans met at the chosen rendezvous near San Xavier where arms, ammunition and provisions were distributed. Elias was elected captain of the expedition and at sunset they were all "in the saddle and ready for the march." At daybreak of the second day they neared the reservation which was located in a small canyon. The company was divided into two wings—one comprised the Papagoes, and the other the Mexicans and Americans. The Indians were completely surprised. They were "sleeping in absolute security in their wickiups. Two were on the lookout on a bluff playing cards before a small fire, but were clubbed to death before they could give the alarm. Those in the wickiups were attacked with guns and clubs and those escaping took to the bluffs where they were dispatched by the second wing. The attack was so swift and fierce that within half an hour not an adult Indian was left." Twenty-eight or thirty small papooses were spared and brought to Tucson as captives. Not a single man of the attacking party was hurt.

GERONIMO

Geronimo was "the last of the bad Indians." His pursuit and capture cost the United States nearly a million dollars; and while he was dodging the armed forces he nearly depopulated the territory of Arizona. General Miles had charge of the Government campaign when Geronimo swooped down on his last great raid of 1885. When finally captured, it was found that he had with him only eighteen "worn out and wounded bucks" — the survivors of the great bands of Chiracahua Apaches who had terrorized the country for years from their mountain fastnesses. A few years before his

death he sought baptism and enrollment as a Methodist. His son is alive and was recently travelling with the Buffalo Bill Show. Among those captured with Geronimo was Natchez, the son of Cochise.

The Great Council at Camp Grant --- 1873.

The Apache children who had been taken into custody at the time of the Camp Grant Massacre had been adopted in Mexican households as servants. Their relatives in the other tribes wished them returned and in order to settle the matter amicably, General Howard was sent to call a great council at Camp Grant. In the broad valley there gathered together large delegations from the Pima, Papago, Aravipa, and Tonto tribes. There were also some of the northern bands, the Mexicans with the Apache children, many Americans, General Crook—commander of the territory—with some of his officers, General Howard, the District Attorney, and commissioned officers from the neighboring garrison. These different factions had been at war with one another for years. The Indians always desired councils to be conducted with formality. The necessary dignity was gained by arranging in regular order a few chairs, some rough benches, a few camp-stools and small logs. The Indians presented their grievances and many of them made speeches pleading for the return of the children. There were three interpreters—one from the Pimas, one from the Aravipas, and a Christian teacher named Mr. Cook. The Mexicans argued their side of the case—their affection for the children and their desire to bring them up well. The Governor and District Attorney gave their views. The Indians, it is claimed, were quite restless until the decision was announced that, upon President Grant's approval, the children would be returned to their relatives. Then "a wonderful scene followed. The Indians of different tribes doubly embraced each other and even the Mexicans participated in the joy that became universal."

INDIAN MYTH

The Tale of the Ghost Fires

Far up among the mountains is a fire which disappears as soon as anyone draws near. Many, it is claimed, have gone too close and have never come back. Every night at midnight, groans and horse-hoofs are heard growing louder and louder until they reach the fire and then, after one awful shriek, no more is heard. A robber, once trying to escape his pursuers, lost his horse. He attempted to jump from the mountain top but fell and was caught fast by the rocks. His captors hung him from a nearby tree and he died with a last longing look towards the mountain top. Every night his ghost comes to the place looking for the gold his captors took from him, but finding it gone, gives one frightful groan and disappears. Some say the groans are uttered by men who have tried to find the ghost-fire and have disappeared.

Origin of the Saguaro and Palo Verde Cactus ---A Pima Myth¹

An old Indian woman had two grandchildren. One day she put the water olla on the fire to heat the water and told the children not to quarrel because they might upset the olla. The children began to quarrel, upset the olla, and spilled the water. Then their grandmother spanked them. This made them angry and they ran away. The grandmother heard them whistling and tried to catch up with them. At last the older boy said, "I will turn into a saguaro and live forever." The younger said, "Then I will turn into a palo verde and stand here forever. These mountains are bare except for rocks and I will make them green." The old woman, recognized the voice of her grandson and tried to take the prickly thing into her arms but the thorns killed her.

¹ From the collection made by Katharine B. Judson

Tradition Concerning Apex of Baboquiveri Range

There is a tradition among the Papago Indians that many moons before the white man appeared in this country one of their great Chiefs had a wonderfully beautiful daughter known as "The Heavenly Vision." She rejected all suitors until one day there came the son of a Chief as the head of a peace embassy. When peace was concluded, the young prince had found such favor with the maiden that she consented to be his if he would ascend Baboquiveri peak unaided and return to claim her within seven suns. No one had yet been able to accomplish this feat but the lover ascended the peak amid the shouts and cries of the whole tribe. In descending, he slipped, fell, and was dashed to pieces at the feet of his beloved. The maiden recovered from her swoon but never spoke again. On the anniversary she would return to the spot to chant the Indian death-song. She soon died, but even yet on that day, spirit voices may be heard chanting the song of death and love.

NOTABLE HAPPENINGS OF LATER DAYS

Indian troubles practically ended with the coming of the Southern Pacific Railroad in 1880. The importance of this event, to a lone western town like Tucson, can easily be imagined. When the track was joined and the two engines from east and west touched noses, every man, woman, and child from within a hundred miles was present to celebrate the occasion.

It was not long before the town was all astir again—this time to welcome President and Mrs. Hayes, who were to ride over the new road and honor Tucson with a visit. In the Presidential party were President and Mrs. Hayes, R. B. Hayes, Ramsey—the Secretary of War, Gen. W. T. Sherman, Miss Sherman, Col. Barr—the Judge Advocate, Mrs Barr, Gen. Cook—Sherman's aide-de-camp, Surgeon Huntington of the U. S. Army, and Col. Jannis. The special arrived in the morning and Tucson poured forth her population to welcome her great visitors. Cowboys on fine looking horses and Mexicans on burros mingled with the crowd. Carriages were provided and an escort of cavalry from Fort Lowell was drawn up in line beside the train, while the military band played jubilantly, "Hail to the Chief." Cheer after cheer rose as the twelve carriages were filled and driven to the place for the public reception. Following the carriages were an escort of cavalry, a large concourse of citizens, and a number of Indians on horseback. Before the large adobe house, where the reception was held, two long lines of school children were formed. In the one line were those of the public school and in the other, those of the Sister's school. The members of the party walked between the lines of children, with pleasant greetings and cordial handshaking, and then passed into the house.

After Indian outbreaks ceased, excitement was at a premium; so when the first shipment of silver bullion from the Consolidated Tombstone Mine was sent by stage to a Congress Street bank, the whole town turned out

to see its arrival. The bullion was valued at fifty thousand dollars. It came in an old time Concord coach guarded externally by armed outriders and internally by men armed to kill any would-be robbers. The coach presented a most comical appearance with loaded guns sticking out on all sides.'

"Society" in those days had its interesting times, one of which was a social given for the purpose of raising money to build the first schoolhouse. Mrs. L. C. Hughes tells laughingly of how the entertainment consisted wholly of refreshments and what a good time everyone had emptying his pockets of silver. Money was "come easy, go easy" with the pioneers, especially with the mining men. Mr. Tully alone gave enough to build the schoolhouse. The teaching was in charge of two "imported" American ladies. The school census for the first six weeks showed a total of three children—all American. Mexicans were not induced to enter until some weeks later.

Mr. W. H. Kirkland who had the honor of raising the first American flag at Tucson in 1856, had also the honor of being the first bridegroom. He and his wife were the first white couple married in Arizona—the wedding taking place at Tucson May 26, 1860. The year 1856 seemed a good time to begin things, for on the twenty-first of March of that year—just after Mr. Kirkland had raised the first flag—the first American store was opened by Solomon Warner, who came from California with thirteen pack mules laden with merchandise.

The early days had their humorous incidents as well as tragic ones. Notable among them is the escapade of a celebrity known as Bill Bowers. This man learned that the quartermaster was short on barley and that Nick Chambers had all there was in town—about a wagon load. Billy contracted to deliver ten loads to the quartermaster at a high price—the grain to be weighed on the quartermaster's scales and then delivered at the corral some distance away. Next Billy "borrowed" Nick Chamber's

load of barley and use of his team. He took it to the scales weighed it, received its full cash value, reloaded it and proceeded as though to the corral. Then he made a detour and repeated the operation ten times, after which he returned the borrowed barley and team to its owner, a trifle the worse for handling but still fit to sell. Half an hour afterwards he was on the road to Tubac and has not been heard of since.

No hilarious demonstration was made when the ground was broken for the University of Arizona, but the scene constituted a unique picture. It was necessary to break the ground in order to hold the land grant so one morning Jack Bolyn—a town "character" donated the services of his two-horse dray, a hand plow was placed thereon and about a hundred citizens, (all those hanging on the dray, who could find room) accompanied it to the site of the present campus. There, the dray was used as a platform, speeches were made by General Wilson, Mr. M. P. Freeman (both now living in Tucson) and by Mr. C. C. Stephens, the ground was ploughed a few feet, and the ceremony was over.

In summing up the picturesque history of Tucson from the time when the little band of Indians settled at the foot of Sentinel Peak and called their village Styook-zone, we find a wealth of material for pageantry. Who can deny that Tucson's history has been one grand pageant from beginning to end? It has already been pointed out that the object of this work is only to identify and to suggest that material in Tucson's history which is available for pageantry; but perhaps it would not be out of place to add a concrete suggestion of episodes which might compose a Tucson Pageant.

Tucson has been under four flags. This immediately suggests an element of unity—the four races, Indian, Spanish, Mexican, and American, and the varied experiences of each. The writer imagines a pageant opening on the silent desert with its background of towering mountains; at the distant

wail of the coyote and the soft motif of Indian music, the mystic darkness begins gradually to vanish; a band of Indians roams across the plain; and the history of the village of Styook-zone has begun.

The next scene is the entrance of Estevancio, who sends the big white cross with its message of discovery to Father Marcos and his little company. The next adventurers are Father Kino and Salvatierro who baptize the Indians and bring the light of Christianity to them. They lay the corner stone of San Xavier and prepare the way for civilization. Now comes the long train of Spanish pioneers, accompanied by the Missionary priests—Garces and Font. It is morning. They break camp, round up the "cavallada," and the long procession moves slowly west, chanting the Albado as they go.

The scene changes. Tucson has been fortified and over the Fort floats the flag of Spain. The Christianized Indians are taught by the visiting priests. The Apaches gather outside the fort, hundreds in number, to make the peace compact of 1783.

Another change takes place. It is the same Fort, but over it flies the flag of Mexico. Col. Cooke and his Army of the West come as conquerors—and the Fort is theirs. The United States sends four companies of First Dragoons; the Mexican flag is lowered; and the stars and stripes are unfurled to the breeze!

The episodes come rapidly now. The first Constitutional Convention is held; Tucson passes into the hands of the Confederates, for Civil War has been declared; the Union troops arrive; a swift engagement ensues; and the stars and stripes come back—to stay forever! As a fitting climax, President Lincoln signs the bill granting Arizona a separate territorial government.

Another scene—Clouds of dust are rising; and in their midst we can barely distinguish the first stage coach coming across the mesa. Many come to welcome it; and the crowd forms a picture of the state of civilization then existing in the frontier town.

Now we see a delightful interlude, full of fancy and symbolism. Indian myths and legends come to pass before our eyes; and the snake dancers come to charm us. But these are driven away by the spirits of prophecy who come with evil forebodings of Indian War.

While we are still under their depressing spell, there occurs the incident of Bascom's mistreatment of the great Chief Cochise. He vows eternal vengeance upon the white man. The Apache war has begun. We see the descent upon the Arivaca Ranch, the engagement at Steins' Pass, the Oracle Road Holdup, the Battle of Apache Pass and the Camp Grant Massacre. The howls of savagessubside; General Howard makes his memorable visit to the Great Chief; the Council of Peace is held.

Indian days have passed away and we turn to scenes of brighter things. The Railroad has come to Tucson; crowds cheer as the engines meet from east and west. What are the people waiting for so expectantly? The bells are ringing, the whistles blowing,—a dead silence comes—and then the silver tones of the Mission bells are heard. The crowd draws nearer to the track. The bells die away and cheer on cheer rises to greet the honored guest—the President of the United States.

The writer has a vivid imagination of all these scenes which has been intensified by many visits to their natural setting—the site of the ancient pueblo across the Santa Cruz, the Fort at Camp Lowell, and most of all the San Xavier Mission. Many people come to San Xavier to see the Finding of the Holy Cross at the desert shrine—a ceremony which usually takes place in the early part of May. Would it not be an opportune time for a pageant? No better place could be found than at the foot of the mountain of the grotto, with the Mission as a background, and with the Mission bells as the motif in the music. Little has been done to develop the Indian music of this region; perhaps Charles W. Cadman might be induced to give his assistance. We have the descendants of those very

Indians who took part in the most thrilling episodes of our history. A pageant would appeal to their love of color and display and would give an opportunity to thousands to see them perform their medicine and snake dances. Perhaps they could even be induced to present their Harvest of Corn Festival.

This work cannot be brought to a close without an earnest plea for a production on a grand scale; a production that will be worthy of the vast richness of Tucson's history. The Pageant is here. Let us join efforts and make to live again the greatest drama the Southwest will ever know.

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