TERRITORIAL TIMES

Prescott Arizona Corral of Westerners International

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***Cover Illustration*:**

This classic bandstand has graced the Prescott Courthouse Plaza since 1910 when this photograph was taken.

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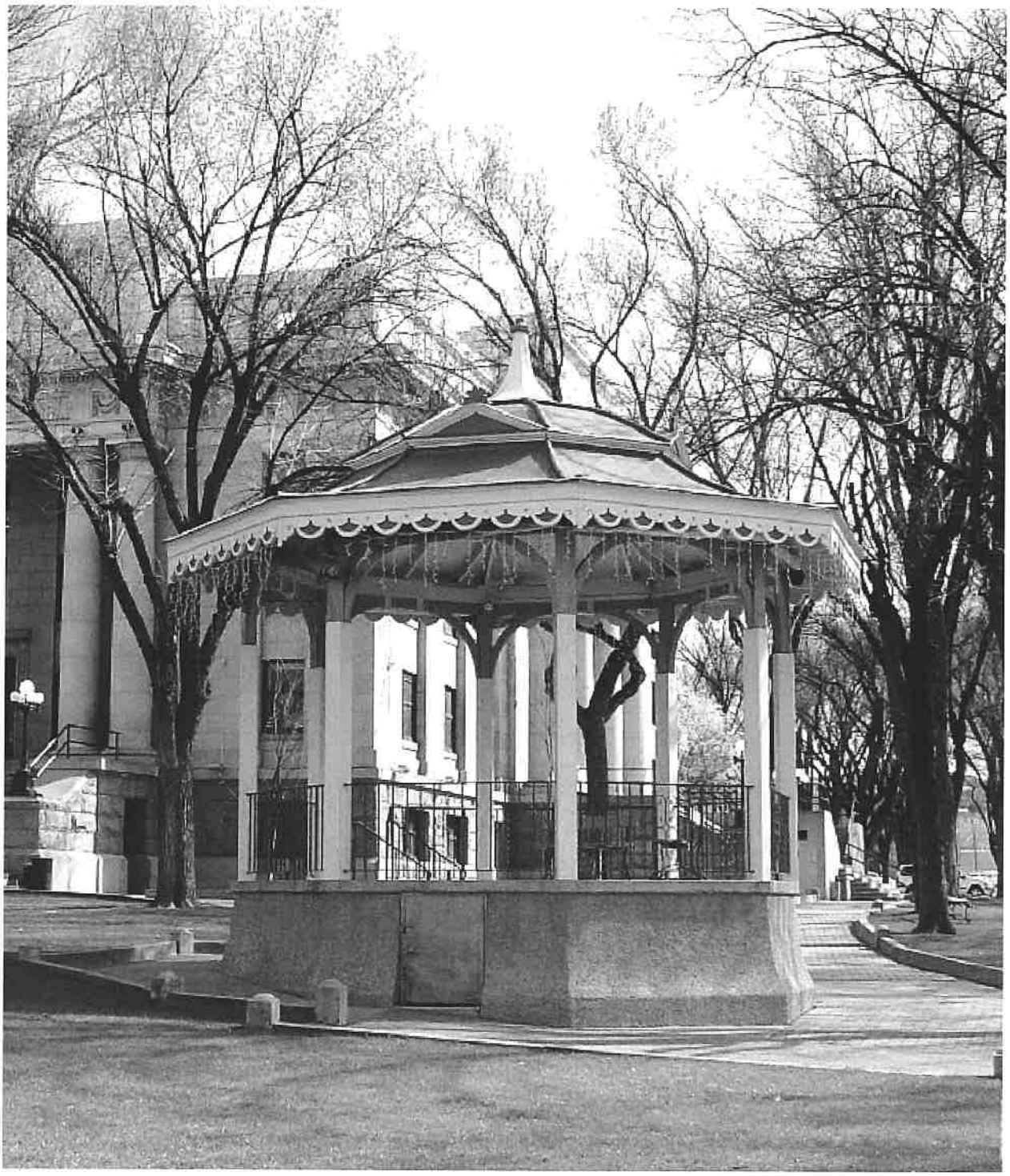


Prescott's Century-Old Courthouse Plaza Bandstand as it Stands Today

The Jewel on Prescott's Courthouse Plaza

By Don Larry

To the side of Prescott's courthouse stands a silent remnant of 19th-century American popular culture: the bandstand. She stands near the location of a simpler bandstand that preceded it. The nationwide brass band movement was introduced into Arizona near this spot in 1866 and it quickly spread throughout the territory. Sadly, most of Arizona's bandstands have not survived, as those of Phoenix and Jerome. But Prescott's Grand Old Lady has.

The brass band movement, a national phenomenon of the 19th century, entered Arizona Territory at the time of the Civil War with the arrival at Fort Whipple of Lucien Bonaparte Jewell. He was Prescott's first mayor, a jeweler, a miner, and accomplished musician who founded Arizona's first brass band. He even boasted to have been Kit Carson's bandmaster, which was true—to an extent.

Before the Civil War began, Jewell resided in Central City, a mining town nestled in the Rockies west of Denver that was well entrenched in the brass band movement. Jewell travelled to Santa Fe to enlist with the New Mexico Volunteers. Historian David Poulin writes that in December 1861:

Arizona Miner, 1864

"...the First Regiment received two new recruits sent to them by Col. Canby. They were both from Colorado and had journeyed to Santa Fe to enlist. According to Canby the men were unsuited for soldiering except that they were very good musicians and he advised Carson to use them to create bands for the First and Second Volunteer Regiments. Carson was pleased and wrote a requisition for twelve brass horns and the two musicians made drums. But suddenly General Order No. 91 was received that disallowed individual volunteer regiments to have their own bands. Only one band per brigade would be allowed. Now the two musicians were obsolete and Carson had to ask Canby, 'Will you please advise me what I had better do with them?' These two musicians were 2nd Lt. Lucien B. Jewell, a cornetist who became the Band Leader for the First Regiment, and tuba player Charles Hopping, who was to be the Assistant Band Leader."

Three months later, in February 1862, there occurred the defeat of Union forces at the Battle of Valverde, which initiated the rapid decline of Carson's regiment. Jewell was honorably discharged the following November as a bandmaster, who never had a band to direct! Two years later he turned up at Ft. Whipple, shortly before Prescott was founded.

Jewell then opened a jewelry and watch making shop on Goodwin across from the Plaza. For the Fourth of July celebration that year he volunteered to organize the music program and performed the Star Spangled Banner in an

ensemble comprised of two violins and a banjo. Which of those Jewell played is unknown, but the string trio played again in the program with a musical setting for the patriotic poem, *The Grave of Washington,* then closed the event with *The Battle Cry of Freedom.*

The event took place on the southeast corner of the designated public plaza where years later a courthouse would be built. At sunrise a tall pine staff for the flag was erected at the corner of Goodwin and Cortez. A motley group of men attended the celebration, mostly miners from the area, but no women. Prescott, barely a month old, had few women living there yet. But it was just as well, considering the overtly macho testosterone scene on the plaza that day. Seemingly indifferent about the 4th of July speeches and music being presented, the men laid about on the ground dressed in patched trousers and shirts and felt hats with multi-colored patches, half-soled old shoes or moccasins, and all of them with pistols and knives buckled around. One lacked trousers and only wore his under pantaloons.

After the formal festivities ended, the saloons in town opened their doors and were quickly flooded with customers. Taking that as a sign that there was a captive audience to cultivate and entertain, Lucian Jewell rounded up five more local brass players from both the town and the fort to organize Arizona's first brass band a year later, with himself on cornet.

Now let me take a moment to explain what makes a brass band. As the name suggests, a brass band uses only brass horns, no reeds, no strings. The horns are made as a family of voices just like an SATB quartet. The cornets are the Sopranos, and they are pitched in E-flat and B-flat. Then there is the E-flat Alto horn and B-flat Tenor horn, and Basses in E-flat and B-flat. As in larger choral groups a baritone voice bridges the tenor and bass, and that is accomplished with the B-flat baritone horn, or euphonium.

All these horns are conical, which means that the horn has a gradual taper in the pipe through most its length. That shape makes for a warmer, mellower tone. Trumpets, on the other hand, are considered cylindrical since they taper only near the end, and so have a brighter, more piercing sound. For that reason trumpets are never used in a brass band since they don't blend well with the others. An exception to the exclusion of cylindrical horns is the slide trombone and valve trombone. But they give an extra edge in the tenor line for snappy marches and the flexibility of being able to bend notes with the slide for novel effect. And there are horns that combine two voices such as the double-bell euphonium, which is the coupling of an alto horn with the baritone horn. Although it has two bells, only one can be played at a time when activated by a valve that switches between them. With that definition of brass bands in mind, let's continue with Lucian Jewell and the first Prescott Brass Band.

From a January 1866 edition of the Arizona Miner comes this early mention: *"the Prescott Brass Band was both a novel and acceptable entertainment for the country. Although the members have been in practice but two months, they performed exceedingly well."* Over the next few years they performed concerts, hosted balls and appeared at various town events. The band added more members and ordered new instruments, but then disolved in 1867 when Jewell moved to California to direct the Los Angeles Brass Band. For Prescott's 4th of July that year there was no band, nor the year following. But the members kept in touch.

Jewell returned to Prescott in April of 1869 and there was talk of getting the band back together again. The Arizona Miner published this announcement: "*L.B. Jewell, the leader and father of the old Prescott brass band, is expected here soon from California, and, as soon as he arrives, another band will be organized and 'in Full Blast.' Therefore it becomes necessary to collect the old instruments, and we have been requested to ask the*

person in whose possession the valve trombone, formerly played by D. Ellis ('Kentuck'), is to leave it at the Miner office, or at the Adobe Store... Indeed we are informed that a full set of instruments will arrive here in a few days, unless the Apaches should take into their heads to delay them on the road."

Transporting instruments across Arizona's dusty roads introduced another hazard as well. There is this story about a band that accompanied their horn shipment passing through Yuma and getting their instruments off the wagon at Rattlesnake Station near Gila City to play for a saloonkeeper. Thomas Dudley Sanders describes what happened next in his memoirs, "*they formed a half circle and the bandmaster stood in the center. When the bandmaster gave the signal to start, they all tried to obey his command and the first blast was the strangest mixture of discord one could imagine and a smothering cloud of dust descended upon the bandmaster. They had to wait a few minutes for it to settle. Then they started over again and played some pretty good music despite the fact there was still plenty of dust in the instruments.*" The saloonkeeper rewarded them with drinks all around, if only to clear their throats so they could play some more.

Soon after Lucien Jewell's return, a brass band was being organized at Fort Whipple by the 8th Cavalry with the help of Jewell himself. On the other hand, Jewell's civilian Prescott Brass Band actually took another year to get back to full steam, then both bands presented a joint concert in 1870. The Miner announced that "*Scarcely a moment passes during the hours not devoted to slumber that strains of music cannot be heard in this town, and it would be strange if such were not the case – considering we have two brass bands.*" That April concert, directed by Jewell, was also the farewell concert for the Fort Whipple band, soon to relocate to New Mexico. From then on, the Prescott Brass Band resumed being the staple for Prescott entertainment at various events of the year.

Upon the arrival of the 23rd Infantry and its regimental band in 1872, Fort Whipple began to dominate the music scene on Prescott's Plaza. The Weekly Arizona Miner announced in June that year that, "*L.B. Jewell and other musical and music-loving citizens of Prescott having requested General Crook ... to permit the Band of [the 23rd] Regiment to perform in town every Saturday afternoon, permission to do so has been kindly granted and the following programme selected by Chief Musician, John Leidner, will be given next Saturday evening, when the Band will meet on the Plaza about sunset and proceed to business.*" Then the paper listed a varied program including a march, operatic excerpts, a polka, waltz, gallop and a vocal number. The following week's edition said hundreds of people attended and the band, "*...delighted soldiers and citizens with music the like of which we had never before heard on the frontier.*"

The 23rd Infantry band had musicians whose surnames were predominantly German. That was because General George Crook expressed the feeling that the best musicians were European and directed that "*...someone be sent to Castle Garden, the point of arrival for German immigrants, to recruit musicians there.*"

In 1873, Jewell was elected Prescott's first mayor, yet no image of him has ever turned up. He returned to California three years later, this time for good.

In 1874, the 8th Infantry replaced the 23rd, and its splendid regimental band, directed by Italian bandmaster Albino Abbiati, had members that were supposedly imported 'direct from Italy.' Before immigrating to the US, Abbiati was living in Venezuela as an Italian political exile. There he founded and directed the Banda Marcial de Caracas in 1864. After arriving in the US in 1870, Abbiati joined the Army as bandmaster and chief musician. Military records describe Abbiati as a near-sighted short man with sallow complexion and few remaining teeth, yet he was quite a colorful character. In the popular military novel, *The Colonel's Daughter*, published in 1889, Charles King alludes to Abbiati's flam-

boyant directing style to elicit '*espressione*' from the band and his more than friendly inclinations toward the younger womenfolk.

For Independence Day in the Centennial year of 1876, Abbiati's 8th Infantry band provided patriotic tunes. The Centennial celebration was dampened three days later when the town learned of the disaster at Little Big Horn.

On the Plaza, which was still an open field without a courthouse, Abbiati would have his band perform every Saturday afternoon, and the paper would publish the program. Selections were often from European opera, but occasionally would include his own works, such as the L'Adios Quadrille. Sometimes it would be listed as The Goodbye Quadrille. Abbiati was somewhat a celebrity in town and even the wedding of his daughter Norma was one of the high social events of the season.

Prescott's Original 1880 Bandstand

The first courthouse on Prescott's Plaza was erected in 1878, and 'The Plaza' soon became referred to 'The Courthouse Plaza.' A new Prescott Town Band emerged a year later. The director was Jules Baumann, a chocolate maker from Switzerland. He had an older cousin who had been a member of the Walker Party who encouraged Jules to come to Prescott. As he was also engaged in the hotel business, he made acquaintances with local musicians around town and formed the Prescott Town Band, complete with uniforms.

This band has the distinction of possibly being the first to be broadcast in Arizona. Around 1879 the first telephone appeared in Prescott. It was installed in the Owl Drug Store and the line connected directly to the home of the drugstore owner, Mr. T. W. Otis, several blocks away, but to nowhere else. To demonstrate this new technology, Otis had the Prescott Band gather at the store, stand around the wall mounted telephone, and play. At the other end of the line, to everybody's utter amazement, the band could be heard quite distinctly as if it was right there in the house! The idea must have caught on for as late as 1905, a fiddler would perform into his telephone while several Prescott citizens listened in on open party lines.

The frequent band concerts given in the Courthouse Plaza finally motivated the town to erect a bandstand in 1880. The band would perform for a variety of occasions, such as the time when a young man hired the band to serenade his sweetheart as a lead up to popping the question. Another time they played at the funeral of a prominent Chinese immigrant, and this was area along Granite Street was known as Chinatown.

In 1894, solo cornetist George Crose left the Midwest for Arizona Territory with a family brass band, and billed Jessie, Ota, Howard and Clarence as *"The Youngest and Most Remarkable Band in Existence."* From their covered wagons they played concerts at towns they passed through to pay their way west from Iowa to Stanton, Arizona. One of the stops along the way was Albuquerque, where the Crose Family Band was well received with thunderous applause. In Arizona they continued to perform together at venues such as Fort Verde.

Over the years, Fort Whipple was the home of several regimental bands that came and went. Among them was the 3rd Cavalry Band. They were followed by the 10th Cavalry Band in 1885. The local papers praised the 10th Cavalry band for its talent and reputation for excellence. Within a week of their arrival in Prescott the regiment was called on to lead the Decoration Day observances arranged by the GAR, with the band leading the way. The paper pleaded to the 10th Cavalry band to provide weekly concerts at the Courthouse Plaza as the 3rd Cavalry band had done before them.

Achille LaGuardia

As a farewell send-off to Company B, the band provided a Promenade Concert in the form of a Dance Hop, with dance cards published for the lavish event. In addition, it was reported that, "*the 10th Cavalry band was out today for mounted drill with their instruments and favored our town with a general serenade. The entire band was mounted on white steeds and presented a fine appearance, while they discoursed sweet strains of music.*"

1886 marks a musical uptick for Prescott with the efforts of Prof. Ludwig Thomas, recognized as Prescott's "Music Man." He introduced a higher level of cultural life through The Wyckoff Club by staging musicales, light operas of Offenbach and Gilbert and Sullivan, and grand opera excerpts of Verdi and Wagner, among others.

In 1892 he staged *The Rose Maiden* cantata, casting a tenor who had just arrived at Fort Whipple. His name was Achille Luigi Carlo LaGuardia. In the published review it said Prof. LaGuardia sang the tenor parts "to the utmost satisfaction of every listener." Prescott historian Tom Collins suggests that "perhaps the arrival of La Guardia posed a threat to Thomas's position as Prescott's premier music man," and may have prompted his abrupt relocation to California in 1893. From that point LaGuardia, bandmaster of the 11th Infantry Band, filled the void left by Thomas.

Achille LaGuardia, born and musically trained in Italy, enlisted in the US Army in 1885. His first posting was at Ft. Sully, Dakota Territory, as musician in the 11th Infantry Band. The post band was first directed by a Mr. Clarke, but he was soon replaced by LaGuardia, who immediately began to program his own arrangements.

William Watkins, a bandsman who played in that band at Ft Sully, wrote in the opening paragraph of his memoirs, "Empty Saddles," this description: "*Major LaGuardia... had seen years on the plains and among the Indians, and had become a good friend of Sitting Bull, the medicine man, and had finally persuaded Sitting Bull and his braves to sing his medicine songs so that the Major could set it to music. There were two band concerts each week. Major LaGuardia wrote all of his music for concerts and it was of that mild, soft Italian music. Finally when he was near the end he would step out, our last number will be Sitting Bull's medicine dance. Everyone in hearing would sit up and be all ears... Major LaGuardia had his men so trained with the tom-tom, the step, the sway of the body, and the voice, that one would think it the real thing.*"

Then the 11th Infantry was transferred to Madison Barracks, Watertown, New York. This was an assignment in "civilized" territory, the Army's policy being to alternate infantry transfers so that not all were to frontier posts. In the early autumn of 1890, the Infantry was transferred again, this time to Ft. Huachuca, Arizona Territory. This was definitely a frontier post. Various desert creatures were frequent and unwelcome guests. In May

1892, the 11th Infantry received orders to remove to Whipple Barracks. Prescott was a frontier town all the same, but its cool pine surroundings and developing township made this installation much less dreary than Ft. Huachuca.

Achille quickly became popular both on the post and especially in town, where he was regarded as something of a celebrity, even as an Italian Duke. Thanks to his wife Irene, the LaGuardia's was a middle-class home with a piano and various stringed instruments. Spoken Italian was prohibited, but Italian music was not. Melodies of the great classical operas rang through their home nightly. Their son, Fiorello, recalled that: *"Father lived for music, and began teaching Gemma and me as soon as we could distinguish one note from another."*

Achille taught Fiorello to play cornet. An article in the local newspaper reported, "*a cornet solo was played by Master Fiorello LaGuardia. It had been composed by his father and was entitled Eastern Star Polka.*" Fiorello's fondest memories of Arizona were actually the adventures of roaming the surrounding hills, often in the company of soldiers. But Achille LaGuardia wanted his son to become a second John Philip Sousa. He may have viewed Sousa as the ultimate success as Sousa's band performed for presidents and toured the world. Stuck out in remote Arizona, Achille provided music for military functions in all sorts of weather, usually for audiences of grumbling soldiers. Sousa's music became popular world wide, whereas LaGuardia's music remained unknown, except to the musically illiterate residents of frontier towns. Achille formed *The Whipple Musical Club*, comprised of students and his children, which presented many of his original compositions at local functions.

Fiorello grew to be a fine musician, sometimes playing with the regimental band in concerts. On an occasion billed as "An Evening with Russia," Fiorello was featured with the band performing the *Emily Polka*, about which the Miner reported, "*Prof. LaGuardia and his Whipple orchestra were present and discoursed music for the occasion, while the professor's son,* Fiorello, *took the audience by storm in his rendering of a cornet solo, receiving an enthusiastic encore. Little less was the demonstration of applause with which a violin solo, by Miss Gemma LaGuardia, was received, she also receiving an encore.*" The finale was Achille's own march, *Marse Henry*, one of several published while he was at Ft. Whipple.

With the outbreak of the Spanish American War in 1898, the 11th Infantry shipped out to Tampa, Florida. In Florida, Achille waited with his band for orders to deploy to Cuba. But then he was stricken with a mortal illness contracted by consuming tainted Army rations. Soon afterward, he was honorably discharged and La Guardia returned to Italy where he died in 1904. His music was shelved away and eventually forgotten.

With the departure of La Guardia's band in 1898, the Prescott bandstand went silent. There was no band, military or civilian, left to fill the sudden void. Two years later, the great fire of 1900 destroyed all of downtown Prescott from Whiskey Row, across Gurley Street, and up Cortez almost to the Depot. Amidst all the smoke and chaos, the Palace back bar was rescued and brought to rest at the foot of the bandstand. With businesses now a pile of ash, merchants set up shop across the street in tents along the edges of Courthouse Plaza, and the bandstand was commandeered to become a temporary barbershop, with baths. For reasons unknown, except perhaps from lack of purpose, the old bandstand was eventually pulled down, no one knows actually when. It just wasn't there anymore.

In 1907 there was a dedication ceremony for the Rough Rider statue depicting local hero Buckey O'Neill, and two bands had to be imported from out of town. It was the United Verde Band from Jerome that was invited to honor the memory of Buckey O'Neil with a performance of "America" as the veil slipped away and a mighty cheer rose among the

crowd. It should have been a Prescott band to have that honor. So, for Prescott, this was the final straw, a slap in the face of a long tradition of banding.

The following year, the Miner made this announcement:. *"At a meeting of the musicians of the city, held Sunday afternoon, the Prescott Brass Band was reorganized."* Having a new band came just in time for the visit to Prescott by President Taft in 1909. As he stepped down from his rail car at the depot, thousands of local citizens cheered as the band played "Hail to the Chief."

The next year a new bandstand was built on the Courthouse Plaza, the one that stands there today. The construction cost was $1,150, and it was topped off with a gold ball perched atop a tall slender finial. The bandstand was completed in time for the 1910 Independence Day celebrations, except for still needing some paint. A month earlier President Taft signed the Enabling Act for Arizona's statehood, so getting the bandstand done quickly for a double celebration was paramount. The new Prescott Band played "Marching Through Georgia" and "My Country 'tis of Thee", going on and on for two hours, and the climax was the planting of the statehood tree.

What is interesting about this restored Prescott band is who some of the members were. Remember the Crose Family Band that moved to Stanton? Well, most of them joined the new Prescott Band as grown men: Otis, and Howard, and their father, George Crose. And at the helm directing the band was none other than Jules Baumann, 30 years after founding his Prescott Town Band.

In 1938, Fiorello returned to Prescott, which he had always considered to be his hometown. But the Courthouse Plaza he knew as a kid had all changed and was no longer familiar. The brick courthouse he remembered was gone and replaced with a neo-classical stone edifice. The old wooden bandstand where his father and band had often performed was also gone and had been replaced by something grander.

He made an address to the townspeople from the courthouse steps. Straight ahead of him he could see the statue dedicated to Buckey O'Neill, the hero who spoke at his classroom that fateful spring of '98 to explain the declaration of war with Spain. All these structures were new since he and his father and family left Prescott 40 years before, yet triggered powerful memories and nostalgia. Then he stopped at Granite Dells to speak again and autograph the High School band's bass drum. One wonders if anyone knows where that drumhead is now.

While in New York as mayor, Fiorello would sometimes be invited to step up to the podium and conduct the famous Goldman concert band in the playing of John Philip Sousa's *Semper Fidelis* march. Although Sousa didn't write a last-note stinger at the end of *Semper Fidelis*, Fiorello would always conduct one.

1910 Prescott Band and the New Bandstand

Respectfully, the band obliged and played the stinger for Fiorello. So, in a way, LaGuardia got one over on Sousa.

As Arizona entered the 20th century, the brass band movement was starting on a rapid decline. By 1912, brass bands had faded almost out of existence all across the country. Popular taste was shifting to ragtime, jazz and Tin Pan Alley music, which band directors refused to program because they personally felt these musical styles to be of inferior taste. Besides, music in the home was readily available with pianos becoming more common, or you could just as easily switch on the gramophone or wireless. Brass bands themselves underwent a significant transformation with the addition of woodwinds

During the 1960s, the centennial of the Civil War sparked nationwide interest in historical battle re-enactments, and with it historical brass bands emerged replicating Union and Confederate bands performing music from the original band books.

In 1987, I founded the Territorial Brass as a brass band dedicated to recapturing and recording the heritage of Arizona's early bands, including the music of Achille La Guardia and Federico Ronstadt, and the concert music played on the Plaza by the early bands. More recently Territorial Brass plays the music of the Cowboy Bands of Dodge City and Buffalo Bill's Wild West Show.

In their remarkable book, *The Music Men*, Margaret and Robert Hazen pay this tribute *"Without the bandsmen who took up their brass instruments for their own enjoyment and for the pleasure of their neighbors, the country would have been a quieter, duller, and less joyful place."*

Prescott's bandstand is certainly evidence of that statement being that it is a remnant of one the hottest fads to ever hit the Territory. As the Jewel of the Courthouse Plaza, it is charged with the resonant memory of a vast movement rich with cultural purpose and civic pride. But its connection with banding is still far from over. On a summer afternoon, that bandstand provides an excellent vantage point from where to peer over the crowd to hear Prescott's Central Arizona Concert Band at the base of Bucky O'Neill's statue continuing the band tradition started by Lucian Jewell in the same plaza in Arizona's earliest days. As the birthplace of brass banding in Arizona, Prescott still boasts a band tradition, *'in full blast'*.

Two Courthouse Plaza icons, circa 1915

The Bangharts of Prescott and the Chino Valley

By Fred W. Veil

No pioneer family entering Arizona Territory in its formative years had a more harrowing introduction to territory than that of George Banghart. While traveling from California to Prescott in April 1866, Banghart, his wife Mary Ann, and their five children ranging in age from one to twelve, witnessed the killing of an Indian chief—some would call it murder— that would precipitate the outbreak of a bloody conflict that came to be known as the Hualapai War.

George Banghart and Mary Ann Peck were born in Canada. After their marriage in 1850 they raised horses and dairy cattle in the northern part of that country until 1857, when they relocated to Atchison County, Missouri. A year later, the Bangharts moved west, first to Ft. Stanton, New Mexico, and then in 1861 to Los Angeles County, California. Thereafter, they decided to move to Arizona Territory, and in the spring of 1866, at Hardyville on the Colorado River, joined a wagon train bound for Prescott, the territorial capital. The train was led by Sam Miller, who operated a freighting business between the two locations. Miller, and his brother Jake, were among the very first white settlers in the central highlands of the territory, having arrived with the exploration party of Captain Joseph Walker in May, 1863.[1]

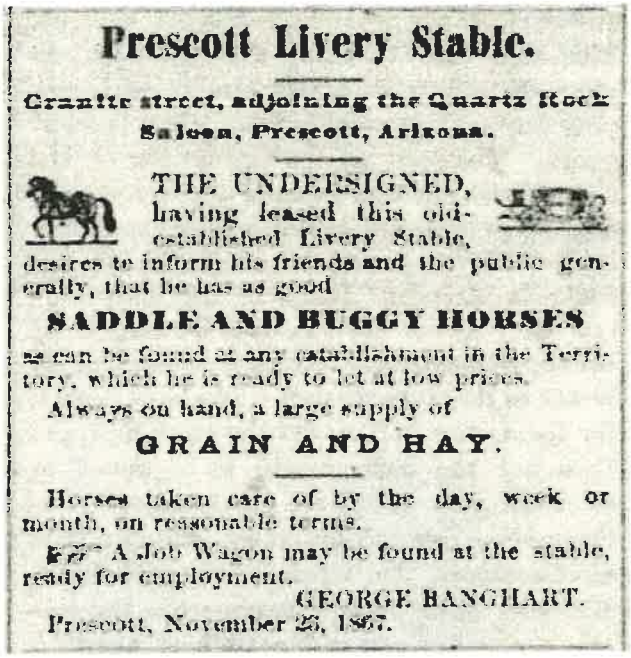
Mary Ann and George Banghart

The route travelled by the Miller train was over the Mohave and Prescott Toll Road through country dominated by Hualapai and Yavapai tribes who were often hostile to the white settlers who had begun to encroach upon their traditional land. Indians had been sighted by the travelers throughout the day and as they settled in for the night at the way station at Beale's Springs, near present-day Kingman, one of the scouts that worked with the train, discovered an Indian hiding in the nearby brush and marched him into camp at the point of his rifle. The Indian was Wauba Yuba, a chief of the Hualapai. Miller parleyed with the chief and ultimately came to the conclusion that the chief's "capture" was a ruse to get into camp in order to assess the strength of Miller's train. Contributing to his concern was a report that a white man named Edward Clower had been killed by Indians at his cabin on the Mohave Road several days earlier. Accordingly, when Wauba Yuba started to leave the camp, Miller shot him dead with a bullet to the head.[2]

The wagon train departed Beale's Spring the following morning and arrived at Prescott without further incident. The killing of

Wauba Yuba, however, set off a war that would take the lives of hundreds of settlers and Hualapai alike, and would not end until the Hualapai were finally subdued by the military forces of General George Crook in 1870.[3]

The *Arizona Miner* initially opined that the shooting death of Wauba Yuba was unnecessary and ill-advised in that it was the catalyst for retaliatory raids by the Hualapai that resulted in the deaths of many settlers. In time, however, the *Miner* came to conclude otherwise, arguing that the conflict with the Hualapai had been inevitable and thus it had "no regret over the killing [of Wauba Yuba]."[4]



Prescott Livery Stable.

Granite street, adjoining the Quartz Rock Saloon, Prescott, Arizona.

THE UNDERSIGNED, having leased this old-established Livery Stable, desires to inform his friends and the public generally, that he has as good

SADDLE AND BUGGY HORSES

as can be found at any establishment in the Territory, which he is ready to let at low prices.

Always on hand, a large supply of

GRAIN AND HAY.

Horses taken care of by the day, week or month, on reasonable terms.

☞ A Job Wagon may be found at the stable, ready for employment.

GEORGE BANGHART.

Prescott, November 25, 1867.

Arizona Miner, December 28, 1867

A federal grand jury convened at the insistence of the War Department to investigate the killing concluded similarly, and refused to hand up an indictment of Miller. Banghart was a key witness in the proceeding. Reportedly, the presiding judge, William F. Turner, commended the jury for their decision. A contrary view was later expressed by Brevet Brigadier General Thomas C. Devin, the acting commander of the Military District of Arizona, who in an 1869 report on the Hualapai said this:[5]

"Prior to 1866 they [the Hualapai] were at peace with the whites, but in that year their head chief, Wauba Yuba, was killed by a freighter named Miller on the mere suspicion that some of his young men had assisted in the killing of a white man (Edward Clower) at the toll gate near Aztec Pass, a point east of the usual range of the tribe, since which time they have been in open and bitter hostility with our people.

"The Territorial government also took action on the subject, but owning to the, as charged, disgraceful connivance and sympathy with the "Indian Killers" of the United States District Judge (William F. Turner) the accused were set free."

Upon their arrival in the Prescott area following the adventurous trip from Hardyville, the Bangharts commenced farming on 85 acres of land owned by Mary Ann's brother Edmond Peck in the Chino Valley near the site of the original Ft. Whipple. However, with the Hualapai War in full swing the Bangharts concluded it was too dangerous to live so far from the relatively secure environment of Prescott and the new Ft. Whipple, and thus moved their family into Prescott where George leased and operated the Prescott Livery Stable on Granite Street, advertising that he had "as good saddle and buggy horses as can be found at any establishment in the Territory, which he is ready to let at low prices." Banghart also offered grain and hay for sale and "A Job Wagon…ready for employment."[6]

When the war wound down and the Hualapai threat ebbed, the Bangharts, in early 1870,

returned to their Chino Valley ranch where they established the reputation for operating one of the finest farms in the region, raising horses, beef cattle, and dairy cows. The Banghart farm also produced butter, which they sold in Prescott for 75 cents a pound, and Mary Ann is credited with making the first cheese in Arizona, which they also marketed in Prescott and its environs. In 1878 they introduced fruit trees to the farm.[7]

The Banghart ranch was on the Overland Road, a route first used in 1863 by the U.S. Army that connected with the Beale Road at Antelope Springs (near present-day Flagstaff) and provided a route to Albuquerque and Santa Fe. Travelers in both directions were greeted with gracious hospitality by the Bangharts. As stage lines developed to serve the Prescott area, Banghart's Station was opened as a stage stop on the Prescott-Albuquerque line, and a telegraph office was established there. Further, when the Prescott & Arizona Central Railway commenced service to Prescott from its junction with the transcontinental Atlantic and Pacific Railroad near present day Seligman in 1887, the station served as a stop on that rail line as well. The enterprising Banghart opened a "resort hotel" on his ranch, providing accommodations to railway travelers, as well as entertainment and a friendly game of faro. The station also served as a shipping point for cattle destined to points east and west through Prescott Junction.[8]

In 1893, a competing railroad—the Santa Fe, Prescott and Phoenix Railway—commenced operations between Prescott and the Ash Fork junction with the A&P. Banghart's Station served as an important stop on this line as well, although by this time, Banghart, in failing health had leased his ranch, including the hotel and station, to James Howey, and moved to Prescott.[9]

The Banghart ranch was a center of social activity, including an annual New Year's Eve Ball. The list of persons who attended social functions at the Banghart's is a virtual "who's who" of early Prescott and included such notable figures as John Howard, John Marion,

Banghart's Station

E.W. Wells, the Murphy brothers—Frank and Nathan (Oakes), John Alsap, Governors Meyer Zulick and Frederick Tritle, and others.[10]

George and Mary Ann apparently experienced some marital discord, as in 1877 Representative James Bull of Mohave County published notice of his intent to introduce a bill in the Territorial House of Representative to enact the divorce of Mary Ann from George. Apparently, the bill was not introduced or was withdrawn, as the Bangharts remained married to each other until Mary Ann's death in 1881.[11]

Rose Banghart Wells

Meanwhile, the Bangharts' daughters—Rosalind (Rose), Flora, Mary Jane (Jennie), and Sarah (Nellie)—were establishing lives of their own. According to reports in the *Miner*, they excelled in school and were very active in the social life of the community. Their place in history, however, was established not so much by what they accomplished in their lifetime, but rather by whom they married. Simply stated, the Banghart girls—or three of them in any event—married well![12]

Rose Banghart Wells

Rose, the eldest, was the first to marry. On October 5, 1869, the sixteen year old was wed to Edmund W. Wells, then 21 years of age, in a ceremony performed by the Chief Justice of the Territory, William F. Turner. At the time, Wells was serving as the Clerk of the District Court; however, over his lifetime he would rise to a prominence attained by few men of his era. Wells read law under the tutelage of Justice Turner and was admitted to the territorial bar in 1875. He engaged in the practice of law with John Rush, served two terms as the District Attorney for Yavapai County, and one as the United States Attorney for Northern Arizona. In 1891, he was appointed by President Benjamin Harrison as an Associate Justice of the Supreme Court of the Arizona Territory. He resigned from the bench in 1893 in order that he could give full attention to his growing business interests, which included, among other ventures, the Bank of Arizona in Prescott.[13]

In 1882, Wells had invested in the newly formed Bank of Arizona and by 1888 was its vice president. He returned to the bank following his term on the bench, and in 1911 was named its president, a position he held until his retirement in 1928. He was also heavily invested in ranching and mining enterprises. Edmund Wells was, indeed, a wealthy man.[14]

Wells was also politically active. He served two terms on the Council, the upper of the two bodies of the Territorial Legislature, was one of five Yavapai County delegates to the territorial constitutional convention in 1910, and was the Republican nominee for governor of the state of Arizona in 1912. The Democratic Party had a heavy registration advantage and he lost the election to Democrat George W. P. Hunt.[15]

E.W. Wells was, indeed, a man of prominence. Rose, the mother of six children, was an incorporator of the First Church of Christ Scientist in Prescott and a member of the Eastern Star. She died in 1922, preceding her husband by 16 years.

Flora Banghart Marion

Flora was the next to marry—to John Huguenot Marion, the owner/editor of the *Weekly Arizona Miner*, who announced their impending marriage in the September 6, 1873 edition of that newspaper in his usual flamboyant style:[16]

"Being a firm believer in the axiom that 'It is never too late to do good,' we boldly announce, to all old and new patrons and readers of The Miner, that we, the editor, have mustered sufficient courage to 'pop the question' to one of Arizona's finest and best daughters, who has, for some unaccountable reason, said 'yea' to our proposal and agreed to become Mrs. Marion. Wedding to take place at the residence of Mr. and Mrs. Ed. W. Wells, in Prescott, on the 16th inst. Reception at the residence of the parties of the first and second part, in the evening of the same day, to which latter trying ceremony friends from here, there, and everywhere, are cordially invited to come and not stay too long. The lady's name is Miss Flora E. Banghart, of Chino Valley, in this county and Territory."

Flora Banghart Marion

Marion came to Arizona in the early to mid-1860s in search of gold. He ultimately turned to ranching, raising sheep in the Chino Valley on land adjacent to the Bangharts. In 1866 he was the Treasurer of Yavapai County and also served as Prescott's postmaster. His rise to prominence, however, came from his association with the newspaper business, a trade he had learned in his teens while working for the St. Louis Republican. Marion partnered with Ben Weaver, an experienced printer, to acquire the *Miner* from Richard McCormick, the territorial governor, in 1867, thus launching a career that would lead to his induction, in 1963, to the Hall of Fame of the Arizona Newspapers Association. He was a frontier editor in the best tradition of "yellow dog journalism," praising his friends, castigating his enemies and generally entertaining his readers with wit and humor. A staunch Democrat, he constantly battled with Republicans in both Arizona and Washington.[17]

Marion sold the *Miner* to Charles Beach in 1877, but could not get the newspaper business out of his blood. For at time he edited other publications, and in 1882 he founded the *Courier* in Prescott, which continues to be published to this day.

Flora, meanwhile, apparently had other interests. In 1883, she ran off to California with Marion's good friend, District Attorney Charles Rush, abandoning Marion and their two children. Marion obtained a divorce on grounds of desertion on March 29, 1887.

Flora was thereafter disowned by the Bangharts and their extended family.

Sarah Banghart Murphy

Sarah, or Nellie as she was more commonly known, was only three years of age when the Banghart family came to Prescott in 1866. She, too, would marry well—to Nathan Oakes

Murphy—who would twice serve as governor of the Arizona Territory.

Oakes Murphy came to the territory in 1883 to join his brother Frank, who had settled in Prescott five years earlier, and who would become one of the most powerful and influential businessman and power broker in northern Arizona. Oakes interest, however, was politics and through his brother's influence he was soon able to obtain an appointment as private secretary to Republican governor Frederick Tritle, a position he used to help rejuvenate the territory's Republican Party. Oakes hard work on behalf of the party earned him presidential appointments to Territorial Secretary (1891) and to governor in 1892, both by Republican Benjamin Harrison. With the election of Grover Cleveland as president in 1893, he was replaced by a democratic appointee. However, in 1895 Oakes Murphy waged a successful campaign for election as Arizona's Delegate to Congress, and three years later was again appointed to the governorship during the presidency of Republican William McKinley. Although replaced in 1901 by Alexander Brodie, an appointee of Theodore Roosevelt, who had become president following McKinley's assassination, Oakes Murphy continued to play an important role in Arizona politics throughout his life. In fact, his most important accomplishment may have occurred after he left public office, as arguably he and his brother Frank were the driving force that influenced the adoption of the legislation that resulted in statehood for Arizona in 1912.[18]


Sarah "Nellie" Banghart Murphy

Nellie was 21 years old when she married Oakes Murphy in 1884, just as he was beginning his political career. Nellie apparently flourished in her role as the wife of an important political figure, as noted by the Chicago Tribune in 1901:[19]

"The wife of Governor N.O. Murphy of Arizona is admittedly one of the most charming women in the southwest. She is tall, of stylish, slender figure, and a pronounced brunette. She is a daring and graceful horsewoman and a social leader of rare gifts."


Mary Jane Banghart Penwell Oliver

Two years later Nellie was granted a divorce on the grounds of Oakes' "habitual intemperance." Apparently, they had been legally separated and had reached a mutual agreement to end the marriage.[20]

Mary Jane Banghart Penwell Oliver

The fourth Banghart daughter, Mary Jane (Jennie), was the exception to the rule, as she did not marry into prominence. Her first marriage—to Elanson (Jesse) Penwell, a part owner of the *Miner*—ended in divorce. She then married William Oliver, the post trader

at Fort Whipple. Jennie died on April 15, 1890. [21]

George and Mary Ann also had two sons; George, Jr., who was killed when struck by lightning in 1879 at the age of 16, and Leon (Lee), who was the only one of their children who was born in the Arizona Territory. He died in 1910 at Globe, Arizona.[22]

Conclusion

The Bangharts of Prescott and the Chino Valley were indeed a remarkable pioneer family. One can only imagine the talk at a family get-together that included John Marion, a staunch Democrat, and conservative Republicans E.W. Wells and Oakes Murphy. It would have been something to see.

Mary Ann Banghart died in 1881 at the age of 48. George was 72 when he passed away in 1895. Their stature within the community is evidenced by the names of some of those who served as pallbearers at their respective funerals: Ex-governor F. A. Tritle, Levi Bashford, and Judges John Howard, Hezekiah Brooks and A.O Noyes.[23]

Tellingly, Flora was not mentioned in her father's obituary.

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Prescott Begins, Part Two:

The Introduction of Representative Government and the Beginning of Politics in the Arizona Wilderness

By AL BATES

Editor's Note: The most recent issue of Territorial Times (May 2014) was composed of a series of articles that traced the beginnings of Prescott from the Mexican-American War of 1846-48 to the founding in 1864 of a small town that instantly became the first capital city of Arizona Territory. The following article continues that story with a review of events that filled out the remainder of 1864 and some thoughts on resulting fallout.

Arizona's First Territorial Election

Selection of a legislative body for Arizona Territory was an important first step in moving administration of Arizona from the hands of appointees to those of elected officials. Although the top territorial positions would continue to be held by officials appointed from Washington—who early on were mostly complete strangers to the territory—more power was being transferred to locally elected residents.

Completion of the special territorial census had removed the final impediment to the election; details were set and the election date of July 18 was announced. Up for grabs were seats in the bicameral legislature plus the big prize, selection of the territorial delegate to Congress

The first important detail was the allocation of seats in the Council and House for each of the three districts. The first district (Tucson and vicinity) having the largest population was assigned the highest representation in both the Council and the House. Those elected to the Council from District Three (Prescott area) were Henry A. Bigelow, Robert W. Groom and King S. Woolsey. Elected to the house were John M. Boggs, James Garvin, James S. Giles and Jackson McCrackin (later McCracken).

The only territory-wide contest was that for the non-voting delegate to the U.S. Congress, and that turned out predictably. Charles D. Poston, who had been running for the position from the moment he arrived in the new territory, gave the most speeches, had the most advertising in the *Arizona Miner* and defeated the closest of four rivals, Charles Leib, 514 to 226. He soon left for Washington, D.C., but neglected to return to Arizona to campaign for the 1865 election—a fatal mistake for his political future.

Final canvas of the election results and official announcement of where the legislature would meet would not come for a month, but those were formalities and attention had to be placed on new logistical challenges. Two concerns led the list: In what building could the legislators meet and where would they room and board while in session?

The first question proved the easier to answer. The July 20, 1864, issue of the *Arizona Miner* reported that, "As it is now known that the

Governor will convene the Legislature at Prescott, much has been said about the erection of public buildings. The following is, we believe, a correct statement of the steps taken by Secretary [and *Miner* owner] McCormick to whom the preparations for the accommodation of the Legislature are by law entrusted."

The article went on to explain that, since Congress had not appropriated money for public buildings, Secretary McCormick could pay no more for a place for the legislature to meet than the rent for a building that would exist at an "old settlement." There was nothing suitable among the buildings then under construction in the Prescott townsite and the Secretary was stumped until Van C. Smith—one of those prominent in getting the town started—stepped up. Mr. Smith proposed to put up a structure that would be ready to rent in time for the first legislative session, and the Secretary's problem was solved.

The *Miner* article described the log building to be built on Gurley Street across from the Plaza as, "plain but extensive and comfortable, and if the weather is as pleasant as at present our Legislators will be likely to have an agreeable session." Alas, it was not to be, for the November weather turned bitter and the legislature had to abandon the hall temporarily while a cast iron stove was constructed on site.

The problem of where members of the legislature would bed and board was left to each individual to solve, although some of them would be given brief lodging in the home shared by Governor Goodwin and Secretary McCormick. There followed much grumbling about the meager individual allowance for legislators versus the cost of living in such an isolated spot. What was worse, payment was in heavily discounted greenbacks, not gold.

That same issue of the *Miner* let an open secret out of the bag in an editorial piece slamming the laws of New Mexico Territory—still in effect for Arizona—as, "crude and incongruous in the extreme." After calling for prompt rejection of those laws by the legislature, the piece casually went on, " . . . the code carefully prepared by Judge [William T.] Howell . . . will be a vast improvement upon these blind and inconsistent statutes." This acknowledgement of work quietly being done by Judge Howell and Coles Bashford helps explain how an entire judicial code appeared to be created over a single weekend during the first legislative session.

Finally, after months of anticipation and speculation, the *Arizona Miner* of August 24, 1864, contained Governor Goodwin's proclamation that the Territorial Legislature would convene in Prescott on September 26. His choice of location came as no surprise.

A Town Takes Form

The interim between the elections and the first legislative meeting saw the erection, if not completion, of a number of buildings on the Prescott townsite, including the legislative meeting place. The *Miner* reported, "The building to be hired of Van C. Smith, Esq., for the Legislature is well advanced. It is a sturdy and commodious structure." However, Judge Joseph P. Allyn's opinion of the structure was less glowing: "The building erected for the legislature . . . resembled a large livery stable; there was no floor, and the partitions dividing it into rooms did not reach the roof, so the murmur of voices in one [room] could be distinctly heard in all the others."

Since the first legislature and the third district court session would overlap, it would bring, in the words of Judge Allyn: " . . . an unusual crowd into town. Honorable members of the

Council and House, and sedate members of the Bar were sleeping on the floors of the stores and in rows, and the bar rooms were in full blast day and night."

George Lount and associates were in process of bringing both a sawmill and a quartz mill to Prescott. Difficulties in transport from San Francisco to La Paz and onward were great and only a portion of the equipment had arrived thus far, but Lount remained optimistic, and "hopes to have the saw mill in operation in a few weeks, and the quartz mill at a day not much later."

Earlier that month, the *Miner* reported on the successful digging of a well on the Plaza that at a depth of 16 feet provided, "cold and excellent water." Later *Miner* issues announced a meeting to devise means for paying for it followed by a successful subscription campaign.

Work on the house being built for the Governor and Secretary on their "Pinal Ranch" was continuing although they had occupied it since early August. The *Miner* commented, "It has been a long time in course of construction, owing to difficulty in procuring certain necessary materials, hardware especially." The house was described as having a 50-foot front and 40-foot depth, built of hewn logs of large size. "It has six rooms besides a kitchen upon the first floor and a very large sleeping room upstairs. It is handsomely located, and a building which may be made exceedingly comfortable." Since all boards used in its construction were made by hand in a sawpit they were used sparingly, thus the initial floor was of dirt.

Expenses for materials such as nails and other hardware were high and the contract had to be revised upward to cover the cost of roofing shingles. Specifics of how the building was financed (i.e., who paid) are lost in the fog of history, as is how the ownership changed hands. Judge Edwin Wells, an early Prescott pioneer, said this: "How Judge Fleury obtained possession of the place no one knows, nor does anyone seem to care. His title was valid enough, however, to permit him to mortgage the house . . . "

Possibly more important than any of these positive accomplishments was the lessening of isolation brought by the establishment of two civilian pony express mail services to California in late July, one via La Paz, the other via Mojave. These expresses ran semi-monthly, compared to Fort Whipple's military express running "semi-occasionally" to the east, use of which was kindly extended to the civilians.

Despite all the recent progress, news reports from Mexico were troubling. The *Miner's* announcement of the arrival of Emperor Maximilian to the soil of Mexico, correctly prophesied coming conflict between Mexican rebels and the French troops there to protect the puppet Emperor. Given the Indian situation in Arizona and America's as yet unresolved Civil War, this additional opportunity for regional chaos was not welcome.

Laws Are Enacted on a Dirt Floor

The first Arizona Legislature convened at Prescott, in the dirt-floored hall rented from Sheriff Van C. Smith, on September 26, 1864, but because of the late arrival of some members, it was adjourned from day to day until September 29. Both houses then chose their officers including Coles Bashford as President of the Council and W. Claude Jones as Speaker of the House.

Selection of chaplains for the two houses proved to be controversial. It took three weeks before Henry W. Fleury, the governor's private secretary, was appointed

chaplain for both houses. The *Arizona Miner* wryly reported that, "The selection has caused much merriment in Prescott and was brought about by the persistent efforts of a party, not liked by the members, to secure the position." It continued with the observation that, "Mr. Fleury makes no claim to the sacred office, but we presume this will be of little consequence to our legislators."

On September 30 Governor Goodwin addressed a joint session of the legislature proposing goals to be met. His highest priority was the rejection of the laws of New Mexico Territory—then still in effect for Arizona—with adoption of a code of laws better suited to Arizona conditions. In particular he railed against a form of peonage permitted under the New Mexico laws.

That disdain for the laws of New Mexico Territory started when the Arizona officials first encountered them in late 1863. But how to replace them? A draft code of laws was needed in order for the first legislative session to start their work, but there was no official way to prepare them. So a work-around was necessary and Territorial Supreme Court Justice William T. Howell began a semi-secret effort that occupied several months.

On the day following the Governor's speech to the Legislature, Robert Groom introduced Council Bill number one authorizing the governor to appoint a commissioner to prepare and report a set of laws to be considered for adoption. Governor Goodwin completed the charade, by selecting Justice Howell as the commissioner—despite the fact that Howell had left the territory permanently. Two days later the governor presented to the legislature a 400-page document (with a cover letter from Howell), containing the requested set of laws. After debate and some amendments, the "Howell Code" was adopted as the overall code of laws for the Territory of Arizona.

The Governor Sets Some Goals

Governor Goodwin's proposed list of goals included some that the legislature could do something about and others where they could only petition to Congress for action through the territory's congressional delegate. High on the list of problems to addressed were actions necessary to end the twin problems of isolation and Indians, with additional priority assigned to mail service and transportation (roads, railroads and steamboats). Further down the list were schools and a need to regularize the mining laws across the various mining districts.

After noting that control of hostile Indians was primarily a federal government problem, the Governor recommended that, because of our isolated situation, the need for raising companies of citizens organized as rangers to operate against the hostile Apaches, "until the last one is subdued."

He raised the question of where the "permanent" Territorial Capital should be located, thus beginning the process that resulted in Arizona's "Capital on Wheels." He affirmed that, "The legislature and the Governor are . . . required to locate the permanent capital of the territory," and then deferred the selection process to the legislators.

Legislative action came to a chilly halt in mid-October when a sudden cold snap made temperatures in the unheated legislative hall unbearable. The *Miner* reported that because of the unavailability of any heating devices other than for cooking, Secretary McCormick bought some sheet iron from Mr. Hardy and, in less than 24 hours, two blacksmiths made two huge stoves after an old New England schoolhouse pattern. The stoves worked "to a charm" and the session continued to a successful end.

A Solid Legislative Record

The first Arizona Territorial Legislature adjourned on November 10, 1864, leaving behind a solid record of accomplishment headed by adoption a comprehensive set of laws for the territory. A major part of that effort was establishment of the territory's original four counties and providing for their administration.

Governor Goodwin had requested that there be only three counties (corresponding to his original three judicial districts) to contain costs, but the legislature created four. They made a minor move of the District Two eastern border, moving it 40 miles east, and then divided it at the Bill Williams River to separate it into Mojave and Yuma Counties. The remains of District One became Pima County and a slightly reduced District Three became Yavapai County, all effective January 1, 1865.

For the time being, each county would be administrated by three appointed County Commissioners, consisting of the Probate Judge, the Sheriff, and the Recorder. Thus for Yavapai County the first County Commissioners were Hezekiah Brooks, Van C. Smith and Follet G. Christie. Provision for selection of County Supervisors by popular vote was added by the second legislature and the first sets of County Supervisors were elected in 1866 and seated in 1867.

Some of the Howell Code provisions ring harshly on modern ears. On democracy's most important issue, the right to vote, the laws passed were models for the time—sexist, racist and included a poll tax. The right to vote was limited to sane white male citizens 21 and over including "white" male citizens of Mexico who had elected to become American citizens through provisions in earlier land acquisitions from Mexico.

Racism appeared again in the chapter on marriage which prohibited the marriage of white persons and negroes or mulattoes, and in a section on civil actions that prohibited Indians and negroes of less than half white blood from testifying against whites in civil cases. Sadly, anti-miscegenation laws existed in Arizona well into the 20th Century.

Licensing—and taxing—of various gambling games was established. Unlicensed gambling games were prohibited and fines were established. Failure to pay any of these fines was subject to imprisonment in the county jail. Fines for illegal gambling were not oppressive, except that conviction on a charge of engaging in unlicensed gaming by any "public officer" also meant immediate loss of office, period.

A largely forgotten action of the first legislature was to authorize preparation of an official topographical map of Arizona Territory. Governor Goodwin selected a multi-talented young mining engineer named Richard Gird to prepare it. The map was completed in 1865 and, when lithographed and hand tinted copies of it became available, it was widely praised for its accuracy and detail. Gird a few years later would partner with the Scheffelin brothers Ed and Al in the discovery and development of the Tombstone silver mines.

Among other acts made law was the naming of the *Arizona Miner* as the official newspaper of the Territory and establishing how much the paper could charge for publication of official documents printed therein thus guaranteeing the *Miner's* owner, Secretary McCormick, a steady stream of income.

An Arizona Historical Society was incorporated and 15 pioneers led by Secretary McCormick were recognized as its initial

members, and they held their first organizational meeting shortly after conclusion of the first legislature, naming McCormick its first president. Noteworthy by his exclusion from the initial list was Charles D. Poston the self-proclaimed "Father of Arizona." However, Mr. Poston had the last laugh when, largely through his efforts, the "Society of Arizona Pioneers" was founded in Tucson in 1884. Two reorganizations later they emerged as the "Arizona Historical Society" and then took on the mantle of the long-dead 1864 organization.

Along with the more substantial issues addressed, the legislators decided that they did not like the territorial seal designed by Secretary McCormick, so they authorized $100 for the engraving of a new seal that replaced the "sturdy miner" with a deer of unspecified gender. Use of the old seal would continue until its replacement would be available for use. As it turned out, the old seal continued in use for the next 15 years when its replacement first appeared on an official territorial document.

At the end of that first legislative session, Governor Goodwin expressed his appreciation for, "[T]he diligence and wisdom with which your labors have been prosecuted, and of their great value to the Territory." He further complemented the legislators for their display of harmony and good feelings throughout, something that could not be said for legislatures yet to come.

A Brief Look Into Some Future Political Events

This seems an appropriate point to look ahead at the ways that two stories that were of interest in 1864 played out in years ahead. First we'll look at what the future held for Arizona Territory's first Congressional Delegate, and then how and why the territory had a "capital on wheels".

Poston's Fall From Political Grace

Charles DeBrille Poston was not the only early Arizona pioneer to be pushed aside by newcomers and changing circumstances, but he certainly was the best known—shoved aside unceremoniously and unexpectedly by others who had arrived to fill appointed territorial offices.

Poston first set foot in what would become Arizona in 1854, just as the Gadsden Purchase was being ratified, and returned two years later as the head of a silver mining operation headquartered at Tubac. During the Civil War he returned east where he lobbied for splitting Arizona from New Mexico Territory. Should he be remembered as the "Father of Arizona"? He certainly thought so. He returned in 1864 as Indian Agent for the new Territory. Later that year he was elected by Arizona residents to the more prominent role as its first delegate to Congress, becoming Arizona's voice in the halls of Congress, although lacking a vote. He seemed assured of a long and significant career in territorial politics, but then his career stalled—permanently.

Just a year after his election as delegate, the voters dumped him from the job that had put him in the first tier of Arizona politicians. His replacement was John N. Goodwin, the appointed governor; his election aided by connivance of another newcomer, Secretary Richard C. McCormick—at least so Poston claimed. Here is a summary of events as they transpired.

After the 1864 election, Poston immediately left to meet his Washington DC duties that ran during the second session of the 38th Congress, ending in March 1865. At that point he chose not to return to his constituency in the west, remaining near the seat of federal power. Indications are that he had hopes to be appointed Arizona governor at the next change of the presidency, and that he could do more to enhance his opportunity for the top territorial office by remaining in Washington where those appointments were made. This was not an unreasonable plan given his perceived popularity with the voters, but he ignored the need for being in sight of his constituents in an election year.

Poston's claim was that he was forced to remain in Washington because of work in behalf of the territory and that he "had been led to believe" by Secretary McCormick that his interests were being protected by Governor Goodwin.

The 1865 election turned out to be a three-way contest. Poston's first opponent was controversial Judge Joseph P. Allyn whom he expected to defeat handily. But then came the unexpected entry of Governor Goodwin. By then it was too late for Poston to return in time to campaign, and the governor prevailed, with Poston running a poor second, never to hold elective office again.

Poston's reaction was to blame his startling loss on "fraud and treachery." He soon issued a letter, printed by the New York Tribune, in which he accused Secretary McCormick of misleading him about the Governor's intentions and accused Goodwin of causing false statements to be made in the *Arizona Miner* to the effect that Poston was in support of the governor's run for the delegate position.

Secretary McCormick responded with a letter in the *Miner* stating in part, "I was as much surprised as he [Poston], when I heard that the Governor had taken the field," and blamed the decision on Poston's unexpected absence from the territory which opened a path for "election of a man personally offensive" to all three of them. (An obvious reference to the third candidate, Judge Allyn, who had published charges of "fraud and corruption" including vote buying and ballot mishandling in the 1864 territorial election.) McCormick also admitted that he had early intentions to run for the office himself but business in the east prevented him from returning in time to campaign.

Over time the accusations faded from public view, but Poston was anxious to regain the office, and in 1866 he ran again, this time running well behind the winner, Coles Bashford. (Goodwin did not choose to run for reelection.)

Poston then left Arizona, not to return for over a decade, and then only to hold minor non-elective posts, although he kept putting his name forward for appointment as governor at each change of administration in Washington. He died in obscurity and poverty in Phoenix in 1902.

Arizona's "Capital on Wheels"

The portability of Arizona Territory's seat of government—first at Prescott, then to Tucson, back to Prescott and, finally, to Phoenix—earned it the nickname of "Capital on Wheels."

It began when Governor Goodwin told the first legislature at Prescott in late 1864, that "permanent" location of the territory's seat of government was at the discretion of the legislature and the governor, but that he would yield to the legislature's "knowledge of the territory and of the wishes and interests of the people . . . to determine that question satisfactorily."

The first legislature quickly took up the topic. First, a motion was made in the Council to locate the capital at Tucson, but that lost in a tie vote. Then, while a bill locating the capital at Prescott was being considered in the lower house, three amendments were attempted. The first motion proposed La Paz, a second proposed Walnut Creek. Third, and finally, a location "at a point within ten miles of the junction of the Rio Verde with the Rio Salado . . . to be called Aztlan" was suggested. Each proposal went down by the identical vote of nine to eight.

How serious were these lower house attempts to change the location from Prescott? Tucson was not mentioned; La Paz had fringe credibility; Walnut Grove seems a strange choice; and the third proposal named an undeveloped area then in the middle of nowhere. So, for the moment, Prescott retained its grip on the title of Territorial Capital.

It was not until Arizona Territory's fourth legislative session in 1867 that an act was passed—with the support of Governor Richard McCormick—that moved the capital to Tucson. From Prescott there were instant claims of misdeeds.

In a November 30, 1867, editorial the *Prescott Weekly Miner* claimed that the move was done through fraud: "We are assured upon good authority that improper proceedings to the extent of buying three or four members of the Fourth Legislature, and pledging to Governor McCormick to support him for Congress at that place [Tucson]. If this does not come under the head of improper proceedings, we are at loss to know what does."

While the charges of fraud were never proven, the fact remains that Pima County gave McCormick an astonishingly large vote a year later when he was a candidate for Delegate to Congress. McCormick ran a very poor second to his principal opponent, John A. Rush, in all counties except for Pima where he gained an unbelievable 91.6 per cent of the votes, leading to both victory and cries of voter fraud.

John Marion, the new owner/editor of the *Miner* vehemently expressed his anger at the move, probably feeling that Governor McCormick had cheated him earlier that year when Marion bought the *Prescott Weekly Miner* from him. McCormick's reason for selling the newspaper are unrecorded, but when the capital moved south to Tucson, so also did the territory's public printing contracts, eliminating a steady source of income for the *Miner*.

Prescott had its second brush with celebrity in 1879, again becoming the territorial capital when population shifts helped wrest the title back from Tucson. But a third and final move was inevitable as a new population center was forming between the two rival cities. In late 1867 Jack Swilling and associates had begun developing an irrigation system in the Salt River Valley leading to the establishment and rapid growth of the new city of Phoenix. Phoenix became the final "permanent" territorial capital in 1889 as Arizona began to shed its raw frontier image.

How drastically times had changed during Arizona Territory's first quarter century is illustrated by the transportation used for those moves. The first two moves of the capital (to Tucson and back) had to be made by freight wagons over dirt roads. The third and final move was by railroad—even though it had to use a roundabout route through California since there was not as yet a direct line between Prescott and Phoenix.

Dynamic Duos of Melodrama on the Arizona Stage (1882-1892)

by Thomas P. Collins

Editor's Note: The following article was adapted from a chapter in Tom's forthcoming book "Arizona on Stage: Playhouses, Plays, and Players in the Territory, 1879-1912."

The last quarter of the nineteenth century was the age of melodrama in the Arizona Territory. Settlers flocked to the so-called "opera houses," big and small, and thrilled to the latest sensation dramas of the era. They especially loved the husband-and-wife duos who reportedly led respectable lives off stage, but lurid, forbidden lives on stage. The greatest of these were the Pacific Coast stars Joseph Grismer and Phoebe Davies and the Midwest stars Milton and Dollie Nobles.

Phoebe Davies and Joseph Grismer
"A Perfect Lady and Gentleman"

In the year 1888 Prescott had only one "opera house," the tiny theater on the second floor of the building designed and constructed by James Howey in 1879 for the Goldwater Brothers mercantile business. The town's most successful businessman, Levi Bashford, bought the empty building in 1880 and in 1884, with the ambitious local thespians, created a theater with a stage only 10 feet deep and about 32 feet wide, with a proscenium opening about 20 feet wide and 12 feet high. The seating capacity was about 200. Despite the cramped quarters, professional theater troupes occasionally performed here, sometimes having to cut out some of the scenes because their scenery would not fit on the stage.


Joseph Grismer and Phoebe Davies

One such troupe was the renowned San Francisco Grismer-Davies Company, headed by one of the most respected duos in the city: Joseph R. Grismer and his lovely wife, Phoebe Davies. They arrived in Prescott in January 1888 and presented a trio of melodramas: Boucicault's *The Streets of New York*, *The Wages of Sin*, and *Called Back*. Since they arrived via the Atlantic and Pacific Railway along the northern route of Arizona, they did not play in Tucson and Phoenix; nor in Tombstone, which in 1886 had suffered catastrophic flooding of its mines, to such an extent that the mines were abandoned and the populace fled the boomtown by the thousands. Phoenix had a new opera house to host traveling troupes, but no railway yet connected Prescott to Phoenix.

Born November 4, 1849, in Albany, New York, Grismer graduated from the Albany Boys' Academy at the age of fifteen and enlisted in a New York regiment to fight for the Union cause. At the close of the Civil War he returned to Albany, went into commercial

business, and joined the Histrionic Amateur Dramatic Club. He made his first professional appearance in Albany in 1870. By 1873 he was leading man at the Grand Opera House in Cincinnati, playing roles in support of numerous superstars of the day. Four years later he became leading man of the Grand Opera House in San Francisco, and subsequently at the California Theatre and the Baldwin. A playwright as well as an actor, he made his own dramatizations of *Monte Cristo* and *Called Back*, in which he played the major roles. He married Phoebe Davies in 1883 and organized a company wherein the two shared credit as joint stars in a vast repertoire of plays through the year 1898. The couple became great favorites with audiences throughout the Western Frontier.[1]

Phoebe Davies was born in Cardigan, Wales, in 1864 and came to San Francisco with her father, Captain David Davies, of the U.S. steamship Madrona, of the Pacific Squadron. She made her first appearance on the stage in 1881 with the Baldwin Theatre Stock Company, playing the part of Hortense in an adaptation of Charles Dickens's *Bleak House*. Her success was instantaneous, and she became leading lady opposite Joseph Grismer. She played everything from Shakespeare to Boucicault, appearing as Ophelia, Juliet, Rosalind, and as Zoe in *The Octoroon* and Mercedes in *Monte Cristo*. Her career as a professional touring star began in 1883, after her marriage to Grismer.[2]

The beloved couple's Prescott engagement in early 1888 commenced with Grismer's own dramatization of Hugh Conway's popular novel, *Called Back*. The plot's twists and turns enthralled a packed house.

Surprisingly, Boucicault's sensational melodrama, *The Streets of New York*, drew a smaller crowd. The spectacle of this large, stagy drama was too big to be contained on the tiny stage of the Prescott Opera House. The great "sensation" scene, where the hero and firemen rescue Lucy and her mother from a blazing tenement building, must have fallen flat. Grismer and Davies had roles hat would have shown off their talents to the utmost, but this play, so popular in major American cities, failed to impress the people of Prescott.

After the Grismers had departed by train for California, the *Arizona Journal-Miner* reported that the attendance at the matinee performance of Frank Harvey's five-act melodrama, *The Wages of Sin*, was large and the audience was more than pleased. Many of those who enjoyed all three plays pronounced it the best of the series. "Miss Davies' pathetic rendering of the worse than injured wife was exceptionally fine, and brought tears to the entire audience. Mr. Grismer, as the curate, was also perfect, while the supported of the company was good."[3]

The most amusing commentary from the *Miner* exposed the prudish Victorian attitude towards the theatrical profession: "Mr. and Mrs. Grismer (Miss Davies) are not only great favorites on the stage, wherever they play, but combined with the genius and ability of good players, they are possessed of the polished manners and refined culture of a perfect lady and gentleman, which win for them, not only the respect, but the love of those with whom they become acquainted, and they form a happy illustration of the fact, that their chosen profession is not incompatible with leading a life of purity, sobriety and refinement to those who desire to do so."[4]

The Grismers returned to Arizona in February 1892 to perform the military drama, *Beacon Lights*, and their smash hit comedy-drama *The Burglar* at Reid's Opera House in Tucson and at Devereux's Opera House in Phoenix.

William Reid, proprietor of Reid's Opera House, had either demolished and replaced or enlarged his original 1886 opera house in the

year 1888. With a stage forty-five feet wide and twenty feet deep, it could now accommodate touring companies with large settings, such as the Grismers brought with them.

De Witt Young's *Beacon Lights*, as modified by Joseph Grismer, satisfied Arizona audiences' craving for dramas set in the southwest, with typically American characters.

The Grismers loved Phoenix, and Grismer even wrote to a business friend that he could easily persuade himself to live there, but he had other affairs contracted and could not hamper himself.[5] His irons in the fire included Clay M. Green's *The New South* (1893) and *Way Down East* (1897), which rocketed Phoebe Davies to theatrical immortality.

Milton and Dollie Nobles

Milton Nobles (1844-1924) was, like Grismer, both an actor and a playwright. Born about 1844 in Minnesota, he earned his living as a journalist and got his theatrical training and experience in a stock company. By June 1875 he had become a major star of melodrama, touring in one of his own plays, *Bohemians and Detectives* (later re-titled *The Phoenix*). In 1881 Nobles married Dollie Woolwine, an actress in his company, and together they toured for many years as a husband-and-wife team.

Dollie and Milton Nobles

The Nobles chugged into the Arizona Territory via the Southern Pacific Railroad and performed *The Phoenix* in June 1882, in the blistering summer heat of Tucson, at Levin's Hall; and a day later on at Schieffelin Hall, Tombstone.

The *Salt Lake Daily Herald* of April 20, 1882, observed, "Nobles is a humorist, and his humor is infectious. He has a wonderful personal magnetism, and whether in a serious or comic situation sways his audience at will." He acted "with perfect ease and winning grace." Dollie Nobles, "a gem of clear cut expression, pathos and womanly sweetness," won the critic over with "her gentle voice, which Shakespeare has justly said is a most excellent thing in woman. Her modest but intense elocution, added to her speaking and charming face and quite exceptional beauty, make her a favorite from the first moment of her advent on the stage."[6] The "New York gambling hell" of Act II, Scene 4, with its Faro and Keno, and poker tables, roulette wheel, colored waiter at the sideboard, medallion carpet and rugs, struck the audience as convincingly realistic.

The Nobles returned to Tucson for an encore performance of *The Phoenix* and *Interviews* in December that year. In the interim, the famous orator and attorney, Thomas Fitch, had built a new 700-seat opera house with a large stage suitable for the splashy scenic effects of popular melodramas. Tucsonans jammed the theater to see the Nobles once again, and the acting, according to the *Daily Star*, "met all requirements." But the theater, initially hailed as a wondrous addition to the cultural scene, proved an acoustical disaster. The performance was marred by the unnecessary noise in

the hall, such as moving chairs, banging canes, and hoarse whispering. The *Tucson Weekly Citizen* (December 17) blamed the building's design: "Instead of being an assistance to the players, its construction is such as to render the most determined efforts to be heard abortive."

Still, the plays were warmly received. While the *Citizen* praised Nobles' lively interpretation of Quill Driverton and his "painstaking and conscientious" devotion to dramatic art and Dollie Nobles for the "decidedly pleasant impression" she made, it found the play itself, despite "some points of truth and reality," lacking in plot, exciting interest, and strong situations. "Its language is commonplace, brightened only occasionally by flashes of wit or strokes of humor."[7]

It must have been disappointing for the Nobles, after playing in the commodious and beautiful Schieffelin Hall of Tombstone in 1882, to stage his comedy-drama *Love and Law* and *The Phoenix* in December 1887, at Patton's tiny opera house in Phoenix. The twenty-foot-wide and twelve-foot deep stage could scarcely have contained the grandiose scenery that he had designed for these plays. Nonetheless, the *Phoenix Herald* applauded the acting in *Love and Law*: "every actor did his part with a skill that made the spectator feel that the scene was an actual living fact and not a play; in fact, so absorbed were the players in their parts, that for the time they looked and felt and were just what they seemed."

In this much-touted play, Nobles expresses his patriotic idealism in a line that must have elicited applause at every performance: "There is but one aristocracy in America—the aristocracy of moral purity and intellectual worth." The Nobles received almost universally rapturous reviews, and a Salt Lake City reporter hailed the opening of *Love and Law* as the greatest success since *The Two Orphans*.

Over ten years after their Arizona debut, in1892, Milton and Dollie Nobles performed at the Phoenix Opera House his most western melodrama to date: *From Sire to Son*. So many couldn't get seats that they gave an additional matinee performance. Nobles took care to reproduce on stage scenes familiar to the citizens of Yuba, California. A horse-drawn stagecoach rumbled onto the stage in a remarkably realistic street scene.

Dollie Nobles won universal claim for her sweet and tender acting in the dual roles of mother and daughter and especially for her lovely singing and mandolin playing, while Nobles garnered praise for his customarily easy polish and magnetic force. The *Los Angeles Herald* of November 9, 1892, praised *From Sire to Son* as "absolutely true to the represented period of our state's history, and the color and character drawing are worthy of Bret Harte."

The Grismers and the Nobles, despite the overwrought melodramas in which they starred, fostered a realistic style of acting that would eventually prevail on the American stage. Their vividly scenic productions set a standard of excellence that was rarely surpassed in nineteenth-century Arizona.

ENDNOTES

[1] *Who's Who On the Stage: 1908.* (New York, 1908), pp. 209-210.
[2] *Ibid.*, pp. 117-118.
[3] *Arizona Weekly Journal-Miner*, February 8, 1888.
[4] *Arizona Weekly Journal-Miner*, February 8, 1888.
[5] *Arizona Republican*, March 8, 1892.
[6] *Los Angeles Daily Herald*, June 3, 1882.
[7] *Arizona Weekly Citizen*, December 17, 1882.

Arizona Territory's Earliest Historical Societies

By Al Bates

Contrary to popular belief, the *Arizona Historical Society* as incorporated by the first territorial legislature did exist, although briefly.[1] It was organized in Prescott and officers were elected in November 1864. Its existence ended two years later when it merged with a rival organization which itself had but a brief life.

The legislature selected 15 men to be charter members of the historical society: Richard C. McCormick, W. Claude Jones, Allen L. Anderson, Gilbert W. Hopkins, King S. Woolsey, Henry Bigelow, Ammi White, Charles A. Curtis, James S. Giles, James Garvin, Richard Gird, T. J. Bidwell, Edward D. Tuttle, William Walter, and Samuel Todd.[2]

The Arizona Historical Society's "birth notice" most certainly was announced in the territory's official (and only) newspaper, the *Arizona Miner*, early in 1865, but no copies of the paper for that year are known. However, the Miner had several items about the organization in the following year.

> Little is known of the original Arizona Historical Society except that it had a seal with a representation of Casas Grandes, the best preserved native American ruin in Arizona, and used the motto, *Only a Shadow Remains*.

The original *Historical Society* officers included Richard McCormick, president, and W. Claude Jones, corresponding secretary. County vice-presidents were Gilbert Hopkins, Pima; Thomas J. Bidwell, Yuma; William Walter, Mojave; and A. L Anderson, Yavapai.[3] A year later (late 1865) Henry A. Bigelow replaced the departed Jones, and Coles Bashford replaced the recently deceased Hopkins. County vice-president for newly-created Pah-Ute was Octavius D. Gass. (Besides Gass, the Miner mentions another addition to the original 15 named in the act of incorporation, Herman Ehrenberg.)

Little is known of the activities of the original Historical Society except that: "Its seal is a representation of Casas Grandes on the Gila, the best preserved ruin in Arizona, with the sun rising, and the motto, *Only a Shadow Remains*."[4] Only one *Historical Society* document, a December 1864 letter signed by Richard McCormick, the society president, is known.[5]

Converse W. C. Rowell, a political ally of Richard McCormick from Mojave County, is credited for organizing the *Pioneer Society* immediately following the second territorial legislature in late 1865. Why he set up a competing society is unknown. (However, one must wonder about the role played by Mr. McCormick who was a charter member of the new group while leading the original organization as president.) The new society's existence is mentioned in the *Miner* on January 10, 1866, followed two weeks later when the group's constitution and bylaws were published.[6]

There were 63 charter members, thus honoring the year that Arizona became a separate territory and echoing the California Pioneer Society's 48 charter members honoring that state's emergence. Three categories of membership were established for the *Pioneer Society*; active, honorary and corresponding, with new members added by member vote. Active members were limited

to those in residence prior to January 1, 1864. Honorary members were "persons of distinction" and those resident prior to January 1, 1860. Corresponding members could be voted in at any regular meeting.

Like the *Historical Society*, the *Pioneer Society* had territory-wide ambitions, and in their constitution specified there would be a resident vice-president plus a corresponding secretary in each county. The earliest *Pioneer Society* officers included: James Grant, president; F. G. Christie, secretary and two County vice-presidents, W. J. Berry, Yavapai; and Wm. H. Hardy, Mohave County (no record was found for Pima, Yuma or Pah-Ute county vice presidents).[7]

The *Pioneer Society*'s goals and structure were so similar to that of the *Historical Society* that the older group began considering a merger at their January 5, 1866, meeting, appointing James Giles, Henry Bigelow and T. J. Bidwell as a committee "to consider the propriety" of a union of the two societies.[8] Another factor favoring a merger was that five of the most prominent members of the *Historical Society* (including its president, Acting Governor McCormick) were among the *Pioneer Society's* charter members.[9]

The 63 charter members of the *Pioneer Society* included 11 of the 18 men who were active in the 1865 territorial legislature. (Only one Pima County legislator had participated.)[10] The roster also included nine members of the famed Walker Party and two from the Peeples expedition and at least two who arrived with the Governor's Party.

Merger of the two societies was announced at the *Pioneer Society* annual meeting in November 1866 when the *Historical Society* dissolved and agreed to turn over their "books, charts, maps and other effects" to the younger organization, now renamed the *Arizona Pioneer and Historical Society*.[11]

Librarian G. W. Barnard set up a library and meeting room in 1866 which was supplied with: "home and foreign newspapers, journals, periodicals and [illegible word] standard works." The shelves also contained mineral specimens from the territory and "curious relics of the past." In August 1867, Librarian Barnard issued the following plea: "Persons allowed the privilege of reading the papers and magazines of the Arizona Pioneer and Historical Society, are requested not to tear strips from the margin of the papers, or in any manner mutilate them. The man that 'borrowed' Nix Nax has set a very bad example. Harper's Magazine for July 1866, has very mysteriously disappeared. Don't destroy it, but please return it."[12]

The constitution and by-laws of the new organization were amended May 6, 1867, formally recording the name change. Most of what else was changed had to do with record keeping and finances. First came the addition of a Board of Auditors and then came rules for tracking dues payments including rules for expulsion and restoration of membership of those in arrears.[13]

An indication that the society was in trouble came in an unsigned item in the Arizona Weekly Miner at the end of 1874: "We are in hope that 'The Arizona Pioneer and Historical Society' will soon be reorganized, and that every important town in the Territory will keep a branch of the same running, continuously, not that we wish to use the society as a means to political or other nefarious ends, as did some of its first members and promoter, but because we wish to see old timers *enthuse* [sic] each other and unitedly [sic] assist in keeping bright the pages of our history."[14]

And then, no more. But what became of their records and artifacts? I'm still looking.

ENDNOTES

[1] Today's Arizona Historical Society was founded in Tucson in 1884 (at the instigation of Charles D. Poston and Sam Hughes) as the Society of Arizona Pioneers. Poston dropped out in a huff over member qualifications after the second meeting, but they later designated him as an honorary member which he accepted. (He later tried to start a rival organization he called the Pioneer Historical Society of Arizona.) In 1897 the Society of Arizona Pioneer's name was changed to the Arizona Pioneers Historical Society, and in 1971 it became known as the Arizona Historical Society.

[2] A noteworthy omission from the original society was Charles D. Poston whose presence in Arizona dated back to the 1850s and who had recently been elected as the territory's first congressional delegate.

[3] *Arizona Miner*, 1/24/1866, headline ARIZONA HISTORICAL SOCIETY, p 2, col. 2

[4] *Arizona Miner*, 1/24/1866, headline ARIZONA PIONEER SOCIETY, p 2, cols. 5 & 6.

[5] Journal of Arizona History, Vol. 6, pp 90-91. (The letter exists in the files of the Long Island Historical Society.)

[6] Rowell was a noteworthy early pioneer. A former US Army Captain who was court-martialed for "mutinous conduct" in California, he arrived in Mojave County in 1863 to begin mining ventures. He was a member of the second Territorial legislature for Mojave County in 1865. Later, he was the US Marshal for Arizona at the time of the Camp Grant Massacre, and was hung in effigy by the citizens of Tucson for his efforts to convict the perpetrators.

[7] *Arizona Miner*, 1/24/1866, headline ARIZONA PIONEER SOCIETY, p 2, cols 5 & 6.

[8] *Arizona Miner*, 1/24/1866, headline ARIZONA HISTORICAL SOCIETY, p 2, col. 2.

[9] The five were: McCormick, Jones, Woolsey, Bigelow, and Giles.

[10] Both societies were exclusively male although there were well-qualified women available. Mrs. Mary Catherine Leib Brooks who arrived with the Fort Whipple founding party in 1863, and Mrs. Sara E. Robinson Boggs who came to Southern Arizona in the 1850s, are noteworthy examples.

[11] *Arizona Miner*, 11/30/1866, headline, ARIZONA PION ER [sic] SOCIETY, p 2, cols. 5 & 6.

[12] *Arizona Miner*, 08/24/1867, adv. headline, PIONEER NOTICE, p 3, col. 3.

[13] *Arizona Miner*, 06/29/1867, p 1, cols. 4-6.

[14] *Arizona Weekly Miner*, 12/24/1874, p 1, col 5. (The reference to ". . . use the society as a means to political or other nefarious ends . . ." appears to be one of John Marion's many barbs aimed at Richard McCormick.)

1865 ARIZONA PIONEER SOCIETY CHARTER MEMBERS

John Allen, John T. Alsap, Coles Bashford, Hezekiah Brooks, Emmet A. Bently, William J. Berry, Thomas J. Bidwell, Henry A. Bigelow, Herbert Bowers, Augustus Brichta, George Brooks, John J. Campbell, Follett G. Christie, Henry Clifton, George Coulter*, John H. Dickson*, Dobbins, Marcus D., Peter Doll, Amasa G. Dunn, Richard E. Elliott, Daniel Ellis (Conner)*, James H. Ferry, William T. Flower, William France, Adnah French*, James S. Giles, James Grant, William H. Hardy, Joseph P. Hargrave, Calvin Jackson, Henry Jenkins, Nathan E. Lewis, George Lount*, James E. McCaffry, Richard McCormick, Alexander McKey, Rodney McKinnon*, Jacob L, Miller*, Samuel C. Miller*, William R. Murray, Albert O. Noyes, Edward G. Peck, Abraham H. Peeples**, William G. Poindexter, William Pointer, Manuel Ravena, James O. Robertson, Robert A. Rose, Converse W. C. Rowell, James G. Sheldon, James B. Slack, Van Ness C. Smith, Augustus Spear, Louis B. St. James, Charles Taylor, Edward G. Taylor, Nelson VanTassell, G. H. Vickroy, Joseph R. Walker, Jr.*, Aaron Werteimer, Henry Wickenburg**, King S. Woolsey.

*Walker Party member (9)
**Peeples/Weaver Party member (2)

ABOUT US

The award-winning Prescott Corral (www.prescottcorral.org) was founded in 1962 as an affiliate of Westerners International (www.westerners-international.org), an organization dedicated to the preservation of the real history of the American West.

The Prescott Corral has a well-earned reputation for excellence in preserving Western history through its monthly dinner meetings, the annual History Symposium it co-sponsors with the Sharlot Hall Museum, and its contributions to other area historical preservation groups.

ABOUT OUR CONTRIBUTORS

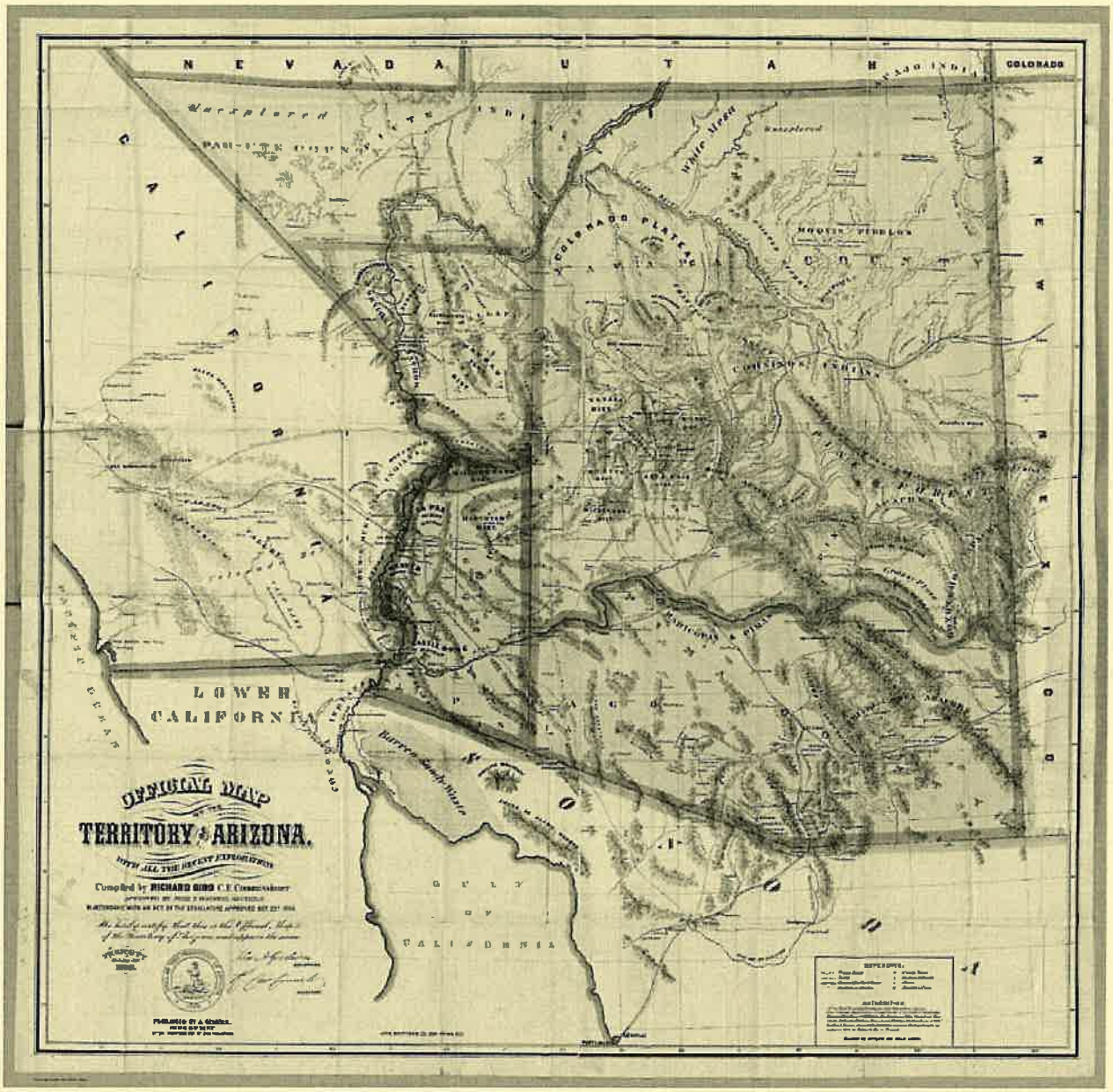
Al Bates was the Prescott Corral Sheriff in 1998, and writes and speaks about events and people of Arizona Territory. He is the author of *Jack Swilling; Arizona's Most Lied about Pioneer* and the editor of *My Arizona Adventures, the Recollections of Thomas Dudley Sanders, Miner, Freighter and Rancher in Arizona Territory.*

Tom Collins is the immediate past Sheriff of the Prescott Corral of Westerners International and has published a book about amateur theater in Territorial Arizona: *Stage-Struck Settlers in the Sun-Kissed Land: The Amateur Theatre in Territorial Prescott, 1868-1903*. His new book on professional theater in Territorial Arizona will be published this year.

Don Larry is an architect and euphonium musician who founded the Territorial Brass, Arizona's Official Historical Brass Band, in 1987. A graduate of the Arizona State University College of Architecture, he is a member of the Arizona Historical Society, the Historic Brass Society, and Prescott Corral of The Westerners. His paper on the brass band movement was recognized as the best territorial period paper at the 2014 Arizona History Convention.

Fred Veil is the executive director of the Sharlot Hall Museum in Prescott and is a past sheriff of the Prescott Westerners. He has twice won the award for best paper presented at the annual Arizona History Convention, and he is the author of a biography about his grandfather, Pittsburg Pirate pitcher Bucky Veil: *Bucky, A Story of Baseball in the Deadball Era.*

ABOUT THE BACK COVER: One of the acts of Arizona Territory's first legislative session in late 1864 was to authorize creation of an official topographical map of the new territory. Richard Gird was selected by Territorial Governor John N. Goodwin to produce the map which was completed and published early the next year.


NEVADA
UTAH
COLORADO
CALIFORNIA
NEW MEXICO
LOWER CALIFORNIA
GULF OF CALIFORNIA
COLORADO PLATEAU
MOQUIS PUEBLOS COUNTY
COCONINO COUNTY
MARICOPA & PIMA
Unexplored
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