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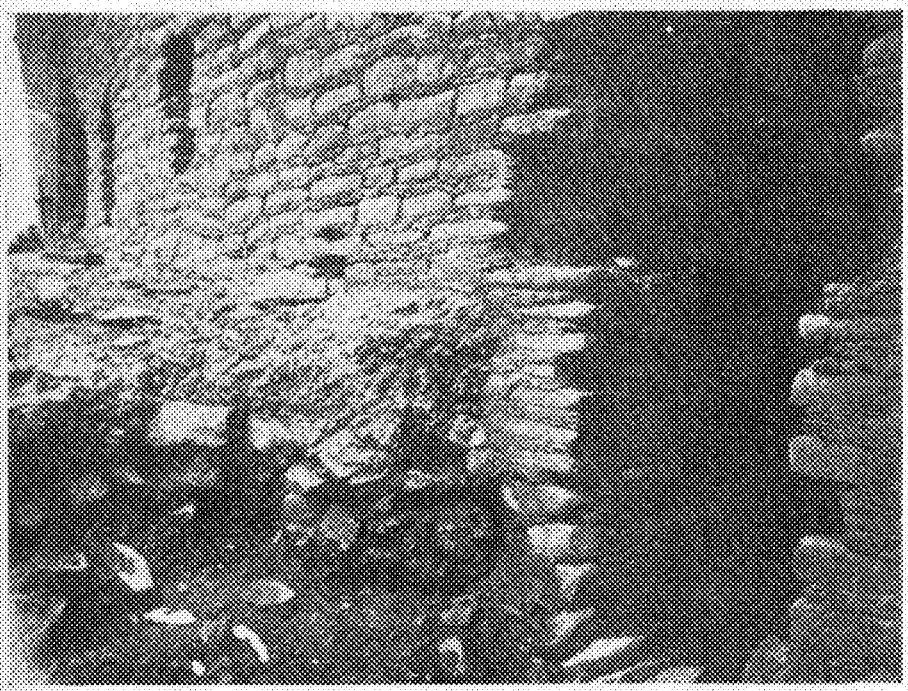

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MASONRY OF PUEBLO BONITO, CHACO CAÑON

(The cut on last page is a birdseye view of the Pueblo Bonito.)

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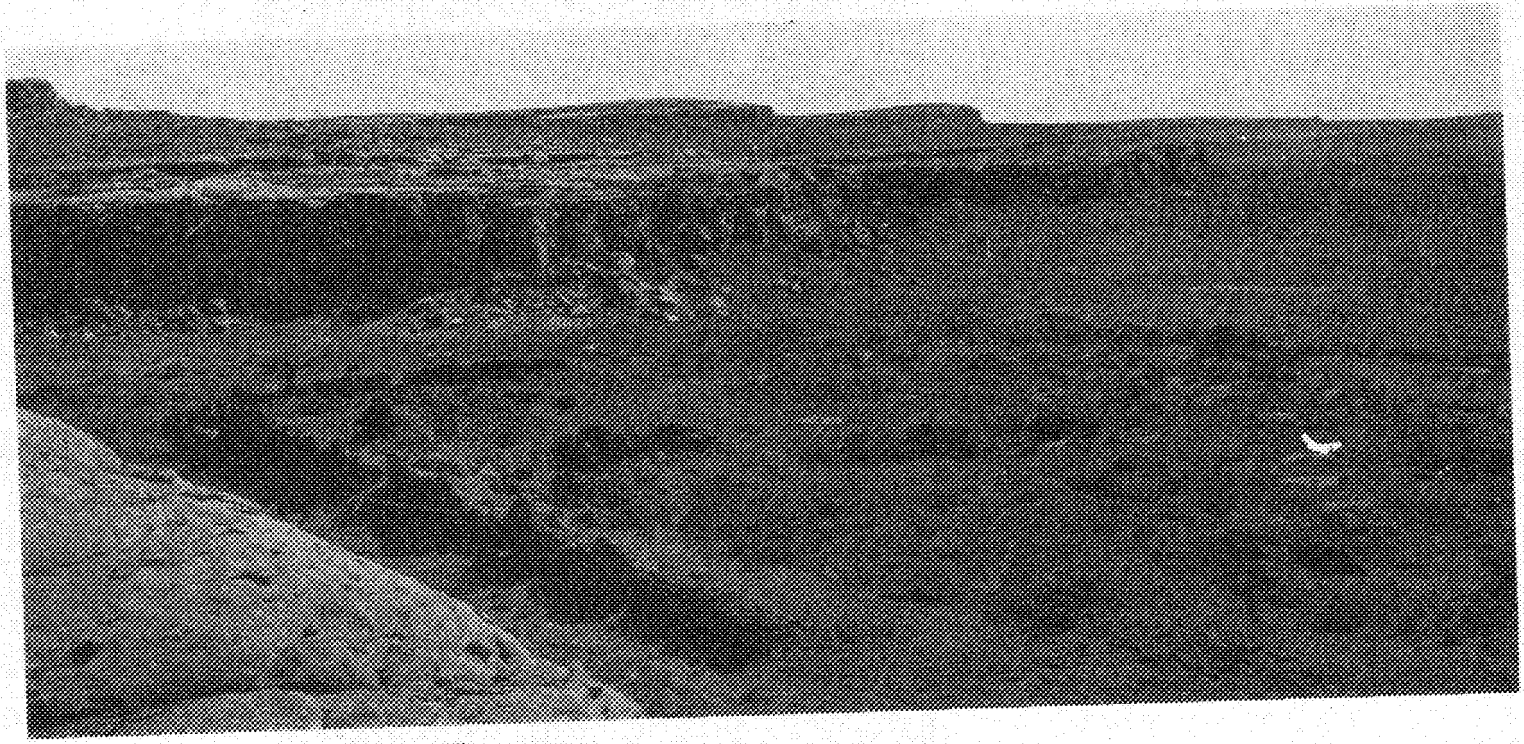

(Courtesy of American Museum of Natural History).

PUEBLO CHETTRO KETTLE IN CHACO CANON

NATIONAL MONUMENTS OF NEW MEXICO

V.—The Chaco Canon National Monument

THOUGH remote from the highways of travel and difficult of access, the Chaco Canon is one of the wonders of the Southwest. There, apparently, the Pueblo Indian culture of pre-Spanish days reached its apogee. Midway almost between Aztec and Hawikuh, both now being excavated scientifically and throwing a world of light upon the ancient inhabitants of New Mexico, it is the link that united the two regions so similar in culture. The excavation of the Pueblo Bonito, almost two decades ago, has revealed sufficient to indicate that the eighteen additional large, and the many smaller, ruins within the National Monument hide secrets that may be the key to many of the problems that the old Pueblo culture still holds. But alas, unless the work is done soon, it may be too late, for vandalism has played sad havoc even in this remote region, although, since the Chaco has been made a National Monument, it is somewhat better protected. Then too, the School of American Research plans to begin the systematic excavation of these ancient community houses early next summer.

Says N. C. Nelson of the American Museum of Natural History: "From Aztec, the journey led south across the arid waste, inhabited only by small bands of Navajos, to the Chaco Canon. Here is located the famous Pueblo Bonito, an immense ruin of semi-circular ground plan, and at one time five stories high. Within a few miles radius of this great pile are to be found no less than eighteen additional large ruins, besides many more of small dimensions. Some of these ruins have an oval ground plan, others are L-shaped, but the majority are E-shaped. In nearly every case a curving wall connects the two extreme building wings, thus enclosing a court, which itself invariably faces southwest. As indicative of their size it may be stated that the main building of one of these ruins measured about 425 feet in length and had once stood to a height of three or more stories. The ceilings were unusually high in these structures and the rooms generally much larger than in the ruins, for example, of the great pueblos found near Santa Fe and elsewhere in the Rio Grande drainage. The walls are from one to five feet in thickness and are models of skill, patience and good taste. The heavy timbers employed for roofs and ceilings in these buildings must have been transported 50 to 60 miles and how this was done is as much of a mystery as the construction of the pyramids."

Like the community houses of Pecos and Cuarai, the huge buildings of the Chaco Canon were to all intents and purposes walled cities, fortresses more impregnable to assaults in their days than are the modern fortified towns of Europe. The Chaco Canon can be reached not only from Aztec on the Denver and Rio Grande Railroad, but also from Gallup or Thoreau on the Santa Fe System. The United States Indian School at Crown Point, is the nearest settlement. In fact, one of the large ruins of the district is but a short distance from the school. The country round about is typical of much of the Navajo Reservation. Part of it is desert, while other portions, despite the sparse vegetation, have the appearance of a vast park of evergreens. Deep gulches and sandy arroyos cut up the country and with it the wagon roads. Vistas of mountains and hills frame the horizon in all directions. The effect of the rarity of the air, the brilliant sunshine, the isolation and silence are marked and unforgettable. To come suddenly upon such stupendous ruins as those of Hungo Pavi (Navajo for "crooked nose") is to experience thrills that original discovery of unknown worlds alone can give.

The Chaco Canon itself is quite wide, with steep bluffs, not as spectacular as those of the Canon de Chelly or of a score of other wonderful gulches in this region, but nevertheless impressive. Next to Pueblo Bonito, the ruin of Hungo

Pavi is perhaps, most accessible. It is on the north side of the Canon, two miles from Pueblo Bonito. It is built on three sides of a court, a semi-circular double wall enclosing the fourth side, the space between the two walls being divided into rooms. The main building is 309 feet long and each of the two wings 136 feet. When it is considered that the building originally was four stories high and was built in terraced form, imagination will picture a structure that must have looked formidable indeed when occupied by hundreds of men, women and children. The masonry of Hungo Pavi, according to a description by Dr. Edgar L. Hewett in the "Handbook of the American Indian," is exceptionally good; the material is fine grained, grayish yellow sandstone, compactly laid in thin mud mortar. The exterior walls of the first story are three feet thick and walls still stand to a height of thirty feet. Within the main building there is a kiva 23 feet in diameter, giving an architectural effect akin to the Sun Temple in the Mesa Verde.

Dr. Hewett, who made the first careful reconnaissance of the Chaco region, although as long ago as 1850, Captain Simpson described some of the ruins, and there have been a number of published descriptions in scientific and popular magazines and monographs since then, says of Pueblo Bonito, (the Spanish for "beautiful village"): "The building which stands within 70 feet of the north wall of the Canon, is of dark brown sandstone, semi-elliptical in form. Its length east and west is 667 feet and its greatest depth, north and south, 315 feet. It was originally five stories high, there being portions of the fifth-story wall still standing. The greatest height of standing wall at present is 48 feet, 39 feet being about the detritus; probably half being above the detritus; probably half rooms are mostly rectangular, but there are many of irregular form, semi-circular, trapezoidal, elliptical, triangular, etc., owing to the subsequent addition of rooms to the original structure, several such additions and remodelings being evident. Every type of masonry known to Pueblo architecture is found in this building, and not fewer than 27 circular kivas, varying from 10 to 50 feet in diameter, have been uncovered in it. The kiva is in every instance a circular room built within a square or rectangular one, the space between the walls being filled with earth and masonry. In some cases the interior of the kiva is of fine tablet masonry, alternating with larger blocks, giving an ornamental finish. The fireplaces are of the most primitive character. The timbering is exceptionally heavy, logs 40 feet in length and 18 inches in diameter having been found."

On top of the mesa, about half a mile north of Pueblo Bonito, are the ruins of Pueblo Alto (high village) consisting of two community houses, the smaller about 75 feet square, containing some of the best plain masonry to be found in the Chaco Canon region. There is a large circular kiva in the small building. In the larger structure, seven kivas have been located. It is rectangular, facing south, the court like that of Hungo Pavi being enclosed by a semi-circular double wall between which were rooms, making it really a series of one-story apartments. The north wall is 360 feet long, while the wings are 200 and 170 feet long respectively. The rooms are from 15 to 20 feet long and 8 to 12 feet wide. A quarter of a mile east of the ruins is a wall extending north and south for 1,986 feet. Other walls extend toward this from the main building but do not connect with it. Pueblo Alto is reached from Chaco Canon by a tortuous stairway through a narrow crevice just back of Pueblo Bonito.

One eighth of a mile below the Pueblo Bonito is Pueblo del Arroyo, similar in character, 270 feet long and 135 feet wide with nine kivas, the largest 37 feet in diameter. The most easterly of the group is Pueblo Pintado, built of grayish yellow sandstone. It is L-shaped and is surrounded by ten minor pueblos, all within a mile of the large structure. The surrounding country is absolute desert and forms part of the Continental Divide. The Casa Rinconada has an enormous double-walled kiva, measuring 72 feet in diameter, the rooms of the pueblo being built partially around it. The walls, 30 inches thick, are built of well-selected sandstone smoothly laid. Thirty-two niches, 16 by 22 inches, 14 inches deep, smoothly finished and plastered, extend around the interior of the kiva wall at regular intervals. The outer wall of the kiva is eight feet from the inner, the space between being divided into rooms. The Casa Moreno is not included in the National Monument and is near the top of the Continental Divide.

One of the most important ruins of the group is Chettro Kettle (Rain Pueblo) which measures 440 by 250 feet. It is less than one fourth of a mile east of Pueblo Bonito. The masonry is exceptionally good and consists of fine-grained grayish-yellow sandstone, broken into small tabular pieces laid in thin mortar. In places courses of heavier stone are laid in parallel at intervals, giving an ornamental effect. Jackson in the Tenth Report of the Hayden Survey, calculates that there are 315,000 cubic feet of masonry in the structure.

Kinyaah (the Navajo for "High House") is five miles west of Pueblo Bonito on the Thoreau road. It is not in the Chaco Canon although in its drainage area. The location is on a level plain. The ruin is rectangular, 165 by 90 feet, without an inclosed court. The foundations are true to the cardinal points and a perfect parallelogram. A small wing, 30 feet square is at the southeast corner of the building. A portion of the west wall stands 30 feet high and partly incloses a large kiva which still stands three stories high. The material is dark-brown laminated sandstone, which must have been brought from mountains three miles away. The stones used were the largest employed in the construction of any of the Chaco Canon group. Several small ruins, a large irrigation ditch and two reservoirs are in the immediate vicinity.

Kintyel is a small ruin that figures in Navajo legends as one of the first places after creation at which the tribe camped. But even in those early days, Kintyel was already in ruin. From Kintyel, so the legend runs, the Navajos migrated to the San Juan river. "They were now a good-sized party, and their scattered campfires at Kintyel at night were so numerous that some strangers dwelling on a far-distant mountain, observing the lights, came down to see to whom all these fires could belong." So wrote Washington Matthews in The Journal of American Folk-Lore, 28 years ago.

Kinbiniyol ("Whirlwind Pueblo") is one of the best preserved of the group and is located in an arroyo tributary to the Chaco Canon and is ten miles west and 5 miles south of Pueblo Bonito. It is rectangular in form, having three wings. The exterior dimensions are 320 by 270 feet. Ten circular kivas are built within the walls of the structure, the largest 26 feet in diameter. Part of the fourth story walls are still standing and of the north exterior wall 120 feet are still standing to above the second story. Walls and corners are true to the plummet and try-square, an exceptional occurrence in aboriginal structures. The remains of extensive irrigation works exist in close proximity, the most elaborate that have been found in the San Juan drainage.

Kinhlizhin is two miles south and 6½ miles west of Pueblo Bonito. It stands on a sandhill near a dry wash and was 145 feet long and 50 feet wide, but the semi-circular wall connecting the northeast and southeast corners was 450 feet long. In the wall was a circular tower probably 30 feet high. The wall is three feet thick at the base. The original height of the house was five stories and portions of the fourth story wall still stand. The masonry of dark brown sandstone, consists of alternate courses of large and small stones. A stone dam, wasteway reservoir and ditches are plainly traceable in the vicinity.

Penasco Blanco is situated on a high mesa three miles northwest of Pueblo Bonito, and is one of the most remarkable of the entire section. It is in outline almost a perfect elipse, the long diameter 900 feet and the short 365 feet. The pueblo was four stories high at the west end, with tiers of rooms five feet deep. There are seven kivas on the west side of the court and a large one 50 feet in diameter is outside of the building at its south end. The rooms in the building are large, 20 feet in length and from 10 to 20 feet wide.

Una Vida, is L-shaped, the extremities of the wings being connected by a semi-circular wall. The wings are 274 and

253 feet in length. Within the court is a subterranean circular kiva 60 feet in diameter. Nearby is the ruin of Saydegil,—house on the side of the rocks,—which has a kiva 54 feet in diameter surrounded by twenty rooms.

Wejegi, six miles southeast of Pueblo Bonito, is rectangular, 225 by 120 feet built around three sides of a court which has no wall on the fourth. The structure was three stories high and the masonry was regular and well-finished.

These are but some of the more important of the ruins in this wonderful Chaco group, most of them included within the 21,000 acres of the National Monument, while others are outside of its boundaries. It is truly a land of mystery and of ancient memories, and the day cannot be far distant when it will become one of the most-sought of the ancient shrines in America.

MARY AUSTIN IN SANTA FE

Mary Austin, the brilliant author of "The Young Woman Citizen," soon to be published by the Womans Press, has had an interesting career, being brought up in an environment that stimulated natural tendencies for distinctive achievement, says the September number of "The Bookseller, Newsdealer and Stationer."

Her people (fighters and pioneers) came to this country with Lafayette, and their name was Da Guerre of the same family which invented the Daguerrotype. She was an only daughter, born in Illinois, and her maiden name was Mary Hunter. When the first company went to the Civil War from her town one-third of the number were from her family, who were devout Methodists.

In a recent interview, which, we regret, limited space prevents our giving in full, she has this to say of her early life:

"I grew up in that little strip of country vitalized by the Lincoln-Douglas debates and the anti-slavery struggle. My father was in the war and knew Lincoln and Grant. My mother was one of the early followers of Frances Willard, so I drew in feminism and the emancipation of woman with my earliest breath. I was a notable Sunday School worker as a young woman. I graduated from college and took my B. S. degree when eighteen and nineteen years old. I immediately went to California, to the edge of the desert, to do some pioneering. I started my work at an old Spanish ranch, Rancho El Tejon, described in my book "The Flock," which, with "The Land of Little Rain," tells of my life there and of the people I met.

"I married S. W. Austin, who was made registrar of the United States land office in the center of the desert. I stayed there sixteen years, only coming out occasionally to take part in public life and the struggle for feminism and the emancipation of woman."

It was while in the desert she began to write, although her sole acquaintance among literary people was the editor of the local paper—the only "writing" person she had ever met. And her library frequently consisted only of the Bible and a dictionary. But her acquaintance among the Indians was large, her only life and thes truggle for feminism and servants being Indian squaws, and she went to all the Indian rituals and dances the life of the Paiutes, Shoshones and the life of the Paiutes, Sheshones and other tribes. It was here she wrote her first book, "The Land of Little Rain," followed by the "Basket Woman" and "Isidro." Her experiences in the desert are most interesting, among which we quote the following:

"In one place where I lived on the desert it was very hard to get meat. One day there was a cloud burst in the mountains above and the water brought down the dry wash of the stream together with a lot of fish, some of which were stranded in pools after the rush of water had gone by. I went down to my garden with my baby of about a year old, and found a couple of lake trout in a little pool. I did not have any implement to get them out but a hoe. I put the baby on the ground and started after the fish, when a big eagle swooped down on the baby. I went after the eagle with the hoe, and he left the baby and went for the fish, but I wanted the fish, too, so tried to frighten him off, but he attacked me and I now have a great scar on my arm as a result."

In 1896 she went to Carmel, Cal., where she wrote "The Last Bare Border," and "The Arrow Maker." That artistic Indian drama, of which she says:

"I really adapted it from Indian verse, which I translated and worked out in free verse. I did this before anyone else had done it, and had much interesting experience with it. The first class magazines, like The Atlantic Monthly and The Century, did not know what it meant. The Atlantic Monthly could see no excuse for my doing that sort of thing. The Century was amused, but some of the second-class magazines that are nearer to the people accepted and published some of it. That was before Washington Square had evolved as a literary center."

The New York managers refused it because it was written in free verse, but finally it appeared on the recommendation of William Archer to Winthrop Ames, for whom she arranged the play in prose without changing the wording, and thus Mr. Ames had the distinction of producing the first free verse play in America.

During the two years and a half she spent abroad she wrote "Christ in Italy," the result of her seeing Christian art for the first time and her desire to find "some connection between the history of Christ and the 15th century art." Not finding any life of Christ to please her she wrote one herself: "The man Jesus," first published serially in The North American Review, where it attracted much attention, and later as a book deservedly credited as a notable achievement. Mrs. Austin wholly (in California) originated the community theater movement, and now is interested in the practical work of establishing community kitchens to meet the war shortage—that is, to have cooked food delivered at houses for those women compelled to come out of the home which they still can keep if they can get properly cooked food; she is also interested in the Authors' Relief Association, which fed the children of the Garment Workers; the International Child Welfare League, and was the first advocate of the Court of Domestic Relations, her ideas of the social value of marriage being incorporated in her book "Love and the Soul Maker."

The New York Sun on October 13, prints the following:

[Typewritten.]

"Independence, Cal.,
"Nov. 25th, 1902.

"Messrs. Houghton, Mifflin and Co.;

"Gentlemen:

"Enclosed you will find the biographical sketch of my life and some account of my work, in reply to your request for the same. I have no doubt that you can get some expression of opinion from Mr. Muir in regard to my book 'A Land of Little Rain,' but I will take pains to make sure of the matter and write you again in regard to it. Charles F. Lummis, editor of Out West, and George Hamlin Fitch, literary editor of the San Francisco Chronicle, and also the reviewer of the Argonaut, can be counted on to give me some friendly notice, especially Lummis, as he is my first and warmest friend in the West. * * * I have written the biographical sketch in the third person to avoid the use of so many 'I's,' which always makes me miserable; you can cut out all that is not to the point.

"Sincerely yours,
"Mary Austin."

[Written.]

"P. S. I am afraid you will be disappointed with the notes but it is the best I can do.

*Autobiographical.

[Enclosure. Typewritten.]

"Mary Hunter Austin was born in Carlinville, Ill., descended on her mother's side from the family of the celebrated French chemist, Daguerre. Being born fortunately before the flood of so-called children's books, she began to be familiar with the English classics as soon as she